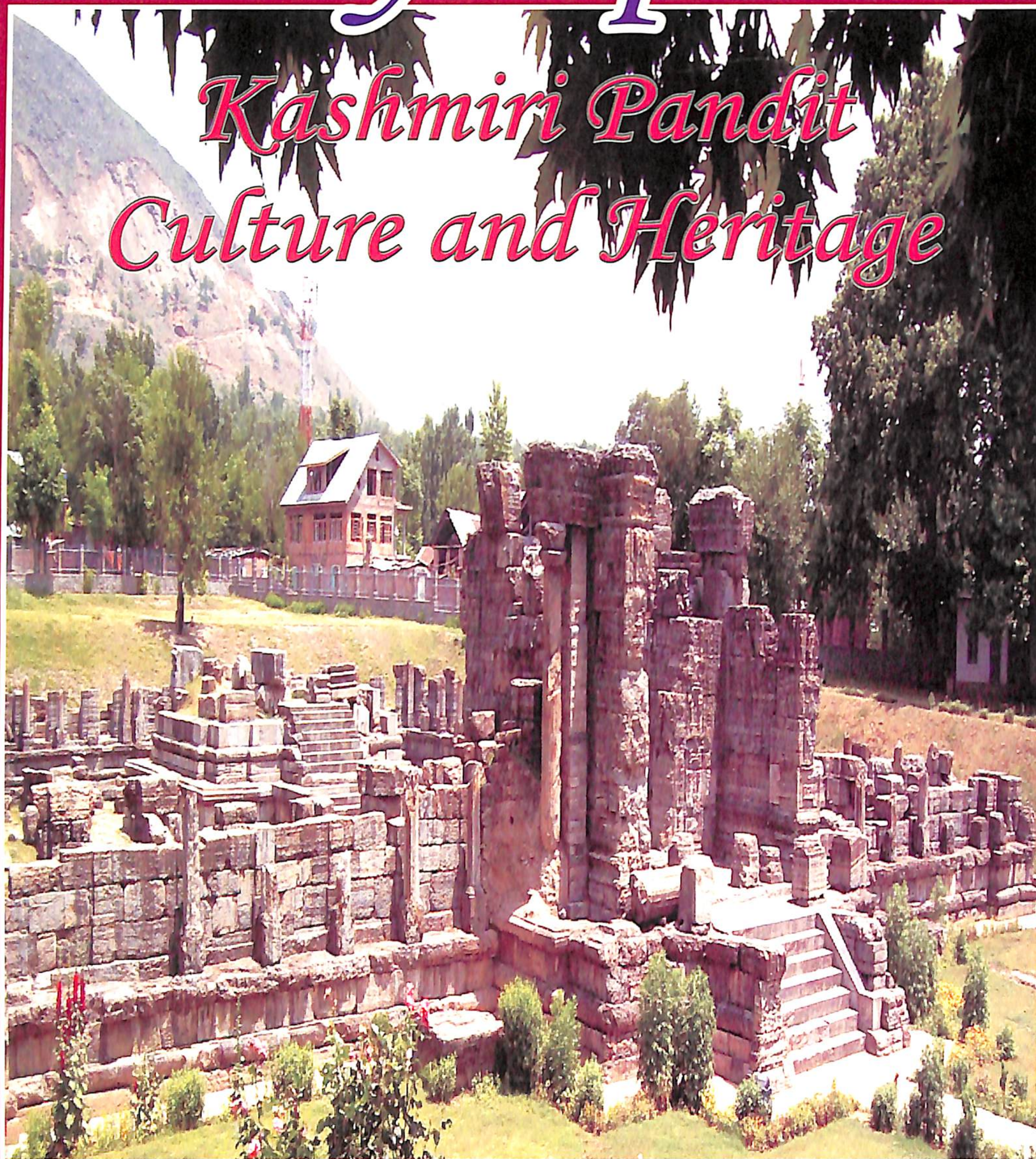
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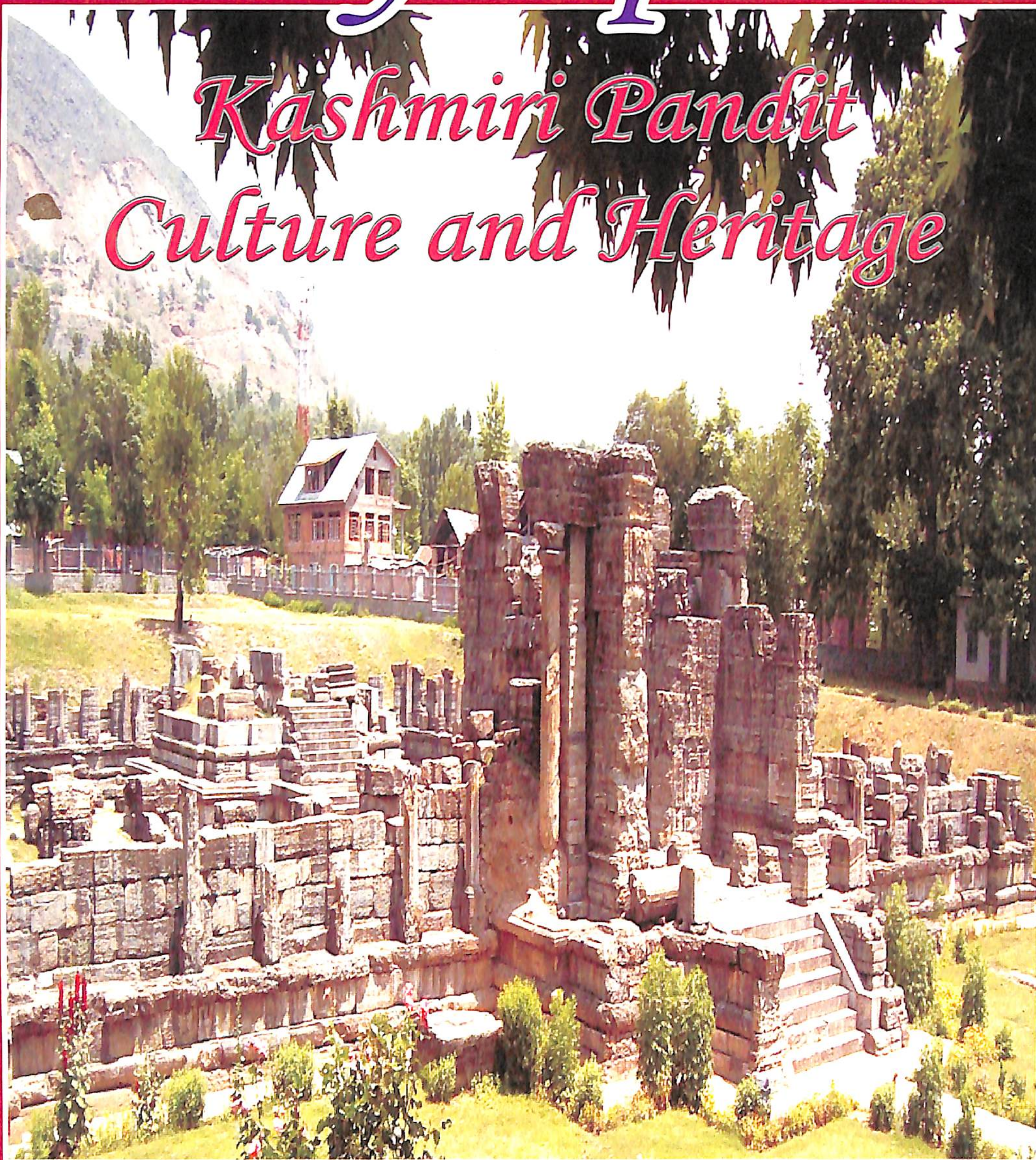
C. L. Kaul

Encyclopedia of Kashmiri Pandit Culture and Heritage

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Kashmiri Pandit Culture and Heritage

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What They Say ...

I have had occasion to go through the Encyclopedia of Kashmiri Pandit Culture and Heritage. This is an example of extraordinary hard work, meticulous research and great devotion. This is for the first time that all relevant information pertaining to the Kashmiri Pandit community has been incorporated and compiled in one reference book, which undoubtedly is of very high quality.

... Vijay Bakaya
Ex-Chief Secretary, J&K State

Encyclopedia of Kashmiri Pandit Culture and Heritage authored by Mr. C.L. Kaul is by all standards a pioneering and monumental work. Mr. Kaul truly deserves high acclaim and kudos for making this extraordinary, comprehensive and enlightening contribution to the literature on Kashmiri Pandit Community.

... Shyam Kaul
Journalist

Driven by zeal, unqualified dedication and hard work spread over more than a decade, Shri C.L. Kaul emerges as a sagacious chronicler and compiler of a vast ranging information collected by him single-handedly in missionary spirit. Facts about personalities and cultural import have been presented in this encyclopedia objectively in a language marked for its transparency and a style for its precision, so natural for a scientist writer.

... RL Shant
Poet, Writer and Author





Encyclopedia of Kashmiri Pandit Culture and Heritage

C. L. Kaul

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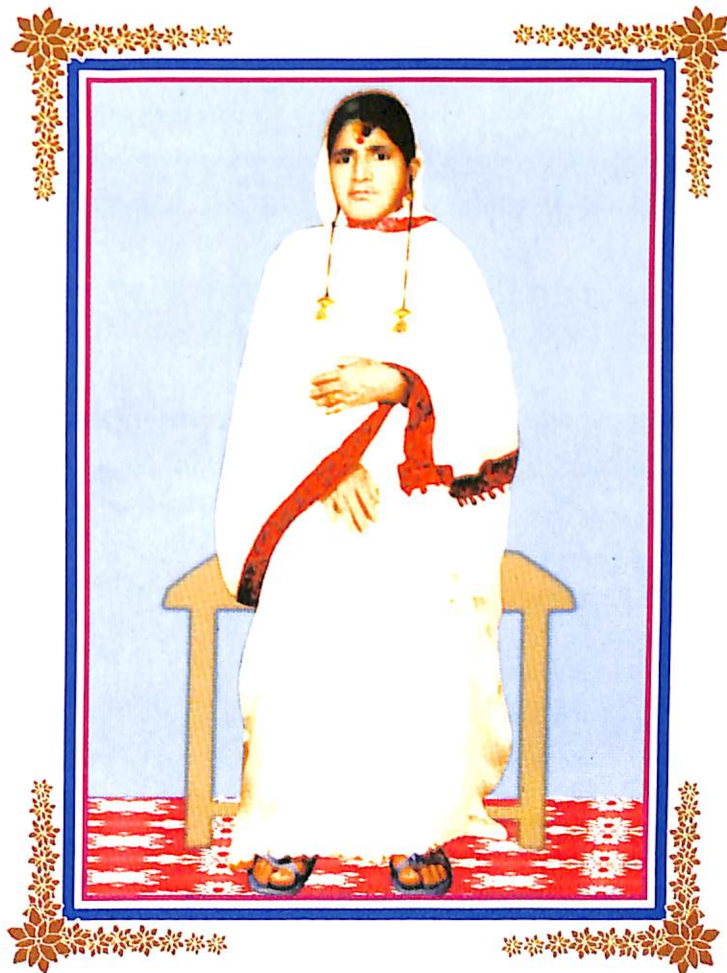
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Dedicated

to

My Mother



Late Smt. Kamalawati Kaul

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Preface

I was born in a traditional Kashmiri Pandit family at Mohalla Aishan Sahib, Zaina Kadal, Srinagar, Kashmir. Ours was a joint family, like most other families were, with all the ingredients of the traditions and family values. We grew in an environment, which was less orthodox and more humanistic. This was in 1950s and 60s. Our upbringing in this *Gurukul* was centred on reading, writing, following Hindu traditions as a way of life. Our parents were religious yet liberal, disciplined yet caring and progressive yet respecting the human values. My mother would get up early in the morning, proceed to Hari Parvat as a routine and take me along. I would also accompany her to various other shrines and places of pilgrimage. It is, therefore, but natural that I have come to possess the first hand information and knowledge of some of the places and shrines in the Valley as well as some of the traditions and the religious belief practiced by a Kashmiri Pandit (KP).

At Aishan Sahib, there were about a dozen or more Kashmiri Pandit families in an area, which was predominantly Muslim. My childhood memories reflect a neighbourhood having compassion and respect for each other's faith. As children we got the love, care and affection of one and all in the neighbourhood irrespective of belief, creed or religion. Everybody in the neighbourhood shared others moments of happiness and sorrow. The following stanza reflects my childhood memories:

I was born at a place, small and beautiful with God's grace,
A locality close to Zaina Kadal, in many respects so special,
Pandit families were only a few, living in houses old and new,
Majority were Muslim neighbours, the two lived with mutual favours,
Everyone spent a peaceful life, without tension, turmoil and strife,
Elders got respect and children love, all because of grace from above.

In this environment my intellectual pursuits were influenced by a number of Kashmiri Pandits, who were icons to me in my childhood and continued to influence me ever since. One of them was Pandit PNK Bamzai, an intellectual, scholar and next-door neighbour, whose zeal for learning always inspired me. The other person, who left an impact on me was Pandit Shambu Nath Wali, also a well learned person and a next-door neighbour. Besides having a vast knowledge about Kashmir's culture, history and other related subjects, he had a very good collection of books, many of them rare. As a child, I was impressed by his depth of knowledge on various issues and also about his collections. I still remember elders referring to his collections as *shombiu t'at'hini baji baji kitaabiu* (voluminous books of Pandit Shambu Nath). I would request him to allow me to go through some of these, which he did, though discreetly. This kindled in me the desire to know about Kashmir and my heritage and moulded my thought process to the extent that whenever time permitted I procured books and relevant material on Kashmir and as a learner tried to look into my past. Over the years, my inquisitiveness grew manifold and as luck would have it, my energies also got channelled in this direction. Off and on I would procure a book, make a note and preserve a write up. This developed an urge in me to explore the literature and present the information in a simple and lucid way.

Five important aspects strengthened my belief not only to take up this work but also to complete it at the earliest.

- Firstly, the exodus of the community in 1990 created a situation, which scattered most of the families world over. Those who were born and brought up in Kashmir started missing their roots, culture, environment and became nostalgic about their past. They somehow started clinging to their memories to live in the present. Here is an attempt to record their memories.
- Secondly, it dawned onto me that in most of the cases those who possess the treasure of knowledge about Kashmiri culture, tradition and heritage leave this world along with the treasure. It was, therefore, necessary to capture their wisdom and impressions at the earliest. This is an attempt to revive the oral tradition and thereby record and preserve the profound knowledge possessed by the learned.
- Thirdly, the present generation, young at the time of displacement, found themselves at the crossroads - not only rootless but also devoid of any information on their culture, traditions and heritage. These youngsters, keen to know about the Valley, their roots, culture and heritage, have been raising queries and asking logical questions, which need to be answered knowledgeably using authentic sources to make them aware of their past. This is an attempt to satisfy their requirement.
- Fourthly, over the last few centuries the miniscule community has been divided and fragmented, for no apparent reasons, into various divisions as *purane* (old) and *naye* (new), Kashmiri speaking and non-speaking and the like. Here is an attempt to integrate all into one – the Kashmiri Pandit community.
- Last, but not the least, here is an attempt to have documentation, which, as a single and encapsulated source, can provide a glimpse of the Kashmiri Pandit culture and heritage.

Over a period of time, I had a good collection of books of my own but unfortunately all is lost now due to the turn of events in the Valley. The events, however, did not subdue my interest to probe and know more about my past. I started the work in 1994 AD. Initially the progress was very slow and by 2000 AD it dawned on me that if the progress continued at that pace, the project would take a long time. Something different had to be done to give a shape to the idea of putting comprehensively together relevant aspects of Kashmiri Pandit culture and heritage. This enabled me to opt for premature retirement from Government service. Dedicated effort on the project, therefore, started in 2001 AD.

The information in the book is organised into eight chapters as under:

Chapter 1 – The Background

This chapter gives the background history of the community. It deals with the origin of Kashmiri Pandits, draining of the lake of *Satisaras*, their journey as Aryan settlers on the banks of river Saraswati, their entry into the Valley, the rulers and living conditions of the people under these rulers and their frequent displacements from the Valley. It also talks of various legends and the scientific evidences besides giving details of the sources of Kashmir history including the works of historians, scholars and travellers, arranged in chronological order. Annexure - 1 lists the historical events,

names of historians and rulers; Annexure - 2, the sources of Kashmir history and Annexure - 3, the KP customs, identity, rites, rituals and traditions.

Chapter 2 - Land and Landscape

The chapter gives the details of the habitat in which Kashmiri Pandits have been living. This is the habitat in which their ancestors lived and relived over more than five thousand years of their existence. In this environment, which they are nostalgic about, they not only lived but also co-existed with others during their journey. This chapter gives a description of the inherited heritage, namely, the land and landscape covering its mountains, rivers, lakes, gardens and other important places. It also discusses flora and fauna, which Mother Nature has bestowed in abundance on the Valley. Annexure - 4 lists the constituent parts of the Valley and Annexure - 5, the flora and fauna.

Chapter 3 - The Identity

The chapter, besides the identity of the Pandit, the Panditani and the Pandit children, talks of various symbols and religious marks, which a Kashmiri Pandit is known for. It also gives the appellations, which the community got in its journey, the *Gotras*, *Krams* and names used; education and occupations of the members; pastime and recreations; wit and humour; language, proverbs, sayings and folklore; dress, costumes and ornaments, besides the staple food, cuisine and delicacies. Annexure - 6 lists the KP *Gotras*; Annexure - 7, the appellations corresponding to these *Gotras* and Annexure - 8, the Kashmiri Pandit cuisine and delicacies.

Chapter 4 - The Traditions

The chapter introduces the reader to the belief and faith held by Kashmiri Pandits. It gives an insight into the calendar system used, the gods and goddesses worshipped, the scriptures and texts followed, the core philosophies practiced and the *Nitya Niyam* (daily practices) followed to attain spiritual enlightenment. Annexure - 9, lists the concepts, legends, philosophies and associated terms.

Chapter 5 - Religious Places

It gives the details of the various places of worship, which Kashmiri Pandits have frequented in the past and are doing so at the present, to quench their religious and spiritual thirst. For convenience, the religious places have been grouped into various categories as under:

(A) Temples and shrines reported lost forever,
(B) Temples and shrines in ruins and
(C) Temples and shrines extant and in use. Sub-categories in C) include:
   (C1) Temples and shrines on rivers,
   (C2) Temples and shrines in / on springs and lakes,
   (C3) Temples and shrines in / on forests, hills and mountains,
   (C4) Temples and shrines at other places,
   (C5) Temples and shrines outside the Valley and
(D) Mosques and other shrines revered by Kashmiri Pandits.

Annexure - 10 lists the Temples, Mosques and shrines revered by Kashmiri Pandits.

Chapter 6 - Festivals and Celebrations

Discusses in detail various festivals and auspicious days observed and the celebrations made in a calendar year. Among other things, the chapter highlights the occurrence of the festival, its significance and the practices in vogue. The information has been presented in a chronological order i.e. as it happens in a calendar year, starting with the first month - the *tsithiur*. The highlight of this presentation is that besides maintaining a focus on Kashmiri *Tithis* (dates), an analysis of data pertaining to festivals and auspicious days has been included. The auspicious days and festivals observed by Kashmiri Pandits are listed in Annexure - 11 (a), according to *Tithi*, and 11 (b), in alphabetical order.

Chapter 7 - Rites, Rituals and other Ceremonies

The chapter brings out the collective wisdom of the community and tries to de-mystify the practices associated with various rites, rituals and other ceremonies. Considering the journey of a member as a journey from birth to death, this chapter gives details of what one is supposed to do, why, when and how. Starting with *Samskara* rituals, the chapter discusses birth, the first year rituals, the second year rituals and after, *mekhal* (the sacred thread ceremony), *khaandar* (the marriage ceremony) and the rituals associated with the last journey. Annexure - 12 lists the *Samagri* required for various functions and rituals; Annexure - 13, the *Shivratri Puja* and Annexure - 14, the *Janam Din Puja*.

Chapter 8 - Contributions by Prominent People

This chapter records the contributions of prominent people in various disciplines. Both the area of contribution and the name of the contributor is given in alphabetical order under a specific discipline. The extent of contribution, shown against an individual, is given in two forms. The first, with more information, pertains to those about whom adequate information was either available or was received from other sources. The second, pertains to those about whom, inspite of best efforts, adequate information could not be gathered. Annexure - 15 lists the prominent people, who have contributed in various fields, and Annexure - 16, the cultural, literary, religious, social and other organisations.

An important aspect of this work is the inclusion of number of photographs of some of the events, nature's creations, places, temples, mosques, shrines and a few persons at the end of Chapter 7 (see plates 1 to 24). Except a few historical photographs, which are in black and white, all the rest are in colour. Also included in the work are the photographs of a number of prominent people (who have breathed their last) and some of the revered saints (who have attained *Nirvana*). All these photographs, which are in black and white, are given at the end of Chapter 8 (see plates 25 to 30). An inset number (see illustration, pages xvii - xx) identifies each photograph in the text as well as in the corresponding photographic plate. Plates 31 and 32, also in black and white, show the mystic diagrams drawn by *Guruji* during various cremonies held in connection with the last journey. Further, to support each of these chapters with valuable information, a number of annexures, quotes and tables, listed in the 'contents', have been included.

A modest attempt has been made to answer the various questions that the readers may have. However, before doing so it has been thought necessary to apprise the reader about the need felt and

the motivation I had to write the book in this format. The books written on Kashmiri Pandit community, its culture or heritage are many and varied. The existing scholarly works of various authors, giving details about the Pandits - their origin, their journey through more than five thousand years of existence, way of life, traditions, rites, rituals, temples and shrines and other details, are praise worthy. These scholarly works motivated me to write this book with a view not only to have a single source of information on Kashmiri Pandit culture and heritage, but also supplement it with additional information. This work, therefore, should be seen as different from the rest because it:

- Attempts to address comprehensively all those aspects, of Kashmiri Pandit community, which can be termed to constitute Kashmiri Pandit culture and heritage. The work has the dimensions of an encyclopedia, hence the title.
- Serves as a single source of information on Kashmiri Pandit culture and heritage.
- Brings out in a lucid manner the key concepts and aspects of Kashmiri Pandit culture and heritage.
- Makes use of Kashmiri words and terminologies, which not only satisfies the basic requirements of the language but also revives the spirit of Kashmiri language. A simple Roman transcription for Kashmiri words has been developed and used in this work. A detailed glossary, of the important terms used in the work, is included for the convenience of the reader.
- Strengthens the use of Kashmiri *Tithis* and the Kashmiri Pandit calendar for observing birthdays, festivals and other ceremonies.
- Brings out the contributions of Kashmiri Pandits and other prominent people in various fields. In this respect the work can also serve as a sort of who's who.
- Showcases Kashmiri Pandit culture and heritage through hundreds of illustrations.

A multi-pronged methodology has been followed in this work. The age-old tradition, the oral tradition, has been revived. Revival of the oral tradition was necessary to capture the unwritten facts, figures, traditions and practices in vogue. It was also necessary to capture the practical experiences of knowledgeable people, both men and women, living around with a treasure of profound knowledge of Kashmiri culture and heritage. For this task, hundreds of people were approached and, where possible, inputs gathered, based on the knowledge, wisdom and experience of the individual. People were approached personally, through acquaintances, over telephone and other means of communication. Specific queries were raised to the knowledgeable people, based on the broad spectrum of their field of work and experience. Capturing this information was not an easy task, given the fact that most of the members are scattered all over the globe. However, with a determined effort it was possible to reach a larger section, directly and indirectly. All the inputs, gathered through informal discussions, were fed into various databases created for the purpose. During these interactions many interesting aspects came to light. It is interesting to share some of these, as under:

- The response from the majority of the community members has been positive. This was pleasant because the image, that has been created about the community over the years, is contrary to what was experienced. Most of the interactions were excellent and full of warmth.
- Many community stalwarts provided inputs in the form of the spoken word and access to their collections, besides handing over some of the rarest books, for reading and use.
- Many persons provided inputs including contact details, on a continuous basis, through letters

and over telephone while some others kept on giving latest additions, changes and updates, followed by press clippings and write-ups from newspapers, magazines etc.

As regards the quality of this work, a specific criterion has been used to incorporate the inputs gathered from various sources. This includes:

- Ensuring proper authentication, as far as possible, of the information included or quoted from the existing sources. For this a number of references, cross-references and quotes, both from an external source as well as from the book, have been used. The following are the highlights:
  1. A new method for quoting source reference has been introduced. The source reference is quoted as a numeral in **bold** (the reference number), followed by p (for page) and a number (page number). For example, **2**p17 refers to page 17 of reference 2, listed in Annexure - 18, List of 'Select References', at the end of the work.
  2. Information quoted verbatim from an external source is given in quotes along with source reference as superscript, for example, "..."[2p17].
  3. The forward or backward reference of the topic is referenced as `px' (for page) followed by a number (page number). For example, px53 refers to page 53 of this book.
  4. A few superscripts have been used. These include, 'g1' for 'See glossary' in the text and 'Y', for 'Important Yatras' in Annexure - 11 (a).
- Wherever authentication was not possible from existing records or published material, concurrence from more than one source was taken.
- Input from a single source, based on the knowledge and experience of an individual, has been incorporated with the name of the source.
- All the words in Kashmiri have been *italicised* and each word starts with a lower case letter. To ensure consistency throughout the book, effort has been made to provide phonetic spelling of Kashmiri words in Indo-Roman alphabets, as shown in the table on the next page.

In spite of these positive aspects, it is important to record that a work of this magnitude will have certain shortcomings. Some of the shortcoming visualised are as under:

- The reader may not find certain details or the name and contribution of a particular person in this work or may not find the details of a member up to the mark. This is firstly due to the inability of the author to reach the desired cross section of the community and secondly due to the lack of response, in many cases, from the individuals contacted. It could also be due to the quality of input received. However, every care has been taken to transfer the information provided, correctly.
- Certain errors, factual or otherwise, might have crept into the work. The reader is requested to bring even the minor mistake to the notice of the author and help improve the work.
- The reader may not agree with certain concepts and statements in the work.
- The author regrets the lack of knowledge of Sanskrit and Persian. As such, no effort has been made to use diacritical marks or provide phonetic spellings in case of these two languages. However, all the Sanskrit words that have been used in the work start with a capital letter and have been *italicised*. Similarly, Hindi, Persian and Urdu words, titles of books, films, journals, periodicals and titles of the awards are also shown *italicised*.

Sr. No.	Alphabet or symbol	As it sounds in	
		English	Kashmiri
(a)	**Vowels**		
01.	a	run	*akh* (one), *bar* (door), *kar* (do), *par* (read)
02.	aa	father	*aangun* (compound), *dastaar* (turban), *raat* (night)
03.	i	hit	*di* (give), *dil* (heart), *sir* (secret)
04.	ii	see	*amiir* (rich), *naviid* (a humble offering)
05.	iu	-	*bat'iu* (Pandit), *batiu* (cooked rice), *gat'iu* (dark)
06.	iuu	-	*kriuur* (difficult), *tiuur* (cold)
07.	eu	nurse	*geur* (watch), *neur* (arm), *tseur* (sparrow)
08.	euu	-	*deuur* (window), *euur* (plum), *euut'h* (eight)
09.	e	bet	*beh* (sit), *me* (to me), *tse* (to you)
10.	ee	bail	*d'eer* (heap), *heer* (staircase), *tseer* (late)
11.	u	put	*kul* (tree), *sul* (early), *tul* (mulberry)
12.	uu	zoo	*kruul* (art work), *muul* (root), *t'huul* (egg)
13.	o	tow	*dor* (hard), *od* (half), *on* (blind), *tshor* (empty)
14.	oo	note	*ool* (nest), *goor* (guruji), *khoos* (cup)
15.	wa	-	*dwad* (milk), *dwas* (wall), *pwalaav* (pulao)
(b)	**Consonants**		
01.	k	kite	*kaajwat'h* (pestle), *kaav* (crow), *kaangiur* (fire pot)
02.	kh	khaki	*khoch* (a boat), *khod'* (ditch), *khraav* (sandal)
03.	g	good	*gaad'* (fish), *gaav* (cow), *gulimyuut'h* (a gift in cash)
04.	ch	church	*chaay* (tea), *chamchiu* (spoon), *chet'iny* (chutney)
05.	chh	-	*chhat* (roof), *chhit'* (type of cloth), *pachh* (fortnight)
06.	ts	-	*tsaaman* (cheese), *tsok* (sour), *tsot'* (bread)
07.	tsh	-	*tshal* (trick), *tshyot'* (un-hygienic)
08.	j	jug	*jajiir* (smoking pipe), *jad* (great grandfather)
09.	z	zoo	*zaaphal* (nutmeg), *zarakaasay* (a ritual)
10.	t'	tough	*t'amat'ar* (tomato), *t'ang* (pear), *t'yok* (a mark)
11.	t'h	thug	*geuunt'h* (kite), *t'oot'h* (dear), *ziit'h* (long)
12.	d'	dental d	*d'rama* (drama), *d'ul* (a pot), *d'uun* (walnut)
13.	t	tabla	*tarngiu* (head dress), *tomul* (rice), *tuleur* (bee)
14.	th	therapy	*thaal* (plate), *theuny* (butter), *theuz* (tall)

Sr. No.	Alphabet or symbol	As it sounds in	
		English	Kashmiri
15.	d	darwesh	*daag* (spot), *dahim doh* (tenth day), *darb* (koin)
16.	n	noon	*neuurivan* (religious thread), *nuun* (salt)
17.	p	pan	*pan* (thread), *posh* (flower), *puutsh* (part of head gear)
18.	ph	photo	*phaakiu* (fasting), *phal* (fruit), *pheran* (overgarment)
19.	b	bed	*beuuth* (song), *booy* (brother), *braand* (raised platform)
20.	m	mother	*maachh* (honey), *meuuj* (mother), *mod'ur* (sweet)
21.	y	yellow	*yazman* (client), *yonyi* (sacred thread)
22.	r	road	*rattan deep* (oil lamp), *rot'h* (type of bread)
23.	l	lady	*liisiu* (a vegetable), *livun* (mud plastering)
24.	v	valley	*veur* (saltish dish), *veuur* (kitchen garden)
25.	sh	shuttle	*shur* (child), *shishur* (a ceremony)
26.	s	Sunday	*satraath* (a ceremony), *nas* (nose)
27.	h	holiday	*haakh* (a vegetable), *halwiu* (pudding)
- No equivalent in English			

Last, but not the least, as the author claims no expertise on the subject, the learned reader is requested to communicate the correct understanding and interpretation of a particular topic, where necessary, to the author. The same will be incorporated in the next version of the work. I shall feel grateful, if the readers provide the feedback and suggestions to help improve the contents.

C. L. Kaul

New Delhi
navreh, tsithiur zuuniu pachh okdoh
March 27, 2009

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Right from the inception to the implementation and final publication of this book, I have received inspiration, encouragement, suggestions and support from many quarters, known and unknown. I wish to express my sincere gratitude to all those persons, listed under **Group 1**, who inspite of busy schedule spared their time to provide important inputs, material and offer valuable suggestions to improve the Manuscript and its contents. My thanks are also due to all those persons, listed under **Group 2**, who directly or indirectly helped me in this work. Credit is also due to the persons and / or sources, listed under **Group 3**, for some of the photographs used in the book.

Legend: BNG (Bangalore), JMU (Jammu), ND (New Delhi), SG (Shalimar Garden), UP (Uttar Pradesh)

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Kaul, Smt. Dura, New Delhi
Kaw, MK, New Delhi
Kher, KL, Faridabad
Koul, Niranjan Nath, Jammu
Labroo, Prof. Omkar Nath, ND
Langoo, Dalip, Faridabad
Mattoo, Sushila, Jammu
Nazir, RL Kaul, Srinagar
Pajnoo, Shree Krishan, Jammu
Pandit, Som Nath, Jammu
Parimoo, Ratan, Baroda
Peer, Bhaskar Nath, Gurgaon
Posh Bab, Shalimar Garden
Rafiz, Hriday Nath, Dehradun
Razdan, CL, Pune
Sadhu, Sqn. Ldr. BL, Mohali
Saproo, CL, Surat
Shair, BK, Jammu
Shair, Surinder, Jammu
Sheopuri, RC, Pune
Sultan, JL, Jammu
Tickoo, Vijay, Faridabad
Tiku, Moti Lal, Faridabad
Topa, CN, Faridabad
Trakroo, Manohar, New Delhi
Vaishnavi, Amar Nath, Jammu
Warikoo, Smt. Lakhmishori, ND

Group 3

Bharti, Ajay, Jammu
Kachroo, Ravi, Jammu
Kaul, RK, Faridabad
Kaul, Smt. Asha, Jammu
Khaar, Shyam Lal, Mattan
Khodbali, Pradeep, Jammu
Khosa, TN, Jammu
Pandey, Sanjay, Gurgaon
Pandita, Smt. Kshema
Qazi, Gyan Prakash, New Delhi
Raina, Sanjay, Jammu
Razdan, AK, Jammu
Rose Movies, Jammu
Sharda Kendra, Jammu
Tiku, Hira Lal, Faridabad
Tickoo, Vicky, Faridabad

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C. L. Kaul
New Delhi

Illustrations

Listed in the order (under each category) in which the inset appears in the text

Order: Inset no., Title, Text page number, Plate number

Legend: A* (Ashram), As* (*Asthapana*), FBD (Faridabad), JMU (Jammu), M* (Mandir), SGR (Srinagar)

Chapter 5

Category (B)

Category (C1)

Category (C2)

Category (C3)

Category (C4)

Category (C5)

Category (D)

Chapter 6

Chapter 7

Others

Chapter 8

CHAPTER - 1

THE BACKGROUND

1.1 Origin of the Kashmiri Pandits

Kashmiri Pandits are Brahmins from the Valley of Kashmir, who are considered to be the purest specimen of the ancient Aryan settlers in the Valley. They proudly claim to be part of a civilisation with more than 5000 years old history, which, according to a legend, traces the origin of Kashmir Valley to a mountain lake, called *Satisar*, the lake of *Sati*. From the ancient sources, it is found that Kashmir was occupied for six *Manvantaras*[g1], since the beginning of the *Kalpa*[g1], by a vast lake, six *Yojanas*[g1] long and three *Yojanas* wide, called Satisara.[97p16] Many tribes, besides some demons, who resided in this water body, inhabited the area surrounding the vast lake.

There is a legend in the *Nilamata Purana*[px30], according to which a demon *Jalodbhava* (water-born) resided in the lake and caused great distress to the inhabitants in the neighbourhood. The sage Kashyapa, the father of all Nagas, learnt about it and sought the help of *Devtas*, including Brahma, to get rid of the demon. All the *Devtas* took up their positions to punish the demon but to no avail because *Jalodbhava* had, through penance, earned the blessings of Brahma to be all-powerful and indestructible in water. Vishnu, thereupon, asked his brother, Balabhadra, to drain the lake, which he did by piercing the mountain at Baramulla (ancient *Varahmula*, present *varmul* in Kashmiri) with his ploughshare. When the lake had dried up, Vishnu killed *Jalodbhava* with His War-disc.[93p389] The reclaimed land was settled by Kashyapa and was called Kash-yap-mar and later Kashmir. Geological evidence points to the fact that the opening of the mountain at Baramulla was the result of a geological fault, which occurred some 85,000 years ago draining off water from *Satisara*.

The *Nilamata Purana* gives Kasmira as the name of the Valley, which is still known as Kashmira throughout India and rest of the world and is called by the Kashmiris, in their own language, as Kashir - a direct phonetic derivative of Kashmira through Kashvir.[97p21] The earliest reference to the name Kashmira in Indian literature is found in Panini's *Astadhyayi*. The *Mahabharata*, the *Puranas* and *Brhat Samhita* also refer to Kashmira as a country and Kashmirah as a people.[97p22] The land is also known by other names, which include Kaspeiria (ancient Greeks), Kaspatyros (Herodotus), Kaspalyros or Kaspapyros (Hakataios), Shie-mi (To Yeng and Sung Yan), Kia-shi-mi-lo (Hieun Tsiang), Khachal (Tibetans), Kashrat (Dards) and Kashir (Kashmiri).

Historically, the first settlers of the land were the Nagas, probably called so after the serpent deities they worshipped. Pisacas were the Chalcolithic tribes from Sinkiang, who had moved to Kashmir in search of better land and climate. The *Nilamata Purana* mentions twelve other tribes having inhabited the land.[33p7] Subsequently, Vedic Aryans, who had lived along the banks of Vedic river Saraswati in Punjab, moved in. The *Rigveda* gives the description of the river Saraswati, on the banks of which the Aryan settlers had spent centuries and prospered as a well-cultured society. The river, described as 'the mother of all rivers', proved to be a lifeline for these settlers, whose prolonged stay at the place saw them transition from the Vedic society to the Brahminical society. They came to be known as

Saraswat Brahmins. During their evolution, the Aryan society had divided itself into classes, based on the division of work. Writes Pandit Bamzai, "The Aryan society was by and by stratified into classes according to the kind of their work and profession or varna. But as ill luck would have it, the life-giving river changed its course several times and ultimately dried up. Known as Saraswat Brahmins, Kshatriyas and Vaisas, they left Punjab in search of equally good if not better land in the rest of the subcontinent. An enterprising batch went back to the mountains in the North to reside in the Kashmir Valley, of whose beauty and salubrious climate they had heard from their forefathers who used to go there during summer but were driven out by the indigenous inhabitants - the Nagas and Pisacas. They sought the protection of Nila, the Lord of the Nagas and begged his permission to settle in the Valley permanently as his subjects. Nila listened to their tale of woe sympathetically, but promised the requested permission on condition that they conformed to the social usages and customs of Nagas. The Saraswats agreed to these conditions when the Naga chief permitted them to reside permanently in the Valley."[1p60] This is how some Naga customs got added to the Saraswat Brahmin customs, some of which are followed even today. With the passage of time, Saraswat Brahmin became Kashmiri Brahmin, *Bhatta*[g1] and Kashmiri Pandit. The entry of the Saraswat Brahmins into the Valley is a landmark in the history of Kashmiri Pandits as it marks the beginning of the *Sapt Rishi Samvat*[px191]. Kalhana records his chronology according to the *Laukika* or *Sapt Rishi* era, still in use among the Brahmins of Kashmir. The commencement of this era is placed on *Caitra Shudi* first of *Kali Sambat* 25 (expired) or the year 3076-75 BC.[1p69]

Looking back, it is seen that Kashmiri Pandits have had a chequered history, which is replete with facts, figures and accounts of the torturous onslaughts on them. Off and on the community was subjected to humiliation and inhuman treatment by many sadist rulers of the time. However, it must be said that the Kashmiris, in general, suffered off and on, sometimes because of the natural calamities but many a time due to man made calamities. Writes Walter R Lawrence, "the frequent changes of rulers and the absence of continuity in the administration have had a powerful effect on the character of the Kashmiris, but the incidents of the Physical History of the valley have also done much to unsettle the people and to make them suspicious and incredulous. Among the incidents of the physical history I shall include *fires, floods, earthquakes, famines* and *cholera*, and it is hardly to be wondered at that a people constantly liable to these calamities should be sceptical and doubtful as to whether things are ordered for the best."[58p204] One of the sadist rulers of Kashmir around the sixth century was Mihirakula, the Hun ruler. About 500 AD, Kashmir was a part of the area controlled by Huns. Mihirakula was opposed to Buddhism and many places in Kashmir are still associated with his acts of cruelty and tyranny. A Chinese pilgrim described him as uncouth in manner and an iconoclast, especially in his hatred for Buddhism[62p143]. Kashmiris also suffered during the reigns of Jayapida[px10], Harsa[px12] and Rajadeva[px13].

Till about the beginning of fourteenth century, the population of the Valley was mostly Hindu but not entirely Brahmin. Many other sects, namely, Nishads, Khashas, Darads, Bhauttas, Bhikshas, Damaras, Tantrins etc., also resided in the Valley. During some of the Sultanate regimes and later under Afghan rule, the demography of Kashmir changed considerably as many Hindus were forcibly converted. The then rulers unleashed a reign of terror and used all methods and tools to achieve their objective. The community suffered as a whole, their numbers began to dwindle and their fate at times lay in balance between hope and despair. The life of a Kashmiri Brahmin became uncertain to the extent that the ruler would decide the fate of his subject. Temples, shrines and places of worship belonging to the Hindus were desecrated, damaged, razed to ground and in many cases converted.[5,26,58]

There are a number of texts and historical accounts, which confirm the religious persecutions and oppression faced by the tolerant and peace loving community at the hands of some of the unjust rulers. The details can be found in many works of the time. About one such ruler, Sultan Sikandar, Sir Walter R Lawrence writes, "In 1394 AD, Sultan Sikandar came to the throne, and soon earned the nickname of Butshikan or Iconoclast, from the intense zeal he showed in destroying the grand old temples which the Hindu Rajas had bequeathed to Kashmir. Sikandar was brave and cultured, but all his good qualities were warped by his gloomy fanaticism.... Hindu temples were felled to the ground, and for one year a large establishment was maintained for the demolition of the grand Martand temples. The massive masonry resisted all efforts, and finally fire was applied, and the noble buildings were cruelly defaced."[58p190] Further he writes, "There was a certain method in the mad zeal of Sikandar, for he used the plinths and friezes of the old temples for the embankments of the city and for the foundation of the Jama Masjid. Having glutted his vengeance on Hindu temples, Sikandar turned his attention to the people, who had worshipped in them, and he offered them three choices, death, conversion or exile. Many fled, many were converted, and many were killed, and it is said that this thorough monarch burnt seven maunds of sacred threads of the murdered Brahmans. All books of Hindu learning which he could lay his hands on were sunk in the Dal Lake, and Sikandar flattered himself that he had extirpated Hinduism from the Valley."[58p191]

The Brahmins, who resisted this attempt of forcible conversion, had to pay a heavy price. While some preferred death to dishonour, many managed to flee to safe places but the rest were killed. As a result, the Kashmiri Brahmin community did not remain as big an ethnic group as before and other classes of the Aryans, other than the Brahmins, ceased to exist in the Valley. However, history is a witness to the fact that in the long run the intolerant rulers could not achieve their objective. Coming to the recent times, Kashmiri Pandits unfortunately had to flee the Valley en masse in early 1990 AD and as displaced persons became refugees in their own country. The fear factor was so high that the members of the community were left with no option but to flee their motherland. Earlier during the *Qabaili* raid, unleashed by Pakistan in 1947 AD, many families, residing in the villages especially in Uri, Baramulla and adjoining areas, lost their lives and property. Many places of worship were desecrated and damaged. Even after 1947 AD, the members of the community felt threatened every time something happened anywhere in the world and during some such events they suffered the consequences, for no fault of theirs. In the wake of the en masse exodus in 1990 AD, a number of families stayed back in the Valley, an act that probably was not liked by the zealots, and had to pay for their decision. The death of the innocent people in the carnages of Sangrampura (March 1997 AD), Wandhama (January 1998 AD), Telwani (March 2000 AD), Hugam (November 2001 AD) and Nadimarg (March 2003 AD) caused a grievous hurt to the psyche of the people, in general, and relatives of the victims, in particular.

It is seen that the journey of the community, through the troubled times of the past, has been torturous and full of challenges. It has not been easy for them to stand up again and again in the face of the persecution and the onslaughts. During the gory and dark periods in the past, they did everything in their wisdom to save their honour, unique identity, tradition and culture and displayed a remarkable ability to rise from the ashes, with more vigour and renewed determination. It, therefore, goes to the credit of the ancestors to have not only survived against the heavy odds but also maintained the unique identity and cultural heritage. It was the will of the God that, from the proverbial eleven families, which survived the onslaughts, the community could regain its strength. The population of Kashmiri Pandits is a very small percentage of the overall Kashmiri population. According to Lawrence,

"Of the 52,576 Hindus of Kashmir, 28,695 reside in Srinagar and the small towns, and the rural Hindus, who number 23,881 are scattered far and wide in the Valley."[58p296] This was probably in the year 1891 AD. According to Pandit Anand Koul, "The population of Kashmiri Pandits, according to the census of 1921 AD, is as follows: Srinagar - 21,635, Muffasils - 33,417, total - 55,052 (Males - 30,944, Females - 24,108)."[53p28] From the newspaper reports and the articles written by knowledgeable people and the Government agencies, the number of those who were displaced from the Valley in 1990 AD and dispersed in the rest of the world stood at 3,50,000. The number of people, who stayed back in the Valley is estimated between 15,000-20,000 and the number of those who had migrated from the Valley earlier and up to 1990 AD is reported to be around 3,30,000.

The members of the community, having breathed, lived and relived in such environs for centuries, naturally are psychologically and emotionally attached to anything and everything connected with their roots, which lie very deep into the Valley. They are nostalgic and very possessive about Kashmir, its environment and its produce. This probably explains why the sadist rulers, who ruthlessly ruled the community off and on over a few centuries, did not succeed in uprooting the community from their land of origin. To the community, many of the mountain peaks, lakes, springs and rivers in the Valley are sacred and have, over the centuries, nurtured their thought process and ethos. One way or the other, these creations of nature and the places associated with them are linked with their daily lives. The influence has been so great that a galaxy of philosophers, scholars, saints, seers and *Rishis* reached their zenith in this land of their inheritance. It is probably due the blessings of these saints and seers from the Valley that the community continues to survive.

1.2 Historical Perspective

1.2.1 Rulers of Kashmir

The history of Kashmir can broadly be divided into five periods covering the reigns of the early Hindu rulers, the Muslim rulers, the Sikh rulers, the Dogra rulers and the modern period of the elected representatives of the State from 1947 AD onwards. It is seen that the people of the Valley, in general, have been subjected to harsh treatment off and on by some of the rulers. The persecutions, whether religious or otherwise, have taken place for almost all the communities. There is evidence to show that Hindus have suffered not only under Muslim Rulers but also under Hindu Rulers. Similarly, Muslims have suffered not only under other Rulers but also under Muslim Rulers. Historical records indicate a number of rulers in the Valley, who troubled and tortured their subjects. There were, however, many other rulers, who were benevolent, loved their subjects and worked for their prosperity. Writes Prof. Wakhlu, "History of Kashmir is a poignant tale of poverty, hardship and humiliation. But in the vast desert of its political subjugation, servitude, and economic suffering, here and there, one finds in its history rich oasis of benevolent rule, social and economic prosperity where rich culture, art and springs of communal amity, religious tolerance quench the thirst and soothe the hearts of Kashmiris."[98p289] A brief account of these five periods, along with some of the prominent rulers from each period, in chronological order, is given here under. The names of the rulers covered in these paragraphs are listed in alphabetical order in Annexure - 1.

1.2.1.1 The Early Hindu Rulers

The period of Hindu rulers is taken from the earliest to the advent of Islam in 14th

century. Kalhana Pandit[px502] in his *Rajatarangini*[px31] has given the historical account of this period up to 1149 AD. Historians such as Jonaraja[px501], Srivara[px510], Prajyabhatta and Suka covered the subsequent periods. Their accounts are considered as the extensions of the *Rajatarangini*. Kalhana Pandit gives the account of all the kings and their dynasties, except the reigns of 35 kings, listed by him as 'lost kings'. The chronicler starts from King Gonanda I, which dates back to 653 Kali era, corresponding to 3100 BC, when coronation of Yudhisthira, the Pandav hero, took place. He covers the reigns of Damodara I, Rani Yashomati, Gonanda II, Ashoka, Jalauka, Damodara II, Kanishka, Abhimanyu I, Gonanda III, his successors, Nara, his son and his successors, Mihirakula, his son and his successors, Gopaditya, Gokarna, Khinkhila or Narendraditya, Yudhisthira I, Pratapaditya I, Pratapaditya II, Lalitaditya and others. It is observed that during the long reign of Hindu rulers though Hinduism was the main faith of the people yet Buddhism flourished side by side for quite sometime. This was in line with the Hindu thought of allowing others the freedom to practice their faith. It is, therefore, important first to talk about the introduction of Buddhism in the Valley.

- **Introduction of Buddhism**

Gautama Buddha, the founder of Buddhism, was born in 623 BC and attained *Nirvana* in 543 BC. His teachings during his lifetime and afterwards found an enthusiastic audience in his place of birth and the region around it. The followers were the people, who probably were feeling the burden of Brahminical rites and rituals and the acts of some of the Brahmin priests, which gave rise to expensive practices and found salvation in his doctrine. Buddhism attracted them because the philosophy looked simple code of conduct, which did not require priests or expenditure. Buddha spread his teachings through Pali, a language that was easy for the masses in the region to understand. An important aspect, that helped the spread of Buddhism, is the fact that Buddha welcomed people from all walks of life without distinction. The popularity of the old Buddhism rested chiefly on the seemingly simplicity of its doctrine, namely, that the state of the untrammeled self (Atman) is bliss and, therefore, birth is misery. The cause of misery is desire and, therefore, the cessation of desire and path leading to that, is right behaviour.

Buddhist thought and philosophy reached Kashmir in the beginning of third century BC, when Kashmiri Brahmins were deep into *Vedas*[px207], *Upanishads*[px208], epics of *Ramayana*[px211], *Mahabharata*[px212] and other Hindu philosophies. Buddhist texts testify prevalence of Buddhism in Kashmir from 3rd century BC to 12th century AD. For the spread of Buddhism, it was necessary to penetrate the stronghold of Brahminism in Kashmir, the seat of Shaivism, known as Kashmir Shaivism[px224], since ancient times. It was more important to spread it in Kashmir as according to *Samyuktavastu*, Buddha is represented as saying that Kashmir is the best land for meditation and leading a religious life. So under king Ashoka[px6], who adopted Buddhism after the Kalinga war, Kashmir received his attention. Buddhism attained the status of a State religion under him and he is credited with building a number of *Viharas* and *Stupas* at *Sukseletra* (modern *Hukaletar*) and *Vitastatra* (modern Vyetha Vuthur). Buddhist councils were held in Kashmir. As per tradition, Kashmiri Brahmins could not be immune to this new philosophy. Not only did they understand and practice this philosophy but also contributed to its growth. They developed a new thought, known as *Mahayana* philosophy, as against the old thought of *Hinayana* - which presented a pessimistic view and preached complete denial or negation of the existence of a Supreme Being or a personal God. To the Kashmiri scholars, the doctrine of *Hinayana* seemed to be incapable of keeping the masses attached to the thought for long. They modified the philosophy, based on their understanding of Shaivism and its philosophical teachings, and gave to the world the *Mahayana* philosophy. This school of thought declared Buddha as the reincarnation of

Lord Vishnu. Subsequently, Kashmiri Brahmins excelled in Buddhist philosophy so much so that they became monks (religious preachers) and spread Buddhism in far flung areas of China, Tibet, Japan and Cambodia. Those who spread Buddhism include Kumarajiva, a great Buddhist teacher and preacher, Sangabhatta, Gautama Sanghadeva and many others. Though the spread of Buddhism is said to have weakened the traditional Brahminical ritual practices to an extent, yet the firm belief in the philosophy of Shaivism and *Nirvana* led to a fillip to the Brahminical philosophy as its doctrines were incorporated in the Buddhist *Mahayana* philosophy. Hinduism and Buddhism coexisted for many centuries till Buddhism ceased to be a major religion in the Valley.

A brief account of some of the Hindu rulers, in chronological order, is as under:

Gonanda

According to Kalhana, Gonanda I, a relation of Jarasanda, the King of Magadha and father-in-law of Lord Krishna, was the first king of Kashmir. He was a good and just king. When Jarasanda was in battle with Krishna on the banks of Yamuna, Gonanda at the head of a large army, went to his aid and besieged Lord Krishna in a fortress. His men fought bravely for a long time but were routed and he himself was killed by Balabhadra, the brother of Krishna.[1p65] This places the reign of Gonanda around the period of *Mahabharata*. His son, Damodara, then became the ruler of Kashmir and tried to avenge his father's death but met the same fate at the hands of Krishna. After this, Yashomati, Damodara's wife, who was pregnant at that time, ascended the throne.

Rani Yashomati

Rani Yashomati after the death of her husband was made the queen-regent of Kashmir around 3061 BC on Lord Krishna's advice. She thus became the first woman to rule Kashmir. Her son Gonanda II was crowned king in infancy at a time when the Great War of *Mahabharata* had started. For this reason Kashmir and its ruler do not figure in the Great War. Rani Yashomati continued to rule and is believed to have ruled with justice for fifteen years. After Gonanda II, till the reign of Ashoka, almost all the rulers of Kashmir were weak and, therefore, of no consequence. Kalhana makes a mention of 35 kings after Damodara II, as the 'lost Kings'. However, *Ratnakar Purana* and its Persian translation by Mulla Ahmad provide the details of these kings.

Ashoka

Some historians believe that Ashoka (272-232 BC) was none other than the Emperor Ashoka of Magadha, the grandson of Chandragupta Maurya of Maurya dynasty, who changed his faith to Buddhism after the famous Kalinga war and whose dominion extended Eastward to Bengal, Westward to Hindukush and Northward to Kashmir. The introduction of Buddhism to Kashmir is attributed to a monk called Majjhantika, a disciple of Ananda. Ashoka is said to have come in contact with Kashmir in his early life and paid regular visits to the Valley, settled 5000 Buddhist monks and laid foundation for the spread of Buddhism. Kalhana credits him with the founding of Srinagar, the capital city, built at Pandrethan (old *Puranadisthana*) 5 kms from the present Srinagar and also having built a large number of *Viharas*, *Stupas*, massive stone wall around the Vijayeshwara temple and two Shiva temples, under the name of Asokawara, within it. Ashoka died around 232 BC, after ruling for 40 years, and was succeeded by his son Jalauka.

Jalauka

With the coming of Jalauka to power, a drive against Buddhism started. He is said to have destroyed

some of the *Stupas* and *Viharas*, built new Shiva temples and revived Shaiva cult. He was an ardent devotee of Shiva and used to worship daily at Bhutesa and Vijayeshwara shrines. Writes Lawrence, "Of the early kings, who lived at the beginning of the Christian era, Asoka, the man, who followed Buddha, is well known, and it is known that his son Jaloka reverted to the worship of Siva and was the lover of Naga maidens."[58p185] He is described as a great warrior, who cleared the land of the oppressors, who off and on made their incursions into his territory. An opponent of Buddists in the beginning, Jalauka finaly became friendly to them. He along with his queen is said to have retired after a reign of 60 years.

Damodara II

After Jalauka, Damodara II, believed to be a descendant of Ashoka, succeeded to the throne. He founded a city on a plateau in Yachh Pargana. The place, called Damodar wudar[px62], is now the site of Srinagar airfield. There is an interesting legend, about his end, according to which Raja Damodara one day had prepared an offering, which he used to make for the departed soul of his father, and was about to leave towards the bank of Vitasta for a bath. Outside, two Brahmins appeared before him and asked for something to eat. Raja Damodara asked them to wait till his return from the Vitasta. The Brahmins made the Vitasta appear before him but he thought it to be magic and proceeded further. Seeing this, the Brahmins cursed him to become a snake and also said that if someone read the *Bhagavad Gita* (the *Ramayana,* according to Bamzai) before him in a day, he would come back to his original form. Since no one performed this feat, he became a snake and was seen on the *wudar*, hence, the name Damodar wudar.[26p148] After him, till the advent of the Kusan rule, there is a gap of 200 years. During this period and after the fall of Mauryan Empire, North-Western India was subjected to many invasions. Around 45 AD Kadpheses II of Kusan clan succeeded his father Kadpheses I and conquered North-Western India. Kanishka succeeded him in 78 AD.

Kanishka

Kanishka's dominion extended to Kashmir in the North and to the borders of Bengal in the East. He was a Buddhist by faith and under him Buddhism not only became the State religion but also flourished in the Valley and spread to other countries through a number of Kashmiri missionaries. He held the third Buddhist council in Kashmir at Kundalvan Monastery. The council, according to Pandit Bamzai, marked the beginning of a new epoch in the history of Buddhism as it gave official status to the Mahayanist Doctrine, which may rightly be said to have been a gift from Kashmiri Brahmins to Buddhism. Kanishka's successors were Vasiska and Huviska, his sons. Vasudeva, who died in 178 AD, when Kusan rule came to an end, succeeded Huviska (Juska). After Kanishka's immediate successors, Buddhism suffered a reverse. Abhimanyu, who is credited with having restored the traditional cult of rites and rituals as prescribed in *Nilamata Purana*, succeeded Juska. As a ruler, he revived the traditional Brahminical learning and also founded the town of Abhimanyapur (Bemyun). His successors, Gonanda III, who finally assured the restoration of the traditional worship of the earlier cult, Vibhisana I, Indrajit, Ravana and Vibhisana II continued the drive against Buddhism. This was followed by the reign of king Nara.

Nara

There is a legend[px261] associated with king Nara. It is said that in the beginning, he was a good and just king but towards the end he developed wicked tendencies, because of which the ancient town near Vijayeshwara, the shrine of Chakradhara, near the modern town of Bijbehara, was destroyed in a great catastrophe. Kalhana relates the ruins and the finds of ancient coins in the locality as the

indication of the existence of this ancient town. His son Sidha, who escaped death during the catastrophe because he was away, succeeded Nara. The other kings, who followed, included Utpalaksa, Hiranyaksa, Hiranyakula, his son Mihirakula and Vasukula.

Mihirakula

Mihirakula (515-50 AD) was the son and successor of Vasukula. He was a Hun general, who came to the Valley, seized power and ruled Kashmir. Huns were originally from North-Western China and spread to other parts including India. Kalhana describes Mihirakula as very cruel and sadistic. Writes Pandit Bamzai, "Mihirakula had arrived at that stage of human depravity when cruelty becomes pleasing for its own sake. While crossing the Pir Panjal pass, an elephant missed his foot and tumbled down a precipice. Its shrieks and yells while rolling down pleased the ears of this mad king and he ordered 100 more elephants to be pushed down the precipice, just to amuse himself. The place is since called Hastivanj (Sans. *hasti* - elephant, *vanjana* - destroyer)."[1p107] During his reign, he is believed to have slaughtered men, women and children on a slightest pretext and ultimately ended his life by committing suicide. He was succeeded by his son Baka, who is described as virtuous prince and a contrast to his father. Four other kings followed him till Gopaditya.

Gopaditya

Gopaditya was a good king, who is known to have worked in the interests of his subjects. He is credited with having built Jyesthesvara on the Gopa hill, now known as Shankaracharya hill. Those who followed him till the next important king, Maghavahana, included Sandhimat, Gokarna, Khinkhila (also called Narendraditya), Yudhisthira I and Pratapaditya I.

Meghavahana

Raja Meghavahana, of Gonanda dynasty, became the ruler of Kashmir after Raja Sandhimat and ruled for 35 years. He was a kind-hearted king, who not only loved his subjects but also the animals. He banned hunting and asked other kingdoms to follow suit. Kashmir achieved all-around progress and prosperity during his rule. He founded the town of Meghavahana and temple of Megha Mutt during his reign and his wife built Amrit Bhawan (known as Vantabhawan) for the Buddhist Monks. His son Sresthasena, who is said to have borne the names of Pravarasena and Tunjana, succeeded him. He had two sons, Hiranya and Toramana. Hiranya, the eldest son, succeeded his father. Toramana disobeyed his brother because of which he was put into prison. His wife Anjana took refuge in a potter's house, where she gave birth to a son, who was named Pravarasena II, after the name of his grandfather. After Toramana was released from prison, he died soon after. Since Hiranya had no son, the throne, after his death, passed on at the behest of the courtiers of Kashmir, to Raja Vikramaditya of Ujjain, who sent Matrigupta, a Kashmiri Brahmin, to administer Kashmir.

Matrigupta

Matrigupta was a pious and learned yet poor Brahmin of Kashmir, who had gone to Ujjain to seek recognition at Vikramaditya's Court. He waited for months at the palace gate till one day, stroke of luck favoured him. One night Vikramaditya found the palace in darkness as the lamps had gone out. He called his attendants but none responded except Matrigupta, who ran in and helped in lighting the oil lamps. Talking to him, Vikramaditya not only learnt about his purpose of visit to Ujjain but also was struck by the superior learning of the poet. On his orders, he was made the Governor of Kashmir, a historical fact corroborated by poet Mentha's poem *Hayagrivavadha*. He proved a successful ruler and is said to have built Matriswamin temple. Researchers such as Dr. Baudaji and Dr. Kalla, based

on their research work, concluded that Matrigupta was actually the great Sanskrit poet, Kalidasa. However, Pandit Bamzai doesn't agree. After the death of Vikramaditya, he renounced the throne and spent rest of his days as a recluse. Getting this news, Pravarasena II occupied the throne.

Pravarasena II

Pravarasena II was the grandson of Sresthasena and great-grandson of Meghavahana. He ruled Kashmir in the second half of sixth century, as deduced from the accounts of Hieun Tsiang[px35] and the coins and other specimens from his time. He is credited with having built the city of Pravarapura *(Shrinagara)*, a city other than the one built by Ashoka and confirmed by General Cunningham as the modern Srinagar. It is also believed that he reintroduced *Bhairava* worship[px231]. He was brave and is said to have recovered the *Singhasan* (throne), belonging to his ancestors, from Pratapasila, son of Vikramaditya. He was virtuous and returned the conquered territories to the actual rulers. He died after ruling for 60 years while worshipping in the temple Pravaresa, which was founded by him. Yudhisthira II, his son from his queen Ratnaprabha, succeeded him. Narendraditya, also called Lakhana, his son, Ranaditya, Baladitya, Vikramaditya's younger brother and the next important ruler Durlabhavardhana followed him. Kalhana talks of Ranaditya's rule to have lasted for 300 years but Hasan, on the authority of *Ratnakar Purana,* says that actually six kings (Tunija, Sarabsena, Gandharsena, Lachmana, Suraka and Vajraditya) ruled Kashmir during this period.

Durlabhavardhana

Durlabhavardhana was the son-in-law of Baladitya. According to the astrological predictions Baladitya's son-in-law (daughter Anangalekha's husband) was destined to succeed him, thus putting an end to his dynasty. Since Baladitya did not like the idea, he married off his daughter to a menial, a keeper of the horses. The keeper, however, turned out to be a prince, being the son of Nagakarkota, a fact not known to Baladitya. Thus after Baladitya's death, Durlabhavardhana succeeded him in 625 AD and laid the foundation of the Karkota dynasty. The references to his rule are found in the account of Kalhana, the Chinese annals, accounts of Hieun Tsiang and the coins of his period. During his period, peace and prosperity seems to have prevailed. Buddhism was the dominant faith, though many temples of Brahminical faith were also built. From this dynasty, besides Durlabhavardhana, sixteen other rulers, namely, Pratapaditya II, Chandrapida, Tarapida, Muktapida (Lalitaditya), Kuvalyapida, Vajraditya, Prithvyapida, Sangrampida, Jajja, Jayapida, Lalitapida, Sangrampida II, Cippatajayapida, Ajitpida, Anangpida and Utpalpida are said to have ruled Kashmir. Of these, good account of Pratapaditya II, who founded Pratapapura, Lalitaditya Muktapida and Chandrapida have been given. The reign of Tarapida has been described as inglorious on account of his cruel and bloody deeds.

Lalitaditya Muktapida

Raja Lalitaditya Muktapida (inset 1), Lalitaditya in short, third son of Pratapiditya II of Karkota dynasty, succeeded the throne after Tarapida in 724 AD. He is considered as one of the greatest Hindu rulers of Kashmir. He is known as a tolerant king, who showed equal respect to Hinduism and Buddhism, the two principal faiths prevalent during his rule. Soon after accession to the throne, he started his campaign to conquer the neighbouring countries and principalities and succeeded in enlarging his empire into India, after which he turned his attention to the countries in Central Asia. After his many successes, he returned to Kashmir and concentrated on the developmental works, as a result of which Kashmir achieved all-around progress and prosperity. He founded the city of Prahaspore, which *Rajatarangini* mentions as his capital city, the town of Lalitpura (modern Letapur) besides building a number of palaces and temples, including the famous temples of Muktakeshav[px258]

and Martand[px263]. He is credited with having built a number of irrigation canals, repaired the existing embankments and erected water wheels. He got the bed of river Vitasta, which used to cause frequent floods, cleared of the silt and the rocks at Baramulla and became the forerunner of great engineer, Suyya, of Avantivarman. Because of his respect for other religions, he also built a number of Buddhist *Stupas* and Chaityas. Towards the end of his reign, he again decided to conquer some of the territories in Central Asia but never returned. Thus came the end of a benevolent and bold warrior and king of Kashmir, who ruled the country for 37 years. Except Kuvalpida, who renounced the throne after getting disgusted with the intrigues of his ministers, his reign, till the reign of Jayapida, was followed by his successors, who were weak rulers and some of them even oppressors.

Jayapida

Raja Jayapida (751-82 AD), also known as Vinayaditya, was the youngest son of Vajraditya. He started his rule with campaigns and conquests and after the return to the Valley, he found the throne usurped by Jajja, his brother-in-law. He, however, regained the throne after fighting a battle and killing him. He started his reign as a bold warrior and a just ruler like his grandfather, Raja Lalitaditya, but towards the end of his rule, he turned into a tyrant. Initially as a just ruler, he restored order, provided good administration, built city of Jayapura, now known as Andarkot near Wular Lake, launched campaigns and conquered many neighbouring territories. One of his wives, Kalyan Devi, founded Kalyanpura, now known as kilmpur and another Kamla Devi founded Kamlapura. He was a learned person, who encouraged and invited great scholars and courtiers, from other parts, for literary exploits. Bhatt Udbhatta, his Chief Pandit, Damodargupta, poet and author of *Kuttanimata Kavya*, Manoratha, Sankhadanta, Chataka and Vamana flourished in his Court. Kashmir made all-round progress during these years and people attained prosperity. Towards the end of his rule, when he ran out of funds, he employed all means to squeeze the people. Brahmins in particular, who either fled or perished, suffered heavily. An act of God is said to have ended his rule through the curse of Brahmins of *tulmul* (Tulamulla). His rule ended when a golden pole of the Canopy, which fell on him, injured him. Those who succeeded him include his son Lalitapida, his brother Sangrampida II, his second son Cippatajayapida, Ajitpida, the grandson of Vajraditya, Anangpida, son of Sangrampida II and Utpalaida, son of Ajitpida. After this, there were a few dethronements till Avantivarman's accession.

Avantivarman

Raja Avantivarman ascended the throne in 855 AD. Prior to him, Lalitaditya's successors, particularly Jayapida had sapped the scanty resources of the kingdom on useless military expeditions.[75p34] Avantivarman pursued a policy aimed at bringing about consolidation, prosperity and growth in all walks of life, including art and philosophy. He was not only a kind and just ruler but also a learned person, who gave patronage to literature and respected scholars and poets such as Shiv Swami, Anandavardhana, Kallata Bhatta, Ratnakar Pandit. He founded Avantipora and built a number of palaces and temples. He built Avantipora Mandirs[px260], which include the shrine of Avantisvamin and Avantesvara. He had pedestals with silver conduits made at the shrines of Tripuresvara, Bhutesa and Vijayesa. He loved not only his subjects but also the animals to the extent that he banned hunting. During his reign, Kashmir experienced an earthquake, which damaged the hillock, named Khadinyar and blocked the flow of Vitasta thereby causing flood in many parts. However, it was through the efforts of the genius Suyya[px609], the engineer, who solved the problem and gave relief to the affected population. Kalhana talks at length about the good work done by him and the prosperity his subjects achieved. Avantivarman, considered as one of the greatest kings of Kashmir, passed away in 883 AD while listening to the recital of the *Bhagavad Gita* and was succeeded by his son Samkaravarman.

Samkaravarman

Samkaravarman (883-902 AD) succeeded his father and soon after started expeditions to extend his kingdom. According to the historians, he, unlike his father, was a narrow-minded and avaricious king, who brought untold misery to his subjects. His rule appears to have been characterised by excessive fiscal exactions and oppression, including plundering of temples and introduction of the system of 'begar'. He, however, built a town, named Sankarapura, on Srinagar-Baramulla road and a temple dedicated to Mahadev and is also known for the Patan temples. According to the *Rajatarangini* the temple built by him was Shankar Gauresha[px265]. Sankarvarman's name was considered an ill-omened by his subjects, who must have rejoiced at his death when he was attacked and killed on his return from an expedition. His son Gopalavarman, his minor son, under the guardianship of Rani Sugandha, succeeded him.

Rani Sugandha

Rani Sugandha (904-06 AD), the wife of Raja Samkaravarman, is believed to have accompanied him when he went on a mission to conquest the neighbouring territories in the North-West of Kashmir. When Raja lost his life during this battle, she is believed to have taken the charge of the situation. She installed her infant son, Gopalavarman, on the throne, but he died soon after. She then installed her second son, Samkuta, but he also passed away soon. After this, she assumed the charge herself and ruled the Valley only for two years. During her rule, she founded the town of Gopalpura (present *guripur*) and built the famous temple of Sugandhesvara[px265], seen at its original site at Patan along with the other temple Shankar Gauresha. Her rule ended when her opponents put her to death. They put Partha, son of Nirjitavarman, one of Sugandha's relatives, on throne. Raja Partha's rule of fifteen years was a rule of exploitation and oppression. His ministers fleeced the subjects. Subsequent period was a period of intrigues and internal trifles. During this period, many aspirants occupied the throne. Those who ruled for varying periods include Chakravarman, Sambhuvardhana, Unmattavanti, Yasaskara, Parvagupta and Kshemagupta. During his rule, his Prime Minister, Meruvardhana, built the temple of Meruvardhana Swamin[px265] and dedicated it to Mahadev. Kalhana praises the manifold virtues of Yasaskara and the beneficent nature of his rule. Under him, the people got a respite from the civil wars and the internal troubles. He died of a fatal illness after having reigned for nine years. Raja Kshemagupta, son of Parvagupta, who ascended the throne on the death of his father in 950 AD, on the other hand, possessed all the vices and committed excesses on the people. His soldiers burnt Jayandravihara, built by Jayandra, the maternal uncle of Raja Pravarasena II. For the benefit of his own temple, he plundered this *Vihara* using the molten metal of the Buddha image to cast the image for his temple. He married Didda, the dominating queen. He was so enamoured by Didda that he was nicknamed *Diddakshema*.

Rani Didda

Didda Rani (980-1003 AD) was the granddaughter of Raja Bhima of the Kabul Shahi dynasty, daughter of Simharaja, Chief of Lohara and wife of Raja Kshemagupta. After Kshemagupta's death, his child-son Abhimanyu was installed the king and his mother Didda became the regent and exercised all the powers herself. Her political acumen was so great that she managed to bequeath the throne to her family in undisputed succession from Abhimanyu (958-72 AD), to the three sons Nandigupta (972-73 AD), Tribhuvana (973-75 AD) and Bhimagupta (975-81 AD) one after the other. Because of her lust for power she had become cruel and unscrupulous. It is, therefore, not surprising that seeing the evil conduct of his mother; Abhimanyu contracted consumption and died in 972 AD. She destroyed Nandigupta by witchcraft and also got rid of Tribhuvana and imprisoned Bhimagupta and put him to

death by torture after which she ascended the throne in 980 AD and ruled till 1003 AD. She appointed Samgramaraja, the son of her brother, Udayraja, as her heir apparent, thus ensuring succession of her dynasty. During her reign, she built a number of temples including Kangan temple. She founded many villages including Diddamatha, now known as Diddamar, a Mohalla in Srinagar. Those who ruled after Didda Rani include Samgramaraja, Hariraja, Ananta, Kalasa (son of Ananta) and Harsa (son of Kalasa). It is said that Raja Ananta (1028-63 AD), on the ill advice of his wife Rani Suryamati, was prevented from taking timely action against his son Kalasa, who had got influenced by bad companions and who had raised an army to fight his father. When, therefore, Kalasa attacked his father, the latter committed suicide, following which Rani Suryamati committed *Sati*.

Harsa

Raja Harsa (1089-1101 AD) commenced his rule well but in the later part of his rule people had to face hardship and misery. Harsa has been described as a king with many contradictions in his character. His actions show him as a person of unsound mind. About him Pandit Bamzai says, "Harsa himself seems to have been influenced by the teachings of Islam which denounced idolatry and his destruction of temples and images evoked resentment in Kalhana who gives him the epithet of "Turuska", that is, Muhammadan."[1p314] This view is supported by the fact that to replenish his exhausted treasury Harsa turned his attention to the rich endowments of temples. His accidental discovery of hoarded treasures at the temple of Bhima Shahi induced him to spoliate other temples. More ruthless and revolutionary was the seizure and melting of gold and silver images of gods and goddesses in temples throughout Kashmir. According to Pandit Ram Chand Kak, "Foodstuffs and other commodities rose to fabulous prices; famine and plague committed such ravages among the people that few were left to cremate or bury the dead, and the river was swollen with floating corpses."[35p24] His nephews Uccala and Sussala raised a rebellion against Harsa and put him to death. Uccala, the elder brother, succeeded him but he ruled only for a year, as his opponents murdered him. On his death, Sussala ascended the throne and ruled till his murder in 1128 AD. Most of his time, he spent in fight against his opponents. Subsequently, his son Jayasimha succeeded him.

Jayasimha

Jayasimha (1128-55 AD) came onto the throne when things were not looking bright for him. There was an open struggle for the throne and those who had murdered Sussala were up in arms. Jayasimha, however, managed to get the support of some of the leaders and bring the loyal supporters of Sussala to his side. Luck seems to have favoured him as a heavy snowfall prevented Bhiksacara, an opponent, to march to Srinagar. Jayasimha defeated him and ascended the throne. Soon after the assassin of Sussala was captured and executed and subsequent to this, he crushed the rebellion from various quarters and bought peace for his subjects. Writes Pandit RC Kak; "The first seventeen years of his reign were occupied in a long and bitter struggle with the barons, who were chafing under the tight control which he attempted to exercise over them. To embarrass him further, they set up no less than five pretenders to the throne, some of whom were actually crowned in the outlying district of Lohara."[35p26] But it was due to his personal abilities and political acumen that he was able to give a fight to his opponents. Jayasimha died in 1155 AD and was succeeded by his son Paramanudeva, who ruled only for 10 years till 1164 AD and was succeeded by Vantideva. Lohara dynasty came to an end with his death in 1171 AD. Some historians suggest that after Jayasimha no successor of his, till the transfer of the throne to a Muslim ruler, was of any substance except Kota Rani, who tried to show some courage and strength. Those who ruled include Upyadeva, Jassaka, Jagadeva, Rajadeva, his son Sangramdeva, his son Ramadeva, Lakshmandeva (adopted son),

Simhadeva and Sahadeva, his brother. Of these rulers, Rajadeva is remembered for the plunder of the community and Sahadeva for giving shelter to the adventurers from outside.

Rajadeva

Rajadeva during his long reign oppressed the members of his community. It is said that Kashmiri Pandits used *Na Bhatto'ham*, a call in distress and pain, in Sanskrit meaning 'I am not a Bhatta', many a time during their journey from earlier times until the end of the Afghan rule. The first time they used it was during his reign. Writes Pandit Anand Koul, "In the long reign of Rajadeva (1216-40 AD) the Brahmins of Kashmir were subjected to crucial tyranny and terrorism. They were dissatisfied with the King's rule and broke forth into a cry against him. Thereupon he descended upon them and rent them, so much so that the cry "*Na Bhatto'ham*" went forth."[53p46]

Sahadeva

Raja Sahadeva was a Damara King, who ruled Kashmir for 19 years. Like many other Hindu rulers, he also used to accord welcome to mercenaries. Writes Pandit Anand Koul, "The last Hindu King was Sahadeva (1305-24 AD). In his time came three outsiders in Kashmir. One was Shah Mir from Swat. He was grandson of Fur Shah, a famous hermit, and therefore was greeted by Sahadeva with full respect and was granted a village, called Darivir in the Kruhun Pargana, as Jagir. The second was Renchan Shah, a Tibetan Prince, who had been defeated by his uncle and had come as a fugitive here. Sahadeva, mindful of the claims of hospitality and Royal etiquette, gave him protection and granted him a subsidy. The third was Lankar Chak, a ruler of Dardistan, who, having been vanquished in a battle by his enemies, came to Kashmir and he was likewise given protection and subsidy by Sahadeva. Devoid of sagacity and precience, Sahadeva little knew that these outsiders, whom he was harbouring in his Kingdom with such kindness, would soon overthrow the Hindu rule in Kashmir."[53p46] Rinchin and Shah Mir in later years were destined to play crucial roles in changing the history of Kashmir. Raja Sahadeva was a person of weak disposition but was fortunate to have Ramachandra, his loyal Prime Minister and Commander-in-Chief, who practically ruled the land. His daughter Kota Rani assisted Ramachandra. During his reign, Raja Sahadeva had to face many uprisings. He fled in the wake of the invasion by Dulchu, a Mongol warrior, who in 1320 AD plundered the Valley through loot, arson and murder and took away thousands of Kashmiris as slaves to his land. However, as the luck would have it, they all perished along with the oppressors in a blizzard.

Kota Rani

Kota Rani, daughter of Ramachandra, was the last Hindu ruler of Kashmir, who against all odds tried to continue the Hindu rule but had to give way to Muslim rulers, who subsequently ruled the Valley for next more than 500 years. Rinchin, a fugitive from Tibet, after embracing Islam rose in revolt against the ruler and killed Ramachandra. He then courted and married Kota Rani and declared himself as the ruler of Kashmir. On his death, Kota Rani married Udhyanadeva, brother of Sahadeva, who then became the ruler of Kashmir for next 15 years but it was Kota Rani, who virtually ruled Kashmir during these years. When Achala invaded the Valley, Udhyanadeva fled, but Kota Rani offered resistance and repulsed the attack with the help of Shah Mir, who had served Rinchin faithfully. Udhyanadeva then returned and assumed the throne till his death in 1338 AD. On his death, Kota Rani ascended the throne. During her rule, she held Court personally and dispensed justice but could not stop the rot that had crept in. Her reign was cut short, as it was only after a few months that Shah Mir rose in revolt against her and occupied the throne. She was asked to surrender and marry him, which she is believed to have agreed. Historians give varying accounts about her end. Jonaraja says that she

shared her bed with Shah Mir for one night while some others point out that on the first night she put on rich costumes and entered the room of Shah Mir but before getting into his arms, she stabbed herself. Writes Lawrence, "In order to consolidate his power, Shah Mir proposed marriage to Kuta Rani, and she, seeing that she was in his power, tried to temporize. At last she was forced to accept his advances, but as he entered the bridal chamber, she, the last representative of Hindu royalty, stabbed herself to death."[58p190] With her death ended the reign of Hindu rulers.

1.2.1.2 The Muslim Rulers

Muslims ruled Kashmir for almost five centuries, from 14th century till the middle of 19th century. During these five centuries the Sultans (1339-1561 AD), the Chaks (1561-1586 AD), the Mughals (1586-1753 AD) and the Afghans (1753-1820 AD) ruled the land. Historians such as Srivara, Jonaraja, Prajyabhatta, Suka and others have given the account of these rulers. Before discussing some of the prominent rulers of the Muslim period, it is necessary to talk about two important events, namely, the introduction of Islam and development of the *Rishi* thought.

- **Introduction of Islam**

Islam made its advent into the Valley in the 14th century and flourished since then. However, long before the introduction of Islam, Muslim missionaries had entered the Valley right from the 11th century. The then Hindu rulers not only gave them shelter but also the *Jagirs* to settle. This was in line with their broad-minded approach to life. The credit for introducing Islam into the Valley goes to these missionaries, who were responsible for doing the groundwork to spread the new faith. Writes Pandit Bamzai, "By the time Shah Mir ascended the throne, there seems to have been a fairly strong Muslim community in Kashmir, and by the end of the 14th century the "adoption of Islam by the great mass of the population became an accomplished fact."[1p547] The internal feuds and strifes among the rulers and the landlords facilitated the introduction. History, however, records forced conversions of people during the rule of Sultan Sikandar, Sultan Ali Shah, Mirza Haider Dughlat, Yakub Shah Chak, Iteqad Khan and others.

- **Development of Rishi Thought**

The oppression and the tyranny let loose by some of the unjust rulers notwithstanding, there was, however, a new development around that time when a new thought, the *Rishi* thought gained ground. The word *Rishi* has a Sanskrit origin and means an inspired poet or a sage and in local understanding a pious soul. *Rishi* thought developed and propagated for the common good of the humanity. According to Pandit Bamzai, "A close and careful study of the history of medieval Kashmir, however, reveals that persecution of non-Muslims by these zealots was resented by the majority of their Muslim subjects, who used to give shelter and solace to their compatriots in trouble. The people were conscious of the fact that in most cases this policy was born of political exigencies of these rulers, who were experiencing difficulties in their career, and it did not reflect their respect for, or devotion to, the faith they professed."[1p546] Around the time two luminaries, namely, Lal Ded[px527] and Nund Rishi[px686], preached harmony, compassion, non-violence and adherence to human values. Lal Ded, a true *Yogin* and follower of Shaiva thought displayed courage and foresight to put across the message of compassion and brotherhood through her *vaakhs*[g1]. The same is true in case of Nund Rishi, who also through his *shruks*[g1] preached adherence to human values. Writes KN Dhar, "Her clarion-call to assimilate human values in those dark days won for her the esteem and acclaim of Hindu and Muslims alike and the edge of ruthless proselytisation got blunted."[37p68] The thought found

acceptance among the locals because of which people from both the faiths contributed positively to it. On one side one would find a Muslim Sufi poet Shah Gafoor[px689] compose a Hindu *Bhajan* in Kashmiri and on the other Hindu poets Anand Ram and Sat Ram composing *naats*. These events reduced, to an extent, the agony of the hapless people. A number of shrines came into being and people from both the faiths started visiting these shrines. For the community, these developments provided the much needed relief and succour as it preached harmony and brotherhood as against the hatred preached and practiced by the Chaks and the Afghans. The trend could be seen even in the 1960s and 1970s of the last century when the love for each other's community was quite visible.

A brief account of some of the Muslim rulers, in chronological order, is as under:

Rinchin Shah

Rinchin Shah was a 'Bhautta' prince, who came to Kashmir during the reign of Raja Sahadeva as a fugitive and runaway from Tibet. Ramachandra gave him shelter and employment. During his stay in the Valley, Rinchin wanted to become a Brahmin but his request was turned down by Devaswami, the head Guru of Shaiva Kashmiri Brahmins. This decision of Devaswami brought peril not only to him but also to his entire community and proved to be the turning point in the history of the community. Rinchin then accepted Islam and started a campaign to convert the Brahmins of Kashmir. Subsequently, when in the wake of Dulchu's invasion Sahadeva fled from the scene and Ramachandra proclaimed himself as the king, Rinchin seized the opportunity in the chaos caused by the invasion, killed Ramachandra, declared himself as the King of Kashmir in 1320 AD and ruled as Sadr-ud-din. He married Kota Rani. He died in 1323 AD and was succeeded by Udhyanadeva, brother of Sahadeva. His tomb is at Bul-Bul Lankar, by the side of the tomb of Bulbul Shah.

Shamus-ud-din

Sultan Shamus-ud-din (original name Shah Mir) had come to the Valley from Swat during the reign of Raja Sahadeva and was given shelter and bestowed a *Jagir* (land) by the Raja. Shah Mir was associated with a Muslim missionary, Bulbul Shah by name, who is believed to have influenced Rinchin to change his faith to Islam. He was brave and helped repulse the attack from Dulchu. Kota Rani, the last Hindu ruler, practically ruled the land during the 15 years of rule of Udhyanadeva. After his death she ascended the throne but Shamud-ud-din managed to imprison her at Andarkot and declared himself as the ruler of Kashmir in 1339 AD. During his short reign from 1339 to 1342 AD, he restored peace and order, struck coins in his name, spread Islam and replaced the existing Hindu calendar with a new calendar, called *Kashmiri sanah*, starting from the beginning of the reign of Rinchin Shah. His measures to improve the lot of the people include abolition of tax and some of the laws, which were not people friendly. He is considered as the founder of the Sultan dynasty, whose rulers ruled for 222 years. According to Pandit Bamzai, this period is important for many reasons. Firstly, Islam was firmly planted on its soil. Secondly, art and literature flourished during the reign of Zain-ul-Abidin. Thirdly, Kashmiri language got enriched through *vaakhs* of Lal Ded and *shruks* of Nund Rishi. Fourthly, Persian replaced Sanskrit, the Court language of the earlier rulers and the language of the masses. Lastly, Shah Mir was able to provide relief to the people by his liberal policies. Jamshed, the eldest of his four sons, succeeded him. His brother Ali Sher dethroned him and ruled for 11 years as Alau-ud-din. His eldest son, Shihab-ud-din, succeeded him.

Shihab-ud-din

After Allau-ud-din, Sultan Shihab-ud-din (1354-73 AD), grandson of Shah Mir, ascended the throne.

Not only did he curb the activities of the rebels but also expanded his empire by invading and annexing other areas which include Badkhashan, Ghazni, Gilgit, Jammu, Kandhar, Kashghar, Tibet etc. There was good progress during his reign. He was a kind ruler, who had great regard for the learned men. Two of his Ministers were Udya Sri and Gotta Bhatta. He was a great builder and is credited with having opened many madrassas, built mosques and founded the town of Laxminagar, after his queen Lakshmi, near Hari Parvat and another town Shihabuddinpur (Shadipur). He breathed his last in 1373 AD. His grave is at Zaina Kadal in the graveyard where lies the grave of Zain-ul-Abidin. Though he had two sons, Hasan Khan and Ali Khan, yet it was his brother, Hindal, who ascended the throne and ruled as Qutub-ud-din.

Qutub-ud-din

Qutub-ud-din (1373-89 AD) alias Hindal, the younger brother of Shihab-ud-din, ascended the throne in 1373 AD. He showed his generosity by inviting prince Hasan to be his heir apparent. But Uday Shri, one of his ministers, who wanted to install Hasan on the throne, rose in revolt against the king. He was captured and executed and Hasan fled the country leaving behind no trace. Sultan Qutub-ud-din, a poet and a patron of learning, personally attended to the duties of the State and led a frugal life. During his reign, Sayyid Ali Hamadani paid his second visit to the country in 1379 AD and initiated the king into the deeper mysteries of Sufism. It is said that Qutub-ud-din had no heir. On the authority of Jonaraja, it is mentioned that through the favour of a Yogi, named Brahmanath, he got a son, who was named Shingara, who later on became Sultan Sikandar, and another son, who was named Haibat. When the king died in 1389 AD, both the boys were young and it was at the behest of Rai Magrey, the Prime Minister, that Sikandar was crowned the king.

Sikandar Butshikan

Sultan Sikandar (1389-1413 AD), the eldest son of Sultan Qutub-ud-din, was brought up by his mother. She always feared Rai Magrey, who was very ambitious and wielded enormous power from the days of Qutub-ud-din. He was very powerful and is said even to have had a hand in getting Haibat murdered, because of which Sikandar was annoyed with him. Sikandar used a clever stratagem to weaken him by sending him to conquer Ladakh. Magrey succeeded in the mission and returned victorious. He decided to declare independence but Sikandar thwarted his plans. He was quick to muster a strong force, crush his rebellion, capture him and put him into a jail, where he committed suicide. Because of his religious zeal, Sikandar propagated the faith by force. Initially, he razed thousands of temples to ground and subsequently put thousands of Hindus to sword. These actions of bigotry earned him the nickname of Sikandar Butshikan, the iconoclast. Writes Pandit Bamzai, "Sayyid Ali Hamadani's son, Sayyid Muhammad Hamadani, entered Kashmir accompanied by 700 Sayyids. By coming in contact with these orthodox Sunnis, the king was fired with religious zeal and he resolved to run the State on purely Islamic law and to propagate the faith by force. In this short-sighted policy, he was actively assisted by Malik Suha Bhatt (Saif-ud-din), a recent convert to Islam, whom he appointed his Prime Minister. Suha Bhatt accompanied by soldiers used to visit the temples and destroy them. Martand, Vijayeswari, Sureswari and other temples of Kashmir were razed to the ground. By his tacit approval of the wicked deeds of his minister, history has held Sikandar responsible for these. Hindus in their thousands were put to the sword and the major portion of the Brahmin population of Kashmir migrated to the South."[1p326] After a reign of 25 years, Sikandar breathed his last in 1413 AD and was succeeded by his eldest son Noor Khan alias Ali Shah (1413-20 AD). His rule, which was marked by intrigues and conspiracies and persecution of Hindus, lasted for seven years. His brother Shahi Khan, who ruled under the title of Zain-ul-Abidin, succeeded him.

Zain-ul-Abidin

Sultan Zain-ul-Abidin (inset 2) ascended the throne in 1420 AD after the death of his brother Sultan Ali Shah. His taking over the reigns of Kashmir ended the worst period of religious bigotry and persecution of the Brahmin community. He was open-minded and started a new chapter, in the history of Kashmir, based on tolerance, goodwill, mutual trust and religious freedom. Of all the Sultans that ruled Kashmir, Sultan Zain-ul-Abidin was benevolent, secular, progressive and most popular and, therefore, occupies a place of pride. Because of his benevolent policies and all round progress, he earned the title of Badshah (The great king). Writes Lawrence, "It is pleasant to turn to the more enlightened reign of Zain-ul-Abidin, who succeeded to the throne of Kashmir in 1417 AD; he is known in Kashmir as the great king, and his long reign of fifty two years is even now quoted by the Kashmiris as the happiest period of their history."[58p191]

He did quite a bit to heal the wounds, of the Brahmins, inflicted on them by some of the earlier rulers. Not only did he ask them to return to the Valley, live and practice their faith but also abolished the discriminatory policies and evil practices in force against the minority community. He withdrew the taxes imposed on them by earlier rulers, stopped the killing of cows and also forbade the killing of the fish in springs, considered sacred by the Brahmins. During his reign, Pandits not only lived peacefully and practiced their religion but also rose to occupy important positions. Though he was a devout Muslim, yet he patronised Sanskrit learning and encouraged Hindu scholars. He got a number of Sanskrit works including *Rajatarangini* translated into Persian. During his reign, literature, music, art and architecture flourished in the Valley. His courtiers were men of letters and included poets, scholars, historians, musicians and others. Jonaraja, Srivara, Mulla Ahmad, Qazi Abraham, Soma Pandit, Mulla Nadiri and Shri Bhatt (Shirya Bhatt) were some of his courtiers, who flourished during his reign. Tilakacharya, Shiva Bhatt, Simha Bhatt, Karpura Bhatt, Rupya Bhatt, Bodhi Bhatt and Shri Ramananda were other notables, who rose to high posts. He built Zainadab, Zainagir (a district), Zaina Kadal (a bridge), Zainakut (a place) and Zainapur (a village). He breathed his last in 1470 AD after ruling for fifty years. He was laid to rest in his grave at Ziana Kadal. The Sultan rulers, who followed Zain-ul-Abidin, including his three sons, proved too weak to either alleviate the sufferings of the people or save the crown, which ultimately led to the decline of Sultanate in Kashmir. The intrigues, conspiracies and counter-intrigues hatched by various factions over decades led to the end of Sultan rule in 1561 AD with Sultan Habib Shah as the last ruler. This was followed by the Chak rule, which commenced with the rule of Ghazi Shah Chak in 1561 AD and lasted till the annexation of Kashmir by Mughals. Of all the Chak rulers, Hussain Shah Chak and Yusuf Shah Chak deserve a mention here. Of the two, Yusuf Shah Chak had a chequered history.

Hussain Shah Chak

Hussain Shah Chak (1563-70 AD) ascended the throne after the reign of his brother Ghazi Shah Chak. Some historians consider him as one of the best rulers among all the Chak rulers. He belonged to the Shia sect and was a kind and just ruler, who worked for the betterment of the people. He used to help the poor and the needy. He gave his non-Muslim subjects the freedom to practice their religion and also treated them well. Besides being a lover of music, he encouraged art and literature. Because of his ill health towards the fag end of his life, he decided to spend his last days at Zainapur, where he breathed his last only after a year.

Yusuf Shah Chak

Yusuf Shah Chak (1579-86 AD) ascended the throne twice, in 1579 AD and 1581 AD. First time, he

did not pay any attention to the affairs of the country but engaged in enjoyment and luxury, because of which he soon found himself away from the throne. When he ascended the throne the second time, he ensured peace and tranquility by crushing and curbing the troublemakers and then gave full attention to the affairs of the country. He tried to help various sections of the society, remitted taxes and worked for the welfare of the people. He was a poet and also a lover of music. Around this time, Mughal emperor Akbar was planning to annex Kashmir. When his first attempt did not succeed, he sent a word to Yusuf Shah to meet him and gave an assurance that no harm would be done to him. Because Yusuf Shah did not want to fight a war with Akbar, he decided to meet him against the wishes of his courtiers. Akbar, however, did not honour his word. He detained Yusuf Shah and sent him to Bihar, where he spent his last days and died without meeting his beloved Habba Khatoon[px682].

Akbar

Akbar annexed Kashmir in 1586 AD and paved the way for Mughal rule, which lasted for 167 years. The Mughals ushered in an era of expansion, consolidation and construction. Akbar was a tolerant ruler, who never discriminated against any of his subjects. Akbar ruled Kashmir for nineteen years through four Governors. Mirza Qasim, the first Governor, hardly got any time to govern because he was busy in meeting the opposition from the Chaks. It was, however, Yusuf Khan Rizvi, the second Governor, who during his short rule set himself to provide a smooth administration and respite to the people. During his time, Akbar visited the Valley and is said to have not only studied the political and administrative set up of Kashmir but also taken note of the wishes of the people. He endeared himself not only to the Pandits but also the Sunnis, who had equally suffered under the Chak rulers. He is credited with having abolished distinction based on religion, withdrawn the taxes levied on Brahmins and shifted the soldiers away into a newly constructed town of Nagar Nagar at Hari Parvat. He also carried out a fair revenue assessment of the Valley, which was entrusted to Todar Mal, his Revenue Minister and one of his trusted courtiers. The assessment was opposed and resented by the nobles, who rose in revolt but were crushed. After this, Akbar paid a second visit to the Valley to get the feel of the situation himself and consolidate his position. Based on the assessment, he placed the Valley under the charge of Khwaja Shams-ud-din, in-charge of finances in Punjab and also brought Kashmiri Pandits into the imperial administrative service. On his return to Lahore, he appointed Muhammad Quli Khan as the Governor of Kashmir. The new Governor suppressed the unruly elements including the rebel Chaks and provided relief to his subjects. He supervised the construction of fort of Hari Parvat and a royal palace. According to Lawrence, "On the occasion of his third visit Akbar built the great fort on the Hari-Parbat hill at an enormous cost, and in the vicinity of the fort he raised the town of Nagar Nagar, where his nobles built gardens and houses. It is said that the fort on the Hari-Parbat hill was commenced with the view of attracting the Kashmiris back to Kashmir, whence they had fled in the troublous times of the Chaks."[58p194] After completing the fort and the palace in eight years, Quli Khan invited Akbar to visit the Valley again, which he did in 1592 AD. During this visit, he was accompanied by Father Gerome Xavier[px36], who recorded the account of Akbar's visit to the Valley and about the condition of the people. At that time, the Valley was in the grip of a famine and to provide relief to the people, food grains were imported from other places. It was during his reign that Akbar brought Ladakh under his rule. In 1601 AD, Akbar recalled Quli Khan and put Kashmir under Mirza Ali Akbar, the fourth Governor, who continued to administer on the lines of his predecessor. Akbar breathed his last in 1605 AD. Jahangir succeeded him.

Jahangir

Jahangir, after his accession to throne in 1605 AD, ruled Kashmir for 22 years till 1627 AD. Jahangir

had fallen in love with Kashmir right from his childhood, when he had paid his first visit along with his father. Subsequently, during his reign, he paid many visits and each time he stayed for a longer duration. This helped him to understand the problems of the Valley and its people better and also prevented the officials from misusing their power. *Lalla Rookh* by Thomas Moore as well as *Tuzk-i-Jahangiri,* the memoirs of Jahangir, throw light on his reign. His rule was based on justice and fair play. He used to personally look into the grievances of his subjects and punish the guilty. He ruled the Valley through seven Governors including Mirza Ali Akbar, the last Governor under Akbar, who continued till 1609 AD. All the Governors, except Iteqad Khan, the last Governor, were good and administered the kingdom well. As a lover of nature, Jahangir is credited with having built Shalimar Bagh in 1619 AD and planted chinar trees at Char Chinari. He also built an octagonal tank of sculptured stones around the spring at Verinag. It was also during his reign that his wife Noor Jehan built garden at Achabal and her brother Asaf Khan laid out the Nishat Bagh. He is also known for many other acts of benevolence, which include putting a halt to practices of *Sati*, infanticides, forced conversions and inter-caste marriages besides abolishing some of the taxes. He is also known to have provided relief to the people when epidemic of plague spread during the rule of Governor Ahmad Beg and when 12,000 houses were reduced to ashes in Srinagar. Two of his Governors, Dilawar Khan and Iradat Khan also laid out gardens in and around Srinagar. Bagh-i-Dilawar Khan is still extant. After his return from his last visit to the Valley, Jahangir died in 1627 AD and was laid to rest at Lahore.

Shah Jehan

After the death of Jahangir, his son Shah Jehan succeeded him. He took more interest in the affairs of Kashmir and ruled for 31 years up to 1658 AD. Shah Jehan ruled Kashmir through nine Governors, including Iteqad Khan, the last Governor under Jahangir. Iteqad Khan, a cruel and tyrant ruler, who had suppressed his subjects, unfortunately continued as Governor for six years under Shah Jehan, before Zaffar Khan Ahsan replaced him. The people also suffered during the short rule of Murad, his younger brother. Shah Jehan on learning about the condition of people replaced him by Ali Mardan Khan. Governors such as Zaffar Khan, Ali Mardan Khan and Lashkar Khan proved to be able Governors and are remembered for their justice and good governance. Zaffar Khan reported the pitiable condition of the people to Shah Jehan, who ordered the withdrawal of taxes and abolition of *begar* (forced labour) imposed by Iteqad Khan and won the confidence of his subjects. Shah Jehan is credited with having expanded and added to the grandeur of Cheshma Shahi and Shalimar Bagh. He also organised relief for the people when floods devastated parts of Srinagar during his visit in 1638 AD. Relief was also organised when Zaffar Khan was the Governor or when famine broke out in 1646 AD, when Tarbiat Khan was the Governor, and when the Valley came under the spell of a severe drought in 1651 AD. Large quantities of grains were dispatched from outside to provide the relief to the people.

Aurangzeb

Aurangzeb occupied the throne at Delhi in 1658 AD after a war of succession leading to imprisonment of his father Shah Jehan and death of his brothers. This was the beginning of an end of the Mughal Empire, which historians attribute to his policy of communal discrimination. His zeal against the non-believers made itself felt in Kashmir. He did not spare even Rishi Pir Pandit Padshah, an ascetic, from his wrath but had to yield before his spiritual powers. During his 49 years of reign, he ruled the Valley through at least 14 Governors, most of them broad minded, efficient and able administrators. They laid out gardens and built mosques and inns. Saif Khan (1664-67 AD, 1668-71 AD) built the Safa Kadal and his adviser, Chaudhri Mahesh, laid out a vast garden at Ishabar. Other subedars in this category include Itmad Khan (1659-62 AD), Hafizullah Khan (1686-90 AD) and Fazal khan (1698-

1701 AD). Subedars, who suppressed the Pandits, include Iftikar Khan (1671-75 AD), Ibrahim Khan (1678-86 AD), Muzzafar Khan (1690-92 AD) and Abul Nassar Khan (1692-98 AD). It is said that when Iftikar Khan and his loyalists were busy in converting Pandits to Islam, a group of the hapless, suppressed and depressed community went to the shrine of Shri Amarnath Ji and prayed for days together for His miracle to protect them and their faith from the onslaught. The Lord in turn is said to have appeared in a dream to one of the devotees (Pandit Kripa Ram Dutt) and asked him to approach Guru Tegh Bahadur with their tale of woes. Thereafter, the group left for Anandpur and after covering difficult terrain and long distance met Guru Tegh Bahadur. After listening to their woes, he is believed to have said that there is a need for a great man to make a sacrifice to protect the Kashmiri Pandits facing religious persecution. His young son Gobind Singh, who was standing nearby, is said to have told his father that none other than him could make this sacrifice. Hearing these words, Guru Tegh Bahadur was very happy and asked the representatives of community to go to Aurangzeb and tell him that all the Kashmiri Pandits will get converted to Islam if he was able to convert Guru Tegh Bahadur. The group of Pandits did what was told to them and Aurangzeb accepting the condition sent a communication to Guru Tegh Bahadur, who produced himself before the Mughal ruler. Aurangzeb, failing to achieve his objective ordered Guru Tegh Bahadur to be beheaded. Thus, Guru Tegh Bahadur sacrificed his life to protect the community and prevented their conversion.[53p51-54] Aurangzeb died in 1707 AD and was succeeded by his eldest son Muazzam, under the title of Bahadur Shah.

Bahadur Shah

Bahadur Shah crowned himself the emperor after the death of his father and after a contest with his brothers. He was mild and generous and this proved to be his weakness, as he could not assert himself in any matter. Though he had no rival to the throne, yet his brief rule of 5 years was marked by disturbances and invasions, which led to disintegration of the empire. Rajputs and Sikhs, who were troubled by Aurangzeb, were waiting to retaliate. He continued to rule Kashmir through the Governors from Delhi but because of the fluctuating fortunes at the centre, the nominated Governors chose to run the administration through their agents. Not all acting Governors or their agents proved to be good for the people. Kashmir suffered under acting Governor Jaafar Khan and his agent Abdullah Dehbedi. Most of the acting Governors till Inayat Ullah asked Arif Khan or Amanat Khan to administer the kingdom. On Arif Khan's death, Inayat Ullah appointed Mushraf Khan as his agent. Bahadur Shah died in 1712 AD and his successor Jahandar Shah continued with Inayat Ullah. However, after sometime, he himself took over the reigns of Kashmir. With fluctuating fortunes in Delhi, Farrukh Siyar captured the throne, with the support of powerful Sayyids and killed Jahandar Shah. With this the Governorship of Inayat Ullah in Kashmir came to an end. Though Farrukh Siyar wanted to pay the Sayyids for the service rendered by them, one of his personal favourites, Mir Jumla, succeeded in creating a rift between him and the Sayyids, with the result most of his energy was dissipated in his fight against them. Sayyids, however, put him to death in 1719 AD and installed initially Rafi-ud-daula and on his death Jahan Shah, fourth son of Bahadur Shah, under the title of Muhammad Shah, on the throne.

Muhammad Shah

Muhammad Shah (1719-48 AD) ruled for 29 years during which he appointed as many as 12 Governors. However, Kashmir continued to be governed through the agents of the acting Governors, as a result the Valley was plunged into lawlessness. There were uprisings, intrigues and oppression. Natural disasters added to the misery of the people. Muhammad Shah appointed Governor after Governor but the appointed Governors chose to run the administration through deputies. It is surprising to note

that one Abul Barkat Khan ruled four times and dominated the scene for 25 years even though different Governors were appointed. He was ambitious and rose in revolt against Muhammad Shah, who because of Nadir Shah's invasion and plundering in 1739 AD had been rendered weak. He declared independence but the Governor Inayat Ullah with the help of a force defeated Abul Barkat Khan, who took shelter in Poonch but returned with a strong force only to capture and murder Inayat Ullah. Two successive Governors failed to dislodge Abul Barkat Khan. Towards the later years, because of his moves, Gujjars, who had supported him and were feeling marginalised, were unhappy with him. One of his trusted lieutenants revolted against him and put him in jail, thereby bringing an end to his rule. Unfortunately, however, during the period calamity struck the Valley. The flood of 1746-47 AD devastated the crops leading to famine. Many people perished whereas others migrated to other places. Politically, things changed quite fast. Nadir Shah was assassinated. Ahmad Shah Abdali, an Afghan in the service of Nadir Shah, returned to this country and established his rule. He captured Lahore and made advances towards Delhi but had to retreat because of the resistance offered by Mughal army. Kashmir continued to be governed by Mughal subedars till the time Afghans took over the reigns in 1753 AD. Two influential leaders of Kashmir Mir Muqim Kanth and Khwaja Zahir Didamari induced Ahmad Shah Abdali to invade Kashmir. Abdali gladly accepted the invitation and brought Kashmir under Afghan rule in 1753 AD. Afghans ruled Kashmir for 67 years from 1753-1820 AD, a period during which they committed atrocities on the people. Talking about Afghans, Pandit Bamzai Says, "While inviting the Afghans to take over the administration of the Valley, the Kashmiri nobles had mistaken them for a branch of the civilised and humane Mughal emperors of India.... Little did they imagine that all the beauty and nobility for which Kashmir and its people were famous would be wiped off under their rule. Sorrowfully the poet voices these feelings in the following telling lines:

Pursidam az kharabiye gulshan zi baghban
Fugan kashid guft ki Afghan kharab kard

I enquired of the gardener the cause of the destruction of the garden, drawing a deep sigh he replied, "It is the Afghans, who did it". Further, says he, "The whole economy of the Valley was utterly ruined. Peasants would not till their land for fear of heavy exactions. People could not walk through the streets without fear of being robbed of even their scanty clothing by the soldiery; the shawl weavers left their looms unattended; the grocers would not open their shops. Life became one long night of gloom and misery."[1p435] Writing about Afghans, CE Tyndale Biscoe says, "It remained for these Afghans to continue the work of spoliation and slaughter already begun. They collected all the religious scriptures of the Hindus. With these they constructed a bund, called Mussuth, which is still extant. When they were tired of killing so many people with the sword, they put them into bags and drowned them in the Dal Lake. The place where these atrocities were committed is still called the Bhatta Mazir (the graveyard of the Hindus)."[5p74] In this quote, the actual words should be *soth* (instead of Mussuth), meaning the bund, and Bhatta Mazaar (instead of Bhatta Mazir), meaning the graveyard. Similarly, Prof. Dhar says that the Pathan satraps are remembered in the Valley only for their savagery and inhuman treatment of Kashmiris, irrespective of caste or creed. He quotes the Persian couplet, as under, describing their cruel reign.

Sar buridan pesh een sangdilan gul chidan ast

It means that these stone-hearted people thought no more of cutting heads than of plucking flowers.[9p66] When the atrocities committed on the people crossed all the limits, it was again left to the Kashmiri nobility to act. Because of Azim Khan's repressive measures, there was a sharp fall in the revenue. He, therefore, appointed and sought the help of the nobles such as Birbal Dhar, Mirza Pandit Dhar and

Sukh Ram Safaya to improve the revenue collection. However, when due to the failure of crops, Birbal Dhar's collection fell short by a lakh of rupees, Khan put troops round Birbal's house to prevent his escape. In the meantime, Birbal Dhar escaped along with his son, met Maharaja Ranjit Singh and persuaded him to take over the reigns of Kashmir. It was during the last Afghan Governor, Jabbar Khan, who had ruled only for four months, that Maharaja Ranjit Singh sent troops, in the company of Birbal Dhar, to invade Kashmir. Jabbar Khan fought near Shopian and was wounded and his troops routed. He fled to Afghanistan and Kashmir fell into the hands of the Sikhs.

1.2.1.3 The Sikh Rulers

Kashmir came under the Sikh rule in 1819 AD, when Maharaja Ranjit Singh was the ruler in Punjab. He ruled Kashmir for 27 years (1819-46 AD), through as many as ten Governors. Some of the important Governors, who ruled the Valley include Diwan Chand, the first Governor and the commander of his forces, Diwan Moti Ram, who occupied the chair twice, and Diwan Kirpa Ram (1825 AD). Other Governors, who ruled include Sher Singh, son of Ranjit Singh (1831 AD), Col. Mian Singh (1833 AD), Sheikh Ghulam Mohi-ud-din (1842 AD) and Sheikh Imam-ud-din, son of Sheikh Ghulam Mohi-ud-din (1845 AD). Though these Governors were considered far better than the cruel Afghan rulers were, yet some of them gave a harsh treatment to the Muslims.

Diwan Moti Ram is known to have restored, by his just and humane conduct, confidence in the Valley. Though himself a kind hearted man, his overzealous commanders adopted harsh measures towards Muslims. The first act was to close the Jama Masjid to public prayers. The Muslims were forbidden to say *Azan* or the call to prayer. Writes Pandit Bamzai, "In fact, one overzealous commander, Phula Singh, trained his guns on the Shah Hamadan mosque from the opposite bank of the river to blow it up on the plea that it had been built over a Hindu shrine. But on the intervention of Birbal Dhar, the influential noble of the time, the order was not executed."[1p623] Diwan Kirpa Ram is said to have laid out the Rambagh garden, non-existent now, at a place on the bank of Vitasta opposite to Shergari. He also built the garden, on the way to Airport, in which stand the *Samadhis* of Maharaja Gulab Singh and Maharaja Pratap Singh. He was a self-indulgent man and was fond of boating. He was nicknamed 'Kirpa Shroin' because of the sound of the boat paddle. He beautified Srinagar with many buildings and pleasure grounds. Col. Mian Singh is considered as the best of all Sikh Governors under whom there was a noticeable progress. According to Lawrence, "Colonel Mian Singh, the best of all the Sikh Governors, came to Kashmir, and by importing grain and eggs from Punjab, he restored some measure of prosperity to the villagers, who had lost their grain seed and fowls in the awful famine."[58p200] He decided cases justly and quickly and won great reputation but mutinous soldiers cut his life short.

About Sheikh Ghulam Mohi-ud-din, it is said that he was an able and enlightened Governor and the people of the Valley would have maintained the progress achieved under Mian Singh, had not the instability at the Lahore Court and the turbulence of the Sikh soldiery, together with the increasing British interference and intrigue in the frontier regions, prevented him from running a good administration. To win the goodwill of Kashmiris, he opened Jama Masjid, repaired the temple of Shankaracharya, installed a new *Shivalinga* therein, restored *Jagirs* and ordered sale of grains at subsidised rates. Historians and travellers have given a fair account of the condition of the Valley during the Sikh rule. Comparing the Sikh rule with the Pathan rule, Lawrence has recorded, "It must have been an intense relief to all classes in Kashmir to see the downfall of the evil rule of the Pathans, and to none was the relief greater than the peasants, who had been cruelly fleeced by the

rapacious sirdars of Kabul. I do not mean to suggest that the Sikh rule was benign or good, but it was at any rate better than that of the Pathans."[58p198] Talking about them, Younghusband, writes, "The Sikhs, who succeeded the Afghans were not so barbarically cruel, but they were hard and rough masters."[100p152] He quotes Moorcroft and Vigne to point out that people were not treated well by some of the Sikh Governors. Pandit Bamzai, records "In their first flush of victory, the Sikh officials both civil and military, overlooked the fact that though the majority of Kashmiris professed the Muslim faith, they were as much an oppressed people under the Afghans as the Hindus and needed an enlightened ruler."[1p623]

Ranjit Singh
Maharaja Ranjit Singh, born in 1780 AD to Mahan Singh, rose to become the Raja of Lahore in 1799 AD. He was illiterate but was a courageous soldier, great warrior and bestowed with sharp memory and intellect. He became a powerful Chief, conquered Amritsar and concentrated on neighbouring regions. His advances in the region made British to conclude a treaty of friendship with him in 1806 AD, which secured his position in the North of Sutluj but left the South undefined. He captured Kangra in 1809 AD, Multan in 1818 AD and Kashmir in 1819 AD. By 1820 AD, he had brought the areas in Punjab, held by Muslim Chiefs, and other neighbouring regions under his control. After many attempts, Peshawar became a tributary in 1823 AD. British, who played their political games, were able to promise the throne of Afghanistan to Shah Shuja, under a tripartite agreement between British, Maharaja Ranjit Singh and Shah Shuja, in 1838 AD. Maharaja Ranjit Singh died in 1839 AD after which there was anarchy and many aspirants occupied the throne till First Sikh War of 1846 AD, leading to defeat of Sikhs and conclusion of Treaty of Lahore, between British and Lahore Government. According to a clause in the treaty, the British agreed to transfer out of the territory ceded to them by the Sikhs, to Maharaja Gulab Singh and his male heirs, all the hilly and mountainous country, with its dependencies situated to the Eastward of the river Indus and Westward of the river Ravi.

1.2.1.4 The Dogra Rulers

Kashmir came under the Dogra rule in 1846 AD and the rule lasted for 101 years (1846-1947 AD). During this period four Maharajas ruled Kashmir. A brief life sketch of each of these rulers, in chronological order, is as under:

Gulab Singh
Maharaja Gulab Singh, the founder of Jammu and Kashmir State, was the first Dogra ruler of the State. Born in 1792 AD, he was a man of great vigour, foresight and determination. He spent his early childhood with his grandfather, who gave him thorough training in all manly arts. He started his career as a commander of a small force of Ranjit Singh, the Sikh ruler. Because of his valour, he became one of the trusted generals of Ranjit Singh. He was responsible for the conquest of Kishtwar (1821 AD), Ladakh (1834 AD) and Baltistan (1841 AD). He became the ruler of the State in 1846 AD under the Treaty of Amritsar. Maharaja Gulab Singh is known as a wise, able and just ruler, who on the whole led a pure life, improved the condition of the people and was able to instill confidence in them. During his time and after, the crime was rare because of the severe punishment given to the culprits. He was a devout Hindu, prohibited the killing of cows and laid the foundation of a religious trust, called Dharmarth Trust, through a proclamation in 1847 AD. He, however, was also known for his intelligence, shrewdness and playing of tricks. He breathed his last in 1857 AD. His *Samadhi*[px307] is at Rambagh on Srinagar-Airport road.

Ranbir Singh

Maharaja Ranbir Singh (inset 3) was the third son of Maharaja Gulab Singh, who became Maharaja of the State in 1856 AD when his father was still alive. Maharaja Gulab Singh on health grounds installed his son on the *Gaddi* and himself accepted the Governorship of the Valley. Ranbir Singh was born in 1829 AD. Right from his childhood, he had received training from his father. He would accompany him during his campaigns and in due course of time, he became a proficient soldier. By the time he was installed, he was experienced enough to discharge his duties with ease. Though he had not much of literary education, yet he displayed a scholarly disposition and proved to be a kind and tolerant ruler. He allowed the Muslims the freedom to practice their religion and faith. He introduced dispensaries and schools on the British pattern and took to religion and Sanskrit learning. He is credited with the setting up of the Shri Raghunath Temple Library, Jammu (now Shri Ranbir Sanskrit Research Institute), Jammu, which besides other Manuscripts houses the ancient Sanskrit Manuscripts in *Sharda* and other scripts, collected from Kashmir and other places. According to historian Raghunath Rai, "The Raghunath Temple at Jammu, constructed shortly after Ranbir Singh's accession, became a famous centre of learning and research. A Sanskrit college, a magnificent library and a translation bureau were established there. A large number of Sanskrit and Persian books were printed and translated into Dogri, Hindi and Urdu. Most of the Sanskrit texts written in *Sarada* script of Kashmir were transcribed into Devanagri."[75p233] The Maharaja himself was extremely popular with his people, but did not have officials capable of doing the ground work to remove the terrible effects of misgovernment and the rules of the cruel Afghans and the Sikhs. He is known to have introduced a number of reforms, which include improvement in the land revenue system and reorganisation of the judicial system. He breathed his last in 1885 AD.

Pratap Singh

Maharaja Pratap Singh (1885-1925 AD), born in 1850 AD at Riasi, was the eldest son of Maharaja Ranbir Singh. His accession to the throne, after the death of his father, came at a time when British had been trying to gain a dominating position in administering the affairs of the State. Through intrigues and various diplomatic moves the British succeeded in their plans to have their say in the matters of the State. In fact, much before his father's death, the British had decided to run the State through their Resident, which they did and asked Maharaja to accept his position. He protested but to no avail. To undermine his position, they even toyed with the idea of deposing him but settled for a declaration called *Irshad*. According to the declaration, he was relieved of his effective rulership and the State was placed under the control of Council of Regency, with the Resident acting as a referee and having the overall control over all the matters of the state. The plea, for issuing the *Irshad* in 1889 AD and its acceptance by the Viceroy, was misgovernment but experts opine that the real reason was to have control on the Northern frontiers, for which control over Kashmir was necessary. Having achieved their political objective, the British in 1905 AD abolished the State Council and conferred powers of administration to the Maharaja. From 1909 AD onwards, he wielded his partially restored powers with greater authority. In 1921 AD full powers were restored to him. However, whether the curbs put on the Maharaja by the British were desired or not, the people of Kashmir benefited from the move and made some progress. Writes Pandit Bamzai, "From this brief account of the political events during Maharaja Pratap Singh's reign, emerges the glaring fact that the Imperial Government, determined to control Gilgit and the Ladakh borders, reduced the Maharaja to a figurehead and itself wielded real powers through the Resident. In the process, the people of Kashmir incidentally made a sizable progress towards prosperity. Several reforms in administration, land settlement and public beneficiary activities resulted from the imposition of a *de facto* British rule."[1p703] Maharaja

Pratap Singh breathed his last in 1925 AD after ruling for 40 long years. His *Samadhi* is co-located at Samadhi Mandir[px307].

Hari Singh

Maharaja Hari Singh (1925-47 AD), born in 1895 AD, ascended the throne in 1925 AD after the death of his uncle, Maharaja Pratap Singh. When his father, Raja Amar Singh died in 1909 AD, the responsibility of education and upbringing of the prince was entrusted by the British Indian Government to Major Barr. The Prince completed his education under the supervision of English teachers at Mayo College, Ajmer, received training in Imperial Cadet Corps, Dehradun and was appointed in 1915 AD by Maharaja Pratap Singh as the Commander-in-Chief of the State forces.[39p43] In 1922 AD, he was appointed as the Senior Member of the State Council, formed to assist Maharaja Pratap Singh in the conduct of the administration. After his *Rajtilak* in 1926 AD, he started his rule in the right earnest with policies aimed at ameliorating the difficulties and sufferings of the people. He showed his intentions by promulgating Agriculturists Relief Regulation, Compulsory Education Act, Prevention of Infants Marriage Act and exclusive appointment of 'State Subjects' to Government jobs. In 1932 AD, he made a formal proclamation declaring that the Harijans would be allowed to enter and worship in all the temples.[39p53] With these measures, his popularity grew and he won the confidence of his people. His popularity was, however, short lived as he came under the influence of bad advisors. This resulted in discontent and frustration among the people and made Sir Albion Banerji, who was Foreign and Political Minister of the State, to resign. Maharaja, who had started his rule with a bounty of goodwill not only started losing it but also became the target of the campaign against his misrule. Maharaja Hari Singh ruled through a few chosen favourites and with no personal contact with the people, who were burdened with heavy taxation, he remained ignorant about the difficulties of the people and also of the forces that were rising against his rule. The resentment among the young Muslims grew stronger day by day at the happenings and the misrule. Under these circumstances, it was not easy for the Maharaja, with his own limitations, to manage the affairs. People did not have a channel to express their grievances because of the policy of suppressing public opinion followed by his predecessors and supported by British Indian Government. After the uprising of 1931 AD, the British Indian Government appeared on the scene in a commanding role and made the Maharaja to act, to suit their political objectives, in a particular manner, thereby putting him under pressure.

During the Maharaja's rule, many changes took place. The Muslim Conference came into existence in 1932 AD and launched agitations and protests against the autocratic rule. It was converted into National Conference in 1939 AD. The 'Quit India' movement of 1942 AD of Congress was gaining momentum. Sheikh Mohammad Abdullah launched 'Quit Kashmir' movement in 1946 AD, which was suppressed by the then Prime Minister, Ram Chand Kak. The Political events in the country were moving very fast. British imperialism was crumbling. India won her freedom in 1947 AD but the country was divided into India and Pakistan. Maharaja, still at the helm of affairs, was to decide about the accession to India, but he delayed the decision. Pakistan sponsored tribal raids launched in October hastened the matter. Writes Pandit Bamzai, "On 22 October 1947, a large force of armed raiders entered Muzaffarabad in 300 lorries and began looting and burning. They were armed with modern weapons, including brenguns, stenguns, grenades, heavy mortars, anti-tank rifles and land mines and an unlimited supply of ammunition."[1p755] Maharaja alarmed by the situation appealed to the Indian Government for military help. He decided to accede to India and signed the Instrument of Accession and left Srinagar with his wife and son on 26th October 1947. In the meantime, after marching through Muzzafarabad, Uri and Baramulla, the *Qabailis* (tribal raiders) managed to reach

the outskirts of Srinagar but the Indian army halted their advance. They were driven back, though only partially, but not before the raiders looted houses and properties and plundered temples and places of worship. Maharaja Hari Singh breathed his last in 1952 AD.

1.2.1.5 Elected Representatives of the State

After the State of Jammu and Kashmir acceded to India, it has been governed by several political parties / outfits. Some of the prominent leaders, who governed the State are as under:

Sheikh Mohammad Abdullah

Sheikh Mohammad Abdullah was born in 1905 AD at Soura, Srinagar. He was a statesman and a political leader, who was adored and respected by the masses for the political struggle launched by him against the autocratic rule. Popularly known as *Baba-i-qaum* (father of the nation) and *Sher-i-Kashmir* (Lion of Kashmir), he became a legend in his own time and is credited with having changed the course of history in Kashmir. After doing Intermediate from SP College, Srinagar, graduation from Punjab University, Lahore and M.Sc. from Aligarh Muslim University, thus becoming the first Kashmiri Muslim to acquire that degree, he joined a Government School at Srinagar as a teacher. However, he soon left the job and started a movement against the rule of Maharaja Hari Singh. In his political career, he played key roles in the affairs of the State. Starting with protest against the recruitment policy, he organised Muslims against the rulers and exposed the hardships faced by them. He organised study circle of educated youth and started Muslim Conference, of which he became the President. The events of 1931 AD, changed the situation as Muslims rose as one against the administration. Subsequent agitations and protests launched by him added to his stature as a political leader. The Muslim Conference was converted into National Conference and broad based to include stalwarts such as Shyam Lal Saraf, Kashyap Bandhu and others. He had dreamt of a Naya Kashmir for the Kashmiris, a dream he probably did not fulfil, in spite of his long public life.

During his political struggle, he saw many ups and downs and found himself in and out of jail many a time. After the partition, he was released from Jail in September 1947 AD. While the modalities for accession were being worked out, Pakistan launched an attack on Kashmir through tribal people. Under these circumstances, Sheikh Sahib played a key role by flying to New Delhi to personally appeal to dispatch armed forces to help Kashmiris repel the invaders. Subsequent to this, Maharaja Hari Singh also sought the military help and sent in his request for accession in writing. The request was accepted by Lord Mountbatten, Governor-General of India, following which military help was provided by Government of India and Kashmir was saved, though not entirely, from the occupation of Pakistan. The Governor-General, Lord Mountbatten, accepted the accession of J&K State to the Union of India in precisely the same way as in case of other Indian States. In the meantime, Maharaja Hari Singh left for Jammu along with his council of ministers. This caused a vacuum in the Valley, which was filled by National Conference by taking over functions of local administration.

In the first elections in 1951 AD, National Conference won all the 75 seats. As Prime Minister of the State, he implemented *Agrarian Reforms Act*, through which in a single stroke many lost their land holdings. With his hold on the reigns of power, his attitude towards the position of the State in the Indian Union changed. Subsequent events, including the announcement in 1952 AD by Mirza Afzal Beg, that State should form a republic within the Republic of India, and the Assembly adopting the principle of abolition of monarchy and of having an elected Head of the State, created a constitutional

deadlock. The same was resolved through, what came to be known as 'Delhi Agreement'. Through an amendment to the constitution, Maharaja's rulership was replaced by 'Sadr-i-Riyasat', an elected Head of the State. Two days later, election of Yuvraj Karan Singh to the office was recognised by the President of India, thereby ending the rule of Dogra dynasty. Subsequent to this, Sheikh Mohammad Abdullah, for various reasons, started blowing hot and cold. A Working Committee discussed his attitude and point of view and passed a resolution endorsing the accession to India and supporting the 'Delhi Agreement' with a majority of votes. This event led to a rift in the Cabinet resulting in a stalemate. Sadr-i-Riyasat, faced with a severe crisis, dismissed Sheikh Mohammad Abdullah on 9 August, 1953 AD from the Prime Ministership of J & K State. After this, he spent twenty-two years in jail till 1975 AD, when under the leadership of Smt. Indira Gandhi an accord was signed with him. Syed Mir Qasim stepped down in his favour and he became Chief Minister of Jammu and Kashmir. After coming back to power, he did not have enough time to do what he intended to. He, however, consolidated his position but people openly accused him of having sold his conscience and the Muslims of the Valley for the lure of power through this accord. Writes Pandit Bamzai, "Actually they voiced the feelings of the young Kashmiris who were angry at seeing yesterday's paupers wallowing in riches under the patronage of Sheikh and his innumerable cronies, relations and friends. For most of the funds pumped into the State by the Central government from behind the wall of Article 370 found their way straight into the pockets of these parasites. No wonder youth considered secession from India the only panacea for their ills."[1p850] His autobiography, *Aatish-e-Chinar* in Urdu has been translated into English by Khushwant Singh and titled *Flames of Chinar*. Sheikh Mohammad Abdullah breathed his last in 1982 AD.

Bakshi Ghulam Mohammad

Bakshi Ghulam Mohammad, born in 1907 AD at Chhatabal, Srinagar, was a political leader, who rose to become the Prime Minister of J&K State and rule from 1953 AD to 1963 AD. As Deputy Prime Minister and Head of the Working Committee under the Sheikh, he played a crucial role in the events that led to the passing of the resolution favouring accession to India and 'Delhi Agreement'. Subsequent to the dismissal of Sheikh Mahammed Abdullah, he was appointed as the Prime Minister. He started his career as a schoolteacher but joined All India Spinners' Association, because of which he got an understanding of Swadeshi Movement. He plunged into politics by participating in the movement for boycotting foreign goods, an act for which he was arrested. Subsequently, he participated in the freedom struggle and National Conference's 'Quit Kashmir' movement. He is credited with ably organising the activities of National Conference, mobilising the resistance against the tribal invasion by Pakistan and handling of the situation in the Valley in the wake of departure of Maharaja Hari Singh to Jammu. He is also credited with bringing situation under control in the wake of protests against the dismissal of Sheikh Mahammed Abdullah. He was intelligent and was gifted with common sense and the ability to take quick decisions. As Deputy Prime Minister, he had already endeared himself to the people and so the outbursts of anger subsided soon. In the Constituent Assembly session held in 1954 AD, he not only confirmed the State's accession to India but also won unanimous vote of confidence. He took firm steps to economically integrate the state with the rest of the country. During his tenure, the new constitution was adopted and subsequently amendments were introduced to make various laws applicable to the State. Under him, the State made all-round progress. Under the various Five Year plans, the State witnessed, besides increase in food production and power generation, a boom in setting up of industries, including cottage industries, hospitals, a Medical college, two agricultural colleges, an Engineering college and other institutions. A network of roads, supported by fairly a cheap transport system, connected various places. After providing able

administration for a decade, Bakshi Ghulam Mohammad stepped down under Kamraj Plan in 1963 AD and paved the way for a compromise candidate, Shams-ud-din, in the power struggle that ensued immediately after. The disappearance of the holy relic in the same year, the investigations into the theft by the Government of India and restoration of the holy relic to its place brought to surface the weaknesses of Shams-ud-din's rule. Subsequent to this, National Conference legislators elected GM Sadiq as their leader and Chief Minister in 1964 AD.

GM Sadiq

GM Sadiq was associated with Sheikh Mohammad Abdullah from his early days and had served his ministry as well as that of Bakshi Ghulam Mohammad. He started his rule with liberalisation and normalisation of the policies but with his coming to power the pace of progress slowed down considerably. This, coupled with the weak administration, saw a wave of resentment in the State. Not only was a large section of the population feeling dissatisfied but also the secessionist elements were gaining ground to implement their plans. Students held large-scale demonstrations. Pakistan raised the Kashmir question, intensified the subversive activities in the Valley and finally launched an attack, which resulted in 22 day Indo-Pak war of 1965 AD. A few months earlier, Sadiq had decided to withdraw all the charges of conspiracy against Sheikh Mohammad Abdullah, which led to his release in April 1964 AD with a warm welcome in the Valley. Sheikh met Pandit Nehru, who had invited him to Delhi, and also visited Pakistan but had to cut it short because of the death of Pandit Nehru on 27 May 1964 AD. By this time, Sadiq was facing internal bickering in his ministry. Added to this, the city of Srinagar witnessed riots in the wake of the Middle East war. Two months later, Kashmiri Pandits also showed their resentment against the discrimination by various Governments. Their protest was triggered by what came to be known as the Parmeswari case. Subsequent events only added to the woes of GM Sadiq, who, however, managed to govern till his death in December 1971 AD. Syed Mir Qasim succeeded him as the next Chief Minister of the J&K State.

Syed Mir Qasim

Syed Mir Qasim, born in 1921 AD and hailing from Doru, was a politician, who served as the Chief Minister of Jammu and Kashmir from 1971 AD to 1974 AD. He had his education at Srinagar and started his political career by participating in the 'Quit Kashmir' movement as well as in India's freedom struggle. He took part in the protests against the Dogra rule, for which, like many others, he was imprisoned. He served under Bakshi Ghulam Mohammad and GM Sadiq. He was the President of the Congress party in the State and under him Congress had established firm roots with the masses. Having taken over the reigns of administration in 1971 AD, at a time when Pakistan had launched its war, he spent his energy in its execution. Soon after the war, when the State legislature held the election in March 1972 AD, Congress party came to power and he continued as the Chief Minister. However, to implement the accord between Smt. Indira Gandhi and Sheikh Abdullah, Syed Mir Qasim stepped down in 1975 AD. He breathed his last in 2004 AD.

Farooq Abdullah

Dr. Farooq Abdullah took over the reigns of power after the demise of his father in 1982 AD. Before his elevation to the position of Chief Minister, he was appointed as the President of National Conference in 1981 AD. In 1984 AD, his Government was dismissed and replaced by GM Shah Government but was returned to power in 1987 AD as the head of the Coalition Government with Congress. He served as the Chief Minister of the State in 1987 AD and 1996 AD. His party lost the elections in 2003 AD. His tenures as Chief Minister are not rated very high, as he does not seem to have earned the

reputation of a Chief Minister, who could address the issues facing the State. According to Pandit Bamzai, "Farooq Abdullah's first stint as Chief Minister of the state was a windfall to the ISI and its mentors in Pakistan. His anti-India stance substantially helped to convert the fence sitters to the ideas propagated by the militants. No effective steps were taken to crush insurgency and restore people's confidence in his government."[1p856]

Mufti Mohammad Sayeed

Mufti Mohammad Sayeed, born in 1936 AD at Bijbehara, Kashmir, served as the Chief Minister of the State as the head of Coalition Government with Congress. He represents People's Democratic Party – formed by him in 1998 AD. After graduation from SP College, degree in Law and postgraduation in Arab history, from Aligarh Muslim University, he joined the circle around prominent lawyer and NC leader Pandit PL Handoo. As a political leader, he was appointed as district convener of Democratic National Conference, which subsequently rejoined National Conference. He was elected to the State Assembly and served as Deputy Minister to GM Sadiq, became party leader in Legislative Council, was made leader of Congress Legislature Party (1975 AD) and then Pradesh Congress President. He lost elections in 1977 AD and 1983 AD. He served as Union Minister of Tourism (1986 AD) in Rajiv Gandhi's Ministry and subsequently as Union Home Minister (1989 AD). During his tenure as Home Minister, his daughter Rubaiya Sayeed was kidnapped and her release was got in exchange for jailed terrorists. He rejoined Congress in 1996 AD but later on formed his own party PDP.

Ghulam Nabi Azad

Ghulam Nabi Azad, born in 1949 AD at Bhadarwah, is a politician, who became Chief Minister of the State in 2005 AD as the head of the Coalition Government of Congress and PDP. After his education from Government Degree College, Bhadarwah, GGM Science College, Jammu and SP College, Srinagar and M.Sc. (Zoology) from University of Kashmir, Srinagar, he started his career as a political and social worker. He courted arrest many a time and was jailed during Janata rule. During his political career, he held important party positions of President District Congress Committee, Doda, (1975-88 AD), General Secretary All India Youth Congress (1977-80 AD), President All India Youth Congress (1980-82 AD), to name a few. He also served on many committees, namely, Congress Executive Committee, Maharashtra, Central Disciplinary Action Committee of AICC, Consultative Committee for the Ministry of Railways and Ministry of Home Affairs. He was also associated with All India Muslim Youth, IX Asian Games, First International Youth Conference, Delhi and others. He led delegations to various countries abroad. He was elected to Lok Sabha from Washim (Maharashtra) in 1980 AD and 1984 AD and held the positions of Union Deputy Minister in the Ministry of Law, Justice and Company Affairs (1982-83 AD), Information and Broadcasting (1983-84 AD), Union Minister of State in the Ministry of Parliamentary Affairs (1984-1986 AD), Home Affairs (1986 AD) and Food and Civil Supplies (1986–87 AD). He was elected to the Rajya Sabha in 1990 AD and re-elected in 1996 AD and held the positions of Union Minister of Parliamentary Affairs and Civil Aviation and Tourism. In 2008 AD, his Government was reduced to a minority Government due to the withdrawal of support by PDP in the wake of the Amarnath Shrine land controversy, because of which he had to resign.

1.2.2 Sources of Kashmir History

In the words of Walter R Lawrence, "Kashmir can claim the distinction of being the only region of India which possesses an uninterrupted series of written records of its history, reaching back beyond the period of the Muhammadan conquest and deserving the name of real chronicles."[58p179]

Further, he says, "If the student of Kashmirian history finds himself in a far better position, this is due to the preservation of the documents alluded to; they testify to the continued existence among the population of the valley of that genuine historical sense in which the Indian mind on the whole is so conspicuously deficient."[58p180] Lawrence based these observations on the records and literature that he saw in various forms in the Valley and elsewhere and in spite of the fact that some of the earlier rulers had destroyed thousands of rare Manuscripts. The available literature, records and the ancient chronicles serve as important sources of information as they provide detailed account of Kashmir, its history and her people. These include Sanskrit chronicles, Persian works and records in Urdu, Kashmiri, English and other languages. References to the country and its people are found in the works by the Greek, the Chinese, and the Arabs, as well as in Indian literature. Incomparably, the most authentic and informative are the indigenous writers on Kashmir.[35p5] Annexure - 2 lists the various sources of Kashmir history. A brief account of the some of the sources of information is given below.

1.2.2.1 Sanskrit Chronicles

The Sanskrit chronicles and historical records, which provide wealth of information about Kashmir's past include *Nilamata Purana*, *Ratnakar Purana*, *Rajatarangini* and its extensions and other chronicles. Works such as *Dasavataracharita*, *Deshopadesa*, *Narmamala*, *Nripavali*, *Samayamatrika* also throw light on the people of Kashmir. Kalhana, the great historian, himself testifies the existence in his time of at least eleven earlier works, which he consulted to write his *Rajatarangini*. His work was continued and brought up to date by other historians such as Jonaraja, Srivara, Prajyabhatta and Suka.

A brief account of some of the Sanskrit chronicles, in chronological order, is as under:

Nilamata Purana

The *Nilamata Purana*, an ancient Sanskrit text, is believed to have been composed in the 6th or 7th century AD.[97p15] Some experts, however, believe it to be much older. The authorship of the *Nilamata Purana* is attributed to *Nila*, the Naga king. The chronicle written in verse form with 1453 verses is an excellent source of cultural history of Kashmir and deals with history, legends, rituals and ceremonies, sacred places and *Tirthas*. It gives details of the origin of the Valley, its original inhabitants and throws light on the social conditions of ancient Kashmir. It also gives the special ordinances, which *Nila*, the lord of Kashmir Nagas, had revealed for worship, and the rites to be observed by the people to ward off the evil influences.

The existence of *Nilamata Purana* came to light through Kalhan's *Rajatarangini*, wherein, he mentions that he used the chronicle as one of the sources of his information. Dr. Ved Kumari has given reference to Buhler, who in his report says, "Its greatest value lies therein that it is a real mine of information regarding the sacred places of Kashmir and their legends which are required to explain the *Rajatarangini* and that it shows how Kalhana used his sources."[97pvii] Towards the end of 19th century a search was launched for the collection of Sanskrit Manuscripts. Aurel Stein, who was looking for Sanskrit Manuscripts in Kashmir, was able to collect 368 Sanskrit texts between 1888 AD and 1905 AD.[70p95]

The Manuscript of *Nilamata Purana* (inset 4) was one among the collection and had been bought from Pandit Kantha Bhatta in 1905 AD. The text was first edited jointly by Pandit Ramlal Kanjilal and Pandit Jagaddhar Zadoo and published in 1924 AD. Dr. K. De. Vreese of Holland edited and published a

Roman edition in 1936 AD from Voolberg. Prof. Nityanand Shastri provided him not only the Manuscript, but also the assistance to interpret the text. Other works on *Nilamata Purana* include an English translation by Dr. Ved Kumari (2 volumes) and Urdu translation by Pandit Arjan Dev Majboor. *Nilamata Purana* as an ancient chronicle has attained importance for its value in the study of Kashmir's past and its ancient social history. The text provides a social background to *Rajatarangini's* dynastic and political history. It opens with king Janmejaya's inquiry from Vaisampayana as to why the king of Kasmira did not participate in the war of *Mahabharata*. The reply contains the history of Kashmir. Through a reference to a dialogue between Gonanda and sage Brhadasva, the reply gives the account of the divisions of time, destruction of world at the end of *manvantara*, the preservation of Manu and the seeds in a ship. It also gives the account of the birth of the land and the lake of *Sati*, the origin of various tribes of Kashyapa, the story of *Jalodbhava* and inhabitation of the land by Nagas and the descendants of Manu. Also given are the details of Nagas, sacred places and the festivals celebrated.

Ratnakar Purana

Ratnakar Pandit wrote the *Ratnakar Purana* in Sanskrit in the ninth century during the reign of Raja Avantivarman[px10]. Nothing much is known about this great Sanskrit scholar. The chronicle gives the account of various kings from the beginning of *kaliyug* to the time of the author. It also contains the account of the 35 kings of Kashmir, presumed 'lost' by Kalhana Pandit. Historian Mulla Ahmad translated the Manuscript of *Ratnakar Purana*, not traceable now, into Persian during Sultan Zain-ul-Abidin's reign. In the absence of the original Manuscript, the Persian translation by Mulla Ahmad has become an important source of information. A Manuscript copy of the Persian translation was procured by Pir Ghulam Hasan to update his history of Kashmir written in Persian.

Vikramankadevacharita

Vikramankadevacharita is a classical work of Vidhyapati Bilhana written in the *Kavya* (poetic) style with a historical approach. His accounts have helped in corroborating the historical information given by Kalhana. Georg Buhler translated the work into English.

Nripavali

Nripavali is one of the classical works of Kshemendra, which Kalhana has referred to in *Rajatarangini* as one of the eleven earlier chronicles he consulted. The chronicle portrays the socio-political life of Kashmiris of his time. Kalhana has praised Kshemendra's talent as a poet but has commented adversely on his sense of historicity and says that because of his carelessness not a fraction of his chronicle *Nripavali* is free from inadequacies. Unfortunately, the historical work is not traceable now.

Rajatarangini

Rajatarangini is one of the oldest recorded histories of Kashmir and is regarded as the only work in ancient Indian literature as a historical text. As a text it gives the fullest record of Kashmir history, which has stood the test of historical criticism well. Kalhana Pandit wrote *Rajatarangini* in Sanskrit (inset 5) in the year 1148-49 AD during the reign of Raja Jayasimha[px12]. It gives the historical account of events and various dynasties, which ruled Kashmir from 3000 BC to 1149 AD, covering a period of more than 4,000 years, from the earliest period down to his own time. Kalhana Pandit records having consulted eleven earlier works, which among others included the *Nilamata Purana,* chronicles of Padmamihira and Kshemendra's *Nripavali*. He probably did not have an access to *Ratnakar Purana*. Except for the *Nilamata Purana,* no other chronicle is traceable. The chronicle is considered the historical treasure of Kashmir, which according to Pandit Nehru " It is a rich storehouse

of information, political, social, and to some extent, economic. We see the panoply of the middle ages, the feudal knights in glittering armour, quixotic chivalry and disgusting cruelty, loyalty unto death and senseless treachery; we read of royal amours and intrigues and of fighting and militant and adulterous queens. Women seem to play quite an important part, not only behind the scenes but also in the councils and the field as leaders and soldiers. Sometimes we get intimate glimpses of human relations and human feelings, of love and hatred, of faith and passion."[68pxx] The chronicle comprises of 7826 Sanskrit *Shlokas* (verses) organised in eight *Tarangas* (cantos) with canto wise breakup of 373, 171, 530, 720, 483, 368, 1732 and 3449 verses respectively. The first *Taranga* covers 2268 years starting from Raja Gonanda and concluding with the account of his successors. *Taranga* two to seven cover 1328 years from Raja Pratapaditya I to Raja Jayasimha. He has devoted 3449 verses to eighth *Taranga* to record the happenings of his time in great detail. The chronicle has been translated into many languages, which include Persian (Mulla Ahmad), French (M. Troyer) and English (Aurel Stein, 1900 AD; RS Pandit, 1935 AD). Georg Buhler was the first to find out that the copies of the Manuscript in use, at that point in time, had errors and as such could not be relied upon. He, therefore, searched for the original Sanskrit Manuscript of *Rajatarangini* (*Codex Archetypus*)[px675] but his luck deserted him. It was only in the later years that his student Sir Aurel Stein succeeded in procuring it. He used it to publish his English translation of *Rajatarangini*.

Dvitiya Rajatarangini

Rajatarangini is considered as a series of four chronicles, started by Kalhana Pandit and updated by Jonaraja, Srivara and the fourth chronicle started by Pandit Prajyabhatta and completed by Pandit Suka. *Dvitiya* (second) *Rajatarangini* is the Sanskrit composition of Jonaraja, which brings Kalhana's *Rajatarangini* up-to-date down to the time of his death in 1459 AD. Experts have described his accounts of the Hindu kings, namely, Jayasimha, Parmanuk, Vantidev and others as hasty and sketchy while those of the Muslim rulers, namely, Shah Mir, Jamshed, Alau-ud-din, Shihab-ud-din, Qutub-ud-din, Sikandar, Ali Shah and Zain-ul-Abidin, as authentic, factual and reliable.[37p46]

Zaina Rajatarangini

Zaina Rajatarangini is written by Srivara in Sanskrit and dedicated to Zain-ul-Abidin. The chronicle is considered as the third chronicle in the series and extension of the incomplete work of Jonaraja. The chronicle covers the period 1459-86 AD and gives the history of last years of king Zain-ul-Abidin and reigns of Haider Shah, Ahsan Shah and Mohammad Shah. His contribution is valuable as it gives the details of his contemporary life and the change in the names from the old to the modern. The chronicle contains 976 Sanskrit verses (stanzas), divided into 4 chapters, out of which 174 pertain to kings before Sultans. In his accounts more space has been devoted to the rule of Zain-ul-Abidin. Experts have opined that the chronicle lacked in source material, possibly due to its non-availability, in the prevailing circumstances of his time, but considered chronology as the forte of the chronicle.

The Fourth Chronicle

Rajavalipataka is a further extension of *Rajatarangini*. It was started by Prajyabhatta, Sanskrit poet and historian, left incomplete by him in 1513 AD and completed by Suka, his pupil, some years after the annexation of Kashmir by Akbar in 1586 AD. The chronicle is considered as the last history of Sultan period. It contains 139 stanzas and doesn't seem to be complete. Experts point out that the work has left many gaps in the historical account of the period. According to Aurel Stein, "The work of Prajyabhatta and Suka, inferior even to Srivara's Chronicle, proves by the increased number of modern local names its author's scant familiarity with the old topography of Kashmir."[93p374]

1.2.2.2 Persian Works

Persian as a language was introduced in Kashmir in the thirteenth century and was patronised as the official language by Sultan Zain-ul-Abidin. During the initial years many Muslim scholars and writers either translated various works of Sanskrit into Persian or produced their own works. However, in the subsequent years lot more was written in Persian, not only by the Muslim authors, both Kashmiris and Non-Kashmiris, but also by the Pandits. A record of the extant histories in Persian at Research and Publication Department of J&K State lists seventeen works in Manuscript form. Finding that Sanskrit lost its pristine position, Pandits lost no time in picking up the language, achieved their mastery over it and produced many historical works.

A brief account of some of the important Persian works is as under:

Bahr-ul-Asmar and Muntakhab-ut-twarikh

The work of *Bahr-ul-Asmar*, translation of Kalhan's *Rajatarangini* into Persian, was taken up by Mulla Ahmad (Mulla Shah Ahmad of Shahabad), a distinguished poet, scholar and historian, on the orders of Sultan Zain-ul-Abidin and was probably left incomplete. Under the orders of Akbar in 1594 AD, it was taken up by Abdul Qadir Badayuni, a Persian scholar, re-written and completed under the title *Muntakhab-ut-twarikh*. According to Badayuni, the book was re-written in space of two months and put in His Majesty's Library to await its turn for reading. However, neither Mulla Ahmad's *Bahr-ul-Asmar* nor its rewritten version by Badayuni is traceable now.

Baharistan-i-Shahi

Baharistan-i-Shahi, by an unknown author, is a work, which covers the period from the earliest to 1625 AD. The text is valuable as it provides the information pertaining to Chaks, especially about the exile of Yusuf Shah Chak. Pandit Kashi Nath Pandit published the English translation of the work under the title *Baharistan-i-Shahi - A Chronicle of Medieval Kashmir.*

Tarikh-i-Kashmir

Tarikh-i-Haider Malik is the history of Kashmir written by Haider Malik Chaudura, a noted historian and an architect from Chaudura, Badgam Kashmir, in Persian in 1617 AD during Emperor Jahangir's rule. The book, based on Mulla Ahmad's history, gives the history of Kashmir from the earliest times to his own. As an architect, he is credited with having rebuilt the Jama masjid of Srinagar and also the Khanqah of Mir Shams-ud-din Iraqi. Emperor Jahangir bestowed on him titles of *Chagtai* and *Rais-ul-Mulk* for the services rendered. According to Pandit RK Parmu, "Haider Malik's history of Kashmir is a valuable document for the period 1586-1627 AD. The striking features of this work are: graphic description of places like Shahabuddinpur, Divasar, Lar, Tolamula, Amarnath cave, Ich, Hokarsar, etc., and description of the Kishtwar campaign. But as far as the narrative of earlier period is concerned it is diffused, exaggerated and occasionally undependable."[73p12]

Twarikh-i-Kashmir

Twarikh-i-Kashmir, first Persian chronicle written by a Kashmiri Pandit, is the history of Kashmir written by Pandit Narayan Kaul, a distinguished poet and a scholar of Persian. He produced his work, under the pen name 'Ajiz', in 1710 AD, when Kashmir was under the rule of Mughals. His work gives an account of the reigns of Sultans and early Mughals. According to Pandit Parmu, "Narayan Kaul's narrative is comprehensive; it is based on Sanskrit chronicles and the *Tarikh* of Haidar Malik. It

forms a valuable supplement to our earlier written sources, especially for the history of the independent sultans of Kashmir."[73p13]

Waqiat-i-Kashmir

Waqiat-i-Kashmir is the history of Kashmir written in Persian by Khwaja Muhammad Azam Kaul of Didamar quarter of Srinagar, a Persian scholar, who flourished under the rule of later Mughals. The work, completed in 1747 AD, gives the political account of the time and details about saints and *Pirs*.

Mukhtasar Tarikh-i-Kashmir

Mukhtasar Tarikh-i-Kashmir is the history of Kashmir written in Persian by Pandit Birbal Kachru[px539]. He was by far a very learned Kashmiri Brahmin, who traced his descent to the distinguished family of the Brahmin savants of Rainawari, Srinagar. He commenced his work in 1835 AD during the Sikh rule.[73p14] His work throws light on the history of Kashmir under the Mughal and Afghan rulers and assesses the economic conditions of various classes of people during the period. The text has three parts dealing with the Hindu, the Muslim and the Sikh periods.

Gulzar-i-Kashmir

Gulzar-i-Kashmir is the history of Kashmir written in Persian by Diwan Kirpa Ram, Prime Minister of Jammu and Kashmir during Maharaja Gulab Singh's rule. It is said that his work, based on *Rajatarangini,* was written at the instance of Mr. Robertson, the then Commissioner of courts. The work gives the history of Kashmir up to the reign of Maharaja Gulab Singh[px23]. His work has been translated into English. He also wrote *Gulab Nama*, considered one of the best biographical works in Persian, which gives the account of the life of Maharaja Gulab Singh.

Tarikh-i-Hasan

Tarikh-i-Hasan (*Tareeq Hasan*) is the history of Kashmir in Persian written by Pir Ghulam Hasan. It describes the history of Kashmir from the earliest time to the close of 19th century. It is the most comprehensive and detailed of all the indigenous Persian works on Kashmir history.[75p12] A distinguished scholar of Persian and Arabic, Pir Ghulam Hasan was born in a family of Pirs in 1832 AD in Khuihama village, Bandipora, Kashmir. Writing about the historians of Persian, Pandit Bamzai says, "As we come nearer our times, we find a number of histories written in Persian by Kashmirian scholars. The pride of place, however, goes to Maulvi Ghulam Hasan's *Twarikh-i-Kashmir* which in three volumes deals with the geography, political history and the arts and crafts of Kashmir."[1p38] The work also incorporates details of the 35 kings of Kashmir, presumed lost by Kalhana, from Mulla Ahmad's translation of *Ratnakar Purana*. His love for the history of his land can be seen from the fact that he travelled to Pindori in Rawalpindi district to get a copy of Mulla Ahmad's translation of *Ratnakar Purana*, also known as Pindori Manuscript. He was an authority on Kashmir and provided historical and statistical information to Sir Walter Lawrence, who acknowledged that he learnt Kashmiri language from him. He wrote, "My knowledge of Kashur is chiefly limited to a colloquial acquaintance with terms in common use in village and agricultural life. What else I have learnt I owe to Pir Hasan Shah, a learned Kashmiri, whose work lies entirely among the villagers."[58p454] Pir Ghulam Hasan's work shows a high standard of historical sense and impartiality.

According to Parmu, "Amongst the indigenous Persian *Tarikhs* of Kashmir, Maulvi Hasan's three stupendous volumes are by far the most comprehensive and detailed. He has succeeded in keeping both Hindu and Muslim viewpoints in their proper balance."[73p15] He died at his village in 1898 AD.

There are also other sources of history, which pertain to Delhi Sultanate, Mughals and others and include *Tarikh-i-Mubarak Shahi, Tarikh-i-Daudi, Ain-i-Akbari, Akbar Nama, Tuzk-i-Jahangiri, Tarikh-i-Rashidi* and others.

1.2.2.3 Historical Records in English and other Languages

A survey of the historical literature on Kashmir shows that there are travel accounts by travellers and other works produced by researchers and scholars, who were interested in Indian antiquities. Annexure - 1 lists some of the travellers and Annexure - 15 some of the researchers and authors. A brief account of the travellers, researchers and other scholars is as under:

a) Travel Accounts

Valuable information about Kashmir and its rulers is found in the travel accounts of various travellers and scholars, who visited the Valley from time to time. These accounts not only provide an insight into Kashmir's past but also serve as alternate sources of information to authenticate the details given in other texts. A brief account of some of the foreign travellers and their works is as under:

- **Alberuni** was a scholar and a courtier of Mahmud of Ghazni (996-1031 AD). He accompanied Ghaznavi to Punjab in 1021 AD and recorded a fair account of the Valley in his travel accounts.
- **Amrabi** (Dr.) was a Christian missionary, who worked on Kashmiri language and published *A Vocabulary of Kashmiri Language* from London in 1872 AD.
- **Bernier, Dr. Francois**, a French Physician in the employ of Danishmand Khan, a courtier, accompanied Aurangzeb to Kashmir in 1665 AD. He recorded, in his letters *Paradise of the Indies*, the details about the Valley, about the habits, economic and social life of Kashmiris under Mughals and the route followed by the royal cavalcade from Delhi to Kashmir.
- **Cole, Major Henry Hardy** was the Superintendent of Archaeological Survey of India. He prepared illustrations of the ancient temple ruins of Kashmir and published the details in 1870 AD.
- **Cook, Nila Cram**, daughter of an American poet, was a writer. After studying in Greece and acquiring proficiency in Sanskrit, Arabic, Persian and English, she came to the Valley in 1931 AD. While in the Valley, she worked on the prominent Kashmiri poets. Her literary work titled *The way of the Swan* (1958 AD) is a poetic collection of prominent Kashmiri poets and scholars - Lal Ded, Sheikh-ul-Alam, Mulla Tahir Ghani, Habib Ullah Nawsheri, Sheikh Yakoob Surfi, Kalhan, Utpaldeva Acharya, Habba Khatoon, Parmanand, Krishen Joo Razdan and Master Zinda Kaul.
- **Desiderian, Hippolyte** an Italian Jesuit Priest was a traveller, who in 1715 AD recorded his experiences in Srinagar, besides giving an account of the handicrafts of Kashmir.
- **Drew, Frederick** is the author of *The Jammoo and Kashmir Territories.*
- **Forster, George** was an officer of the Bengal Army, who entered the Valley in 1783 AD. During his stay in the Valley, he received harsh treatment at the hands of Afghan ruler of the time. His book *Journey from Bengal to St. Petersburg* gives the account of the prevailing political, social and economic conditions of the Valley. This happens to be the sole and independent testimony of the miserable condition of the people of the Valley those days.
- **Fredric, B Decaral** was a German, who visited the Valley in 1887 AD and worked on Kashmiri language and published articles in German language.
- **Godwin, HH**, an Englishman, visited the Valley in 1886 AD and worked on Kashmiri language.
- **Hieun Tsiang** was a Chinese pilgrim, who visited Kashmir in 631 AD and stayed for two years

to learn Sanskrit and Buddhist lore. His travel diary gives an account of the routes he followed to enter the Valley, the names of the various *Viharas* and *Stupas*, the climate, the soil, geographical limits and the people and their traditions.

- **Hugel, Baron** was a German traveller, who visited the Valley, including Martand temple, in 1836 AD, during the reign of Maharaja Ranjit Singh. He wrote tour diaries, which throw light on the conditions of the Valley, Jammu and Ladakh during that period.
- **Moorcroft, William** was a European traveller, who was the Superintendent of the military stud of the East India Company. As a traveller in 1822 AD, during the Governorship of Moti Ram, he arrived in Kashmir from Ladakh and spent six months in Srinagar. Besides collecting information, he was also found to have indulged in political intrigues. His travel diary titled *Travels in Hindustan*, in two volumes, gives the description of the Valley and an account of the political and economic conditions and shawl trade.
- **Neve, Dr. Arthur**, a missionary Doctor, is the author of *Thirty Years in Kashmir* (1913 AD).
- **Neve, Dr. Ernest F**, a missionary Doctor, authored *Beyond Pir Panjal* and *Things Seen in Kashmir*.
- **Ou-Kong** was a Chinese pilgrim, who visited the Valley in 759 AD and stayed for four years during which he mostly studied Sanskrit and visited holy places. His travel accounts corroborate some of the statements made by Kalhana Pandit and mentions about the existence of more than 300 Buddhist convents.[35p7]
- **Thorpe, Robert** was a writer, who left behind an account of the ruler of the Valley of his time in his book *Kashmir Misgovernment*. He was born in 1838 AD to Col. Thorpe, who had come to the Valley and married a Kashmiri girl from Beervah village. Robert had the interests of Kashmir very close to his heart. He questioned the moral authority and the principles of justice on which the British Government sold Kashmir under the Treaty of Amritsar in 1846 AD. He died young in 1868 AD at the age of 30 years.
- **Vigne, GT** was a traveller, who visited Kashmir in 1835 AD during the Sikh rule and recorded his account of the devastating earthquake of 1828 AD, folklore and some superstitions. In 1842 AD, he published *Travels in Kashmir, Ladakh, Iskardo (1835-39)*.
- **Vogel, J. Ph.** was a Dutch Indologist, who was associated with the discovery of 10th century record of Kashmiri script in the form of Sharda inscriptions on rock in Chamba, famously known as antiquities of Chamba. Pandit Nityanand Shastri, who worked closely with him from 1900 AD onwards helped him in his endeavour.
- **Wakefield, William** was a writer, who came to the Valley in 1875 AD, when he was in the service of British Government. He wrote about the arts and crafts prevalent in the Valley and many other aspects of Kashmir and Kashmiris in his account *The Happy Valley*. In his work, he has touched embroidery, metal work, papier mache, jewellery and other works of art.
- **Xavier, Father Gerome**, the first European to visit Kashmir, accompanied Akbar and recorded his observations about Kashmir, its people and the plight of the victims during the famine, which had gripped the Valley at that time. His observations were published in *Antwerp* in 1605 AD.
- **Younghusband, Sir Francis** was a traveller and explorer, who visited Kashmir in 1887 AD and later functioned as political resident. He gave an account of the Valley in his book *Kashmir*.

b) Scientific Studies and Research Works

There are many researchers and scholars, who, through their research, unravelled the rich cultural past of the Valley, brought it to light to rest of the world and contributed significantly to keep alive the cultural heritage of Kashmir. These researchers and scholars include Annie Besant, John Hinton

Knowles, CE Tyndale Biscoe, Sir William Jones, Charles Wilkins, Csoma-de-Koros, General Alexander Cunningham, Rudolph von Roth, Georg Buhler, Sir Aurel Stein, Sir Walter R Lawrence and Sir George A Grierson. Their contributions are discussed in Chapter 8.

1.2.3 Scientific Evidences

Kashmir's history, spanning over more than five thousand years, is the history of the original inhabitants, the Nagas, Pisacas and other tribes. It is also the history of the Kashmiri Pandits and their ancestors - the Saraswat Brahmins; the Buddhists; the Muslims; the Sikhs and the Dogras. Kashmir's history provides a unique blend of many religions and cultures. Against this backdrop, the Pandit community adjusted according to the prevailing conditions, adopted many local practices, coexisted with others, tolerated injustice of some of the sadist rulers, faced onslaughts of the invaders, escaped tyranny through mass exodus and returned to their homes and hearths, when conditions permitted. Historically, ancient Hindu philosophies, the local conditions and laws of the land imposed by various rulers from time to time, have influenced the community. They evolved a culture, of their own, which is an amalgamation of many practices assimilated over centuries of their existence.

The community today represents one of the best religious sects of Hinduism. Common knowledge about the prehistoric and early period of the civilisation of Kashmir, till a century or two ago, was limited and was based on the details given, initially through oral traditions and subsequently through written records in the form of chronicles, mostly in Sanskrit. With the advent of Islam, Sanskrit gradually ceased to be the official language and was replaced by Persian. With this, the spread and growth of Sanskrit literature got restricted and the knowledge remained confined to and available only in few places and pockets where learned Pandits lived. These scholarly Pandits held many rare Manuscript in their own libraries and the outside world did not have even an idea about this mine of information available with them. The knowledge about the rich cultural heritage of Kashmir, in general, and Kashmiri Pandits, in particular, came to light, here and there, through the Persian translations of some of these Manuscripts. This also did not help much, to make the knowledge available to the outside world, because of the limited use of Persian language by the common people. It was, however, only during the last two centuries that earnest efforts were made by a number of Indologists, geologists and archaeologists, who with the assistance of local Pandits unearthed the wealth of information. Not only did they try to separate fact from fiction but also tried to look for the evidences on ground to piece together and link the observed facts with the details given in the Manuscripts. For systematic study, Maharaja Pratap Singh established the Department of Archaeology much later in 1903 AD.

The researchers, through their extensive study, research and physical search, found evidences to corroborate what was written in the Manuscripts. This way, they were able not only to link details of the past, as given in the texts and the Manuscripts, with those found on the ground at the time of the study but also highlight the existence of a rich cultural heritage. Writes Pandit Bamzai, "A remarkable feature of the origin of the land and people of Kashmir is the legends in which they are woven. But what is more remarkable is that the conclusions drawn from them stand modern scientific tests converting the legends into geological facts. One wonders if such a phenomenon is portrayed in any other part of the world."[1p53] It is, therefore, important to discuss, as under, the efforts of these researchers, who through their investigation brought to light the scientific evidences that prove the legends of the land and link the recorded history with the facts on the ground. Annexure - 9 lists some of the legends, which were taken up for scientific studies as recorded in this work.

1.2.3.1 Ancient Civilisation in Kashmir

As is known, humans have evolved over millions of years. Hindu scriptures give the existence in terms of *Yugas* and divide the span into four *Yugas.* These four *Yugas,* with time frame for each in brackets, are *Satyayug* (17,28,000 S), *Tretyayug* (12,96,000 S), *Dwaparyug* (8,64,000 S) and *Kaliyug* (4,32,000 S), where S stands for 1 *Samvatsara,* which is equal to 1 year of a human being. In time frame the present age is said to be *Kaliyug.* Scientists on the other hand divide this time frame into various periods or ages. These periods are Paleolithic - the Old Stone Age (40000 BC to 10000 BC), Monolithic - the middle Stone Age (10000 BC to 8000 BC), Neolithic - the new Stone Age (7000 BC to 3000 BC) and Megalithic - the early historical period etc. The Bronze Age started around 5000 BC and the copper age probably started about 4,000 years ago.

As far as the history of man in the Valley is concerned, nothing much is known. It is said that there are wide gaps in the story of early men in Kashmir. The Neolithic revolution that took place in the Valley during the 3rd millennium BC seems to be a sudden outburst. There are no clear indications regarding transition from the Paleolithic, through the Mesolithic forbears to the Neolithic revolution. However, it is recorded that, "We are now on firm ground in stating that the 'Paleolithic Man', the precursor of the 'Neolithic Man' was in the valley roaming rather freely. Though we have not got 'Him' in depth and detail, because no Palaeolithic sites or potential shelters have been located so far due to various factors, he was evolving and refining his technology towards a neolithic revolution."[49p38] Giving a good account of the archaeological background of the Valley, Pandit SL Shali records, "The archaeological wealth of Kashmir was confined to the literary records centred upon Sanskrit and its ancient literature, foreign travel accounts largely categorised as forgotten records. Much was spoken of the religious edifices of high grandeur and sanctity but in the absence of any archaeological findings these lacked chronological order. The history and civilization of ancient Kashmir was, therefore, over-emphasized presenting a series of perplexing contrasts and problems. The pioneering work in the rediscovery of Kashmir's past was done by the Europeans, who undertook systematic geological and archaeological expeditions in the beginning of the 19th century and collected a lot of useful and reliable information on the environmental and geological features, ancient monuments, buildings, statues of stones or metal, terracottas, ornamental or decorative fragments etc."[84p20]

However, from the scientific evidence available from the excavations carried out in the Valley at various places, it has been established that Neolithic people existed in the Valley around 2500 BC, introduced pottery around 2400 BC and iron around 1800 BC. Kashmir attracted the attention of many archaeologists, geologists and other members of the scientific community, who wanted to investigate various sites in the Valley. The investigations and excavations over the years, at Awantipur, Burzahom, Gufkral, Harwan, Martand, Parihaspur, Pandrethan, Raithan, Semthan, Tapar and other places yielded evidence of a highly developed society. The details are as under:

a) The Excavations at Burzahom

The earliest attempt to find the evidence of early man in the Valley was through the excavations led by Mr. H. De Terra of Yale University and Mr. T. T. Paterson of Cambridge University, who together studied the history of glaciation in Kashmir. During their excavations they discovered the site of Burzahom, 24 kms in the North-East of Srinagar city and very close to Telbal village. Further excavations at the site were undertaken, in depth and detail, from 1960-71 AD, under the auspices of Archaeological

Survey of India. The findings of the site throw considerable light on the pre and proto historic period of Kashmir. Paterson considered the period of this civilisation to be around 6,000 BC. However, carbon dating of the findings of the site revealed it to be of less age than suggested by Paterson. About the findings of the excavations at Burzahom it is recorded that, "After a close study of the objects unearthed at Burzahom, two phases of occupation have been recognised. In phase I, the beginning of which is dated to about 2300 BC, the material culture included: (i) course grey or black burnished pottery, often with mat impressed bases; (ii) bone tools including awls, needles and harpoons; (iii) packed and ground stone axes; and (iv) ring tools. The inhabitants lived in pits dug into the *karewa* soil. In phase II, which seems to have continued till about 1400 BC, the pit dwellings gave place to structures built on ground."[1p57] The size of the biggest pit dwelling found is 2.74m x 4.75m x 3.95m.[30p70] It can be seen from the evidences that introduction of potter's wheel, knowledge of metallurgy and human and animal burials belong to this period. It is observed that the ancient people of Burzahom buried their dead. The findings indicate it to belong to later Stone Age. *Nilamata Purana* and *Rajatarangini* make a mention of Naga tribes. Investigators believe that the people of Burzahom were Nagas. The objects unearthed from Burzahom have been taken to Calcutta.[33p27]

b) The Excavations at Harwan

Harwan[px85] is a place in the foothills of Zabarwan hill just 3 kms ahead of Shalimar Bagh, and close to Sharab kol. Ahead of this *kol* there is a place known as Katrideuj, where a number of ruins have been found.[33p27] The excavations at the place brought to light stone structures termed as pebble style, of the past and a copper coin of Toramana, the Hun ruler. The ruins of the place link the history of Kashmir to the Buddhist period, in general, and Kanishka, who ruled around 100 AD, in particular. The findings of the excavation site at Harwan (inset 6) also include remains of *Stupas* and a number of colourful tiles with artwork depicting flowers, animals, dancers, archers and other pictures. The tiles also have numbers written in Kharoshti script. It is believed that these tiles were not only used to decorate the floor but must also have been used on the walls because some of the tiles have been found with details of the horoscope on them. According to Pandit Kak, "the pebble style of buildings was the earliest in date. It was followed by the diaper pebble style, which dates about AD 300. This style was followed by the diaper rubble style, whose date is about AD 500 and later."[35p111] Earlier the findings were considered to be the only of its kind but now such relics have been found elsewhere.

c) The Excavations at other places

Subsequent excavations in the Valley include the sites at Gufkral, Semthan, Begagund, Hariparigom, Jayadeviudar, Olchibag, Pampur, Panzgom, Somburand, Thawor, Gurhoma Sangri, Damodar, Aripanthan near Magam, Duviekampura, on the way to Gulmarg, Raithan and Wangat Nala. Gufkral and Semthan sites were studied in detail. All the above sites show that Kashmir was pulsating with the Neolithic people and in some cases show that the period was followed by Megalithic period. This period indicates the erection of menhirs, which are huge standing stones, structures generally made of mud and rubble, besides evidence of rice, iron and copper.

A brief account of some of the sites is as under:

- **Gufkral** lies near Tral. The excavations revealed settlements with absence of pottery. The artifacts included bone tools.

- **Semthan** lies in Bijbehara. The excavations at the site have revealed five periods. Artifacts recovered included terracotta figures, bone beads and crude ware. There is evidence of use of timber, wheat and rice.
- **Raithan** is a place in tehsil Badgam. Excavations have unearthed priceless statues belonging to Buddhist and Hindu periods besides unearthing the foundation of an ancient temple. This is the first place where a statue of wood has been excavated. Though it has not been possible to ascertain the exact period to which it belongs, experts believe it to pertain to a period between 8th and 10th century.[33p33]
- **Ushkar** or Wushkur, a place close to Baramulla, is known for ancient town of Haviskapura, founded by Huviska, Kushan king. According to *Rajatarangini,* Raja Lalitaditya built a Vishnu temple named Muktaswamin and large *Vihara* with a *Stupa*, which is surrounded by a wall. Presently except for the ruins of *Stupa* nothing else remains. When excavations were undertaken at this site, under the supervision of Shri Daya Ram Sahni, a few statues were unearthed which though found to resemble the artwork of Kandhar are considered unique because they also depict the resemblance with Ajanta artwork. The noted Chinese pilgrim Hieun Tsiang is said to have stayed on the first night in the Valley at Ushkar. Some of the findings are preserved at Sri Pratap Singh (SPS) Museum, Srinagar.[33p36] It is important to note that SPS Museum, at Lal Mandi Srinagar, houses rare antiquities from various parts of the Valley and outside, which depict culture and history in the form of coins, paintings, sculpture, seals, statues and tiles.
- **Zurhom** (Zurhama), a place in Kupwara, has come to light recently due to excavations carried out by the J&K Directorate of Archaeology, Srinagar. According to the newspaper reports, the excavation were carried out by the State Department of Archeology, headed by Shri M. S. Zahid, Deputy Director, Archaeology Archives and Museums, along with Ehsan-ul-haq and Gh. Rasool. The team unearthed pottery fragments and rare bronze statues, which include a four headed four armed Vishnu riding on Garuda with four female attendants, all standing on a lotus designed pedestal and Uma Maheshvara, four armed seated on a pedestal holding principal objects. Also unearthed were goddess Kali with skull crowned seated cross-legged on a lotus designed pedestal and Bairavi with two hands holding principal objects. This is stated to be the first type of archaeological discovery from that part of the Valley. (Source: Koshur Samachar, August 2006)

1.2.3.2 Investigation of Legends

The early history of Kashmir and its people is woven around many legends, which have fascinated many researchers. The serious researchers undertook studies and investigations to verify the accounts recorded in the texts and the results of their studies provide sufficient evidence to link the findings with the recorded legends, the events and the information. Annexure - 9 lists the legends and the associated terms used. The following evidences deserve a mention:

a) Kashmir - A Vast Lake

The legend[px1] that the Valley of Kashmir was aeons ago a mountain lake, called *Satisaras* or *Satisar*, has been the topic of many researchers over decades. The work of the researchers such as Frederick Drew, Richard Lydekker, Prof. Leith Adams, Dr. Hugh Falconer, Colonel Godwin-Austin and R. D. Oldham throw a great deal of light on the subject. Frederick Drew recognised clearly the true relation between the legend and those physical facts, which seem to support the belief that Kashmir was in late geological times wholly or in great part occupied by a vast lake. The geological observations that

support the belief include the existence of the lacustrine deposits found in the karewas or plateaus in the Valley. According to Pandit RC Kak, "the correctness of the local tradition regarding its lacustrine origin in remote prehistoric times has been demonstrated by the discovery of marine fossils and other characteristic features in the surrounding mountains and uplands."[35p1] Walter R Lawrence records the following extract from the work of Mr. Drew. "With regard to the upper karewas, it seems difficult to imagine how a series of fine clayey and sandy deposits, perfectly horizontal, and extending completely across a wide and open river valley, and attaining a height of 200 feet above the level of that valley, could have been accumulated without the aid of a dam lower down the valley by which its waters have been ponded back. Accordingly, the only explanation of the mode of formation of the upper karewas that presents itself is that Kashmir was formerly occupied by a vast lake, of which the existing lakes are remnants."[58p48] Modern findings suggest clayey deposits between 80 metre to 3,000 metre. According to Pandit Anand Koul, "Traces have been discovered of beaches on the sides of the surrounding hills and also fresh water fishes, fossil oysters and black shells of water chest-nuts have been found embeded in layers in the earth at the height of 1,500 feet above the level of the Valley, proving its fluvial origin."[53p2] It is said that boats used to ply in this vast lake and that high up in the mountains there are many places where iron rings and holes are still found, which would have served the purpose to anchor the boats.[33p16] According to Dr. Ved Kumari, M. B. Pithawalla and G. E. L. Carter have supported this theory of the prehistoric great lake in Kashmira.[97p19]

b) Existence of River Saraswati

From the ancient sources, it is noted that Aryans had settled on the banks of river Saraswati[px1] and prospered as a civilisation. Scholars have debated over decades whether the existence of this river was a myth or a reality. To verify this aspect scientifically, a team of archaeologists, geologists, geographers and historians led by the famous archaeologist Dr. V. S. Khankekar, using facilities like land sat and multi-spectoral scanner (MSS), began their quest of the river in 1985 AD. Starting from the source of the river at Adi Badri at Shivalik Hills in Ambala, they covered and gathered data from 150 prominent sites along the route in the Thar Desert ending at Somnath in Gujarat. Analysing the data, they concluded that there existed a mighty river matching the Vedic description of Saraswati.

1.3 Migration and Displacement

A detailed study of the history of Kashmir reveals that over centuries Kashmiri Pandits have always been on the move. They had to move to escape the tyranny of Mihirakula, Harsa and some of the Muslim rulers in the earlier period. Later on they moved to overcome the stagnation in the Valley and explore opportunities for higher education and employment outside. In the recent past, they had to move to safety due to militancy. However, during all these periods, the community has taken all the travails and tribulations in its stride and moved ahead. While some moved out of the Valley of their own because of the lack of opportunities, many others were forced out, from time to time, due to religious persecution. During the troubled times in the Valley many, irrespective of the consequences, showed courage to stay back. Based on this pattern, Kashmiri Pandits can be divided into three categories. The first category comprises of those people, who moved out of the Valley of their own, thus called 'migrants'. The second category is of those people, who were forced out because of the circumstances and hence called 'displaced' (a term used for those who leave their place of birth or living against their own wish and feel detached from their roots) and the third category is of those people, who stayed back. In its long history, the community has seen both good

and bad periods. Since 14th century, members of the community had to leave their motherland en masse on many occasions. The first exodus was during the reign of Sikandar Butshikan[px16], who persecuted the community ruthlessly. His son Ali Shah[px16] pursued his unfinished task more harshly and inhumanly during his short reign. The persecution was so harsh that only eleven families remained in the Valley, commonly known by the Kashmiri proverb *kashiri ruued kahay garah* (only eleven families remained in Kashmir). The next exodus took place when Malik Musa Raina under the orders of Mir Shams-ud-din Iraqi, started forceful conversions, killings, destruction of temples and burning of religious scriptures. The subsequent mass exoduses took place during the reigns of Muzzafar Khan (1690-92 AD) and Abul Nassar Khan (1692-98 AD), both Mughal Governors of Kashmir and Jabbar Khan (1819 AD), the last Afghan Governor. According to the knowledgeable people, the latest mass exodus in 1990 AD is believed to be the 7th exodus, which happened due to religious zealots and at a time when the State was under a democratically elected Government. The hapless community, deeply hurt, in pain and anguish left their hearths and homes and moved to places of safety.

Towards the end of 1989 AD, the community woke up to the reality that all was not well in the Valley. They got to know that the religious zealots were planning to unleash a reign of terror on them. No one, however, had an idea of what was to come and what shape it would take. The circumstances, the conditions and the events, that followed, sent shivers down the spine of all the Pandits, who under the circumstances thought it wise to flee their motherland and take shelter at safer places. As the days passed by and the environment got surcharged in the Valley, the initial trickle of the members surged into a mass exodus leading to their displacement from the Valley. The day of reckoning came on 19th January 1990, when majority from the community, without bothering about their jobs, their movable and immovable properties and assets left their homes and hearths and moved to unknown places and into an uncertain future. They also did not bother about their sites of heritage and vast stores of knowledge, in the form of rare books and Manuscripts, which they had to leave behind. Three and half lakh inhabitants of the Valley saw themselves spilled like beans all over the country, majority of them not venturing to move beyond Jammu. A human tragedy of such a magnitude had not happened in the recent history. As the fate would have it, majority of the displaced people, who back home were well off and lived a serene life of peace and tranquility, were forced to live in tattered tents and hutments under unhygienic conditions. Those who had spent their lives in spacious houses, multi-storey buildings and bungalows with gardens and lawns were forced to pack themselves in small and shabby rooms without much succour. Those who had enjoyed the cool environs of the Valley in their orchards or under the shade of chinar trees had to struggle in hot and sultry climate. As people started pouring in, the number of the places earmarked for their rehabilitation also increased. The places of rehabilitation, called migrant camps, sprang up at various places and came to be known as Durga Nagar Camp, Jhari Camp, Mishriwala Camp, Muthi Camp, Nagrota Camp, Purkhoo Camp etc. at Jammu and similar camps at other places such as Udhampur, Chandigarh, Delhi etc.

At this juncture, the community now finds itself spread, whether due to migration or displacement, all over the globe. Experts of the community are divided in their opinion on whether the spread of the community in all the directions is a boon or a bane. Many believe it is a bane but some think otherwise, depending on the individual viewpoint. However, one point is certain that given a choice and the opportunity, the members of the community would love to remain confined to few hundred square kilometres of their motherland, *meuuj kashir*, because they love it and are attached to the roots. A comparison of the impact of migration and displacement on the members of the community shows adverse effects in the latter case than the former. The details are as under:

1.3.1 Migration

Most people think that the effect of migration on the community, its traditions and culture has not been so adverse as to cause any alarm. This is because:

- All those who migrated, did so with their full knowledge and according to a well thought plan.
- They settled at various places in India, in and around Kashmiri Mohallas, and abroad.
- They practiced their customs and traditions, solemnised the marriages within the community and above all maintained a link with their roots.
- They and their offspring were in constant touch with the Valley. With this approach and attitude, the circle and influence of their culture spread far and wide.
- The descendants of many such families, even after many generations, feel proud as Kashmiri and have great love for their roots, tradition and culture.

1.3.2 Displacement

The effect of displacement as a result of the mass exodus from the Valley, on the other hand, has been devastating for most of the members. The story of survival of some of the members, under these circumstances, is a saga of travails and tribulations. The surveys carried out and the work done in the field by various doctors, volunteers and voluntary organisations reveal the darker side of the displacement and highlight the ill effects of their living under stress and in substandard conditions. J&K Centre for Minority Studies also carried out a study and submitted findings and recommendations in a report titled 'Report on the impact of Migration on the Socio-Economic conditions of Kashmiri Displaced People' in 2006 AD. According to these surveys and reports:

- Many members lost their mental balance. The loss of innocent lives due to the communal frenzy left the community numb and dumb. This, coupled with the fact that most of the families lost everything materially, left many with no sustenance to live on.
- The forced exodus exposed the community to the ways and vagaries, not visualized earlier. As an example, the maximum temperature one faces in Kashmir is around 32^{0}C, but in the changed circumstances they are exposed to temperatures as high as 42^{0}C.
- Many members had pre mature deaths. Some of those who escaped the bullet became victims of sunstroke, snakebite and unhygienic conditions.
- The children were exposed to a new culture, which posed serious problems to the community.
- Two disease syndromes, namely, Diabetes and Hypertension have become common, being more prevalent in women than in men. Stress related afflictions such as ulcers of the stomach, thyroid over-activity and irritable bowel syndrome are quite common in women than in men.
- New syndromes such as migrant belly syndrome, kidney stones, asthma and other respiratory allergies, dermal infections and allergies, virus diseases such as hepatitis, enteritis, infections such as giardiasis, amoebiasis, renal and respiratory infections are quite common.
- Diseases, unknown in Kashmir, such as heat exhaustion, heat cramps, heat stroke and dengue fever are quite prevalent.
- The psychological syndrome 'The syndrome of the Exiled', which is a constellation of emotional, intellectual and behavioural changes due to the traumatised diasporan psyche, is on the increase.
- Malnutrition, anemia and calcium and other micronutrient deficiencies are almost universal. An alarming rise in incidence of obesity is reported.
- Females suffer from menstrual disturbances and loss of sexuality. There is an alarming trend of delayed menarche as well as premature menopause, cutting short their fertility span. The reasons

cited are the impact of severe emotional stress; constraints on sexually active couples due to lack of privacy and a congenial milieu for cohabitation; and separation of couples due to family disruption in exile, marital discord or divorce. The ill effects of this are revealed in the fact that of the couples married for more than three years, 26% had no issue, mostly by choice, 54% had one issue and only 19% had two issues.

- The inmates of the camps at Jammu provide a disturbing picture of a high death to birth ratio. The figures were 42 births against 108 deaths in 1993 AD, 5 and 200 in 1995 AD, 34 and 134 in 1997 AD and 200 and 202 in 1999 AD.
- A scrutiny of 511 Kashmiri Pandit marriage invitation cards showed that 45% marriages were out of the community, out of which 65% were males marrying non-Pandits and 35% females marrying out of the community. The sample being too small, it, however, does not reflect the true picture.
- According to the officials of the Matrimonial Court of Jammu and Kashmir the divorce petitions filed by Kashmiri Pandits, in recent years, have increased by 35-40%.
- Many writers have reported that some of the young people, who during these years of exile have got used to the Government doles, are seen wasting their lives in gossiping, smoking, sipping cups after cups of coffee / tea, drinking and whiling away time in unproductive activities. This is only one side of the story and many see it as unfortunate wastage of creativity and productivity.
- Those who were either young at the time of displacement in 1990 AD or were born and brought up in the difficult situations in the camps and elsewhere lack the personal experience of having visited Mata Kheer Bhawani or Hari Parvat. They also lack the experience of having seen the beauty of Kashmir, having lived there and known intimately the traditions, culture and hospitality. Having been brought up in a different environment, this generation got exposed to a new culture with all the ingredients of materialism and showmanship. A few seem to have gone astray.
- The changing life style has affected the traditional family values and structure and has impacted some of the ageing and elderly people, who find themselves either abandoned, or partitioned among the various children. The worst affected people happen to be the elderly people, who had spent most of their lives in the cool environs of Kashmir and were content with the way they lived. Many of them left for their heavenly abode, some in tragic circumstances, all longing to return to their motherland.
- The plight of some of the elderly people is beyond comprehension and description but can be gauged from the overheard conversation, an elderly Pandit had with a youngster in a market place way back in 1993 AD. The youngster greeted the Pandit as per tradition, but his response, as under, reveals the anguish and agony of the elderly Pandit.

  Youngster: *Namaskar mahara*

  Pandit Ji: *Namaskar goi bezaar* (Whither with your *Namaskar*!)

  (Realising that his mind was passing through some turmoil, he probed politely)

  Youngster: Have I done anything wrong?

  Pandit Ji: How can you young fellows do anything wrong? You fellows are always right. Only we old people are out of sync.

  Youngster: Please let me know what has happened?

  Pandit Ji: All right. Are you prepared to listen? Do you have time?

  (The youngster showed his inclination to listen).

  Pandit Ji: Have you been to Karan Nagar in Srinagar? Have you seen that big house near...?

  Youngster: Yes, Sir.

  Pandit Ji: That was our house. We had wall-to-wall Kashmiri carpets in all the rooms and with God's grace had everything. On the ill-fated day in 1990 AD, when every Pandit was fleeing the

Valley we also decided to leave. We got just 12 hours to pack whatever little we could. Someone was to pick us up next morning and take us to Jammu. I asked my son and daughter-in-law to pack important and costly items such as TV set, *jaamwaar* shawls etc. But you know the irony?
Youngster: What?
Pandit Ji: When we unpacked the items here at Delhi, I found the old clothes, *batiu tsaadar* (a sort of table cloth) and *pheran*[91], instead of the valuables like shawls, *dussiu*, sarees and suits.
Youngster: Sir, why do you worry? You should forget about it, now that it has happened and already three years have passed. You should thank God that you and your family are safe.
Pandit Ji: I must go now. We will meet again some time later.

Knowing fully well that only the wearer knows where the shoe pinches, the youngster somehow gathered the courage to tell him to forget about the episode. But how could he? It was really painful for him to lose the comfort of life and more painful was his separation from his motherland, *meuuj kashir*. From Pandit Ji's moist eyes, the youngster could sense that he wanted to tell much more but chose not to. The incident shook the youngster off his feet and realised that every Pandit has some such experience to narrate, but alas! many left without even a whisper.

Under these circumstances, it is unfortunate that some members find themselves at the crossroad, torn between the inherited moral values and the harsh realities of their grim survival. They find themselves swinging between the two extremes of love and hatred, ability to keep their traditions alive and the struggle to do so, the desire to look after and take care of others and an apparent need to become selfish. Such is the fate of some that back home, in their hey days, they shared their wisdom with others but now can't think beyond their own survival. The above facts and figures not withstanding, however, there is a silver lining and the hope that everything is not lost yet. It is probably the weak that have succumbed and changed under the circumstances. They fortunately constitute a small percentage, but in majority of the cases the families have stood up again and with honour. To overcome the present turmoil, they have displayed the inner strength, based on moral and spiritual values that their ancestors possessed. In this effort, the women, in general, have played a pivotal role not only in preventing the families from breakup and disintegration but also in preserving their cultural traditions and family values. Luckily not all the children exposed to the new and alien environment have gone astray. Thanks to their parents, who have taken pains to educate them, and also to the youngsters, who have shown the desire and enthusiasm to carry forward the traditions. Knowing fully well that they are miles away from *meuuj kashir*, their Motherland, yet the very thought of Her brings back to them the sweet and cherished memories of their childhood and gives them solace and comfort. It is for this reason that many members have off and on taken a bus to Srinagar and paid a visit to Tulamulla. Others show their attachment to the roots, by performing the rituals and ceremonies and participating in religious functions and *Hawans*.

1.4 Survival Instinct

The Pandit community over centuries has shown a remarkable survival instinct. They have survived the onslaughts, of the intolerant, iconoclasts and religious zealots, on them, in general, and their religion and faith, in particular. Every time the members were forced out of their motherland, they were able to regroup, establish themselves in the changed environment, maintain their identity and again lead a life devoted to their own faith. The members strongly feel and believe that their saints, seers, *Rishis* and ancestors have left strong footmarks, on the land of Kashmir, which can not

keep them away for too long and will pull them back, because justice has to prevail. They are hopeful that the Almighty will listen to their prayers and remove the obstacles. Someone, with a conscience, will rise to the occasion in the near future, facilitate the return of Pandits to their roots, allow them the freedom to practice their faith and restore their honour and prestige. After all, who, in the 15th century, after the community had been uprooted from the Valley for such a long time, had guessed that a Muslim, Zain-ul-Abidin by name, would become the ruler of Kashmir and allow Pandits to return to the Valley with honour and allow them to live a peaceful life.

The survival of the community through difficult periods of the history can be attributed to the inheritance of patience, tolerance, forbearance, love and respect for others. These values, with the passage of time, were preached and reinforced by many saints, seers and elders. This philosophy, based on moral and spiritual strength, has guided them over centuries and laid the foundation on which Kashmiri Pandit community stands today. Whether each member of the community today shares these values or not one cannot say for sure, but what is sure is that each one displays a social outlook, which seems to adhere to these values. It is a common knowledge that whenever a Kashmiri Pandit got into an awkward situation, he chose to look the other way and would not get involved in the episode. Many a passer by would consider the poor Pandit a coward, because he would not retaliate, while some others would pity him. The fact, however, was that the Pandit was not coward but was guided by the principles of nonviolence and peace. Retaliating would mean use of force and not his head, the hallmark of his existence. Even in the worst circumstances the members have not got provoked and have expressed their anguish or protests in a peaceful manner. Kashmiri Pandits have all through faced a dilemma - whether to pursue their inner voice of peaceful coexistence or forget their principles. They, however, chose to leave the Valley.

Kashmiri Pandits as per tradition, engage themselves in literary pursuits, religious discourses or in many other productive activities. This is why many members are discharging their social responsibility through a number of centres of awakening, which have come up over the last few years, not only to guide the youth, but also to keep them close to their traditions. The effort of some individuals and organisations to preserve the culture is laudable. Historical facts indicate that the Pandits, wherever they have gone or been, have not only shown a remarkable survival instinct but also followed their rich traditions even in adverse conditions. Besides, by dint of their hard work, they have done exceedingly well both professionally and economically. The following aspects substantiate the view.

1.4.1 Escaping the Wrath of the Oppressors

Kashmiri Pandits have, as and when situation demanded, left the Valley en masse leaving behind properties, both movable and immovable and moved to safer places to escape the wrath of the oppressors. The recent mass exodus is a testimony to the fact that they possess the survival instinct and a desire to live and live with honour. Any other community under similar circumstances would probably have perished, gone extinct and become part of the archives.

1.4.2 Changing the Mindset

Traditionally, Pandits have been known to opt for Government jobs for security reasons. Opting for any other vocation has not been a preference and would be pursued only when all other options fail. After displacement from the Valley in 1989-90 AD, such an attitude did not help and

became a luxury, which no one could afford. The members were quick to change and grab opportunities, which came their way. It is, therefore, not surprising to see that many members converted the episode into an opportunity and opted for other vocations, which in normal circumstances one would not have opted for, and succeeded in a good measure. Some even decided to go abroad and settle in other parts of the world. Though there were many families, already settled in countries such as USA, UK, New Zealand, Australia, Canada and some of the Asian countries, yet, after this turmoil, many more, with good qualifications, moved out of the country. With their presence in many parts of the world, Pandits have truly become part of the global village.

1.4.3 Picking up new Skills and Traits

In earlier times, Brahmins had excelled in Sanskrit scholarship and contributed to Sanskrit literature in a good measure. These Sanskrit scholars were in great demand and held positions of pride. However, with the changes in the Valley with Persian gaining importance and the popularity of Sanskrit waning, there seemed to be no incentive to study the language. With the elevation of Persian as the Court language, during the reign of Sultan Zain-ul-Abidin, they thus faced a crisis in their pursuit of the traditional profession. According to Pandit Bamzai, "It was during this reign that the Brahmins of Kashmir, the traditional community of Sanskrit scholarship, took a far-reaching decision of learning Persian under the compelling circumstances of earning their living and maintaining their privileged position as government officials."[1p564] In order to survive in the changed environment, they took to Persian and then to Urdu learning in a big way and succeeded in establishing themselves.

1.4.4 Safeguarding Children's Future

Pandits under no circumstances shirk from their responsibility of giving good education to their children. Positively speaking, the trauma of displacement was a bit lessened because in exile too the youngsters got admissions, though based on their merit, in various institutions in many states. The concern and sympathy shown by many State Governments on the appalling conditions and the plight of the community saw the wards getting admissions in Delhi, Gujarat, Karnataka, Maharashtra, Rajasthan, Uttaranchal and many other states and Union Territories. The credit for this success goes not only to those who put in efforts to secure admissions for the youngsters but also to the various Governments and the people in power who made the admissions of the wards in the various colleges and institutions possible. The youngsters in return have done pride to the community.

1.4.5 Treating Adopted Land as if their own

Having moved out and settled at various places, the members adopted the new place of their living and work as their own. There are many examples to show that wherever Kashmiri Pandits went they tried to adopt something or the other from the new found place. Those who settled at Lucknow took to Urdu poetry. However, it goes to the credit of every member of the community that while assimilating the local traditions, mixing with the local population and contributing to the development of the new land, they did not forget their roots or their traditions. The only exception is that some families lost touch with their mother tongue, Kashmiri. There are numerous examples of the members having excelled in various spheres of life, thousands of miles away from their roots, while at the same time maintaining a direct or indirect link with the Valley or observing their traditions. A look into the past reveals that Kashmiri Pandits, emotional people as they are, cannot breathe and

live peacefully without thinking, dreaming, enquiring and expressing something, hidden in their hearts, about their motherland *meuuj kashir*. It is this emotional bond, the attachment with the roots and the sentiments about everything that stand for their identity, which has strengthened their survival instinct.

1.4.6 Showing Devotion to the Family

The role played by a Panditani under difficult circumstances is beyond description. The credit for keeping most of the families together and preventing the split of the family goes to the Panditani - a mother, a wife, a daughter and a sister. Under the trying circumstances she, as an epitome of strength, patience, perseverance and sacrifice, faces the hardships and displays moral strength and character of highest order. In the words of Dr. K L Chowdhury, a reputed physician, "Exodus, exile and Diaspora have threatened even the most vibrant communities with dilution of their cultural traditions and the erosion of their moral and spiritual values, destroying the very fabric of societies and obliterating their identities. But it is the blessings of the deities, their faith in their cultural and religious traditions and the collective will of the Pandit community to preserve the identity that has helped it to survive and rise phoenix-like as it moves into the 15th year of exile. This has been possible to a large measure by their women who, rather than giving in to physical and moral degradation and dissipation in the face of the worst hardships and upheavals, stood like pillars of virtue, courage and diligence and held the families together not only to preserve the rich traditions but also to raise the diaspora from the state of despondency of rootlessness to one of hope of survival with pride." Commenting further on the ingenuity of their women he says, "In an amazing display of imagination and innovation they made use of not just the area but the volume of available space, creating a sleeping place which converts during the day into a sitting place, a kitchen in one corner, a study for the children in another, a niche for the Gods in the third and an infirmary for the old and the deceprit in the fourth. It is the women, who stayed back in these makeshift homes, tending, cleaning, washing, sweeping, caring for their children and looking after the aged while men went out of their homes to look for jobs". The sacrifices made by these *devis* of the community are innumerable to be described here. The Panditani even today and under the worst upheaval of the community has been displaying the courage and character of a true woman. (Source: Koshur Samachar February, 2004)

1.4.7 Remaining Socially Conscious about their Traditions

Historical facts indicate that many Pandit families left the Valley at various times in the past and moved from place to place till they finally settled at a place that provided them a means of sustenance. Not only did they display and show a remarkable attachment to their tradition and culture but also observed the practices even under unfavourable conditions. Writes Henny Sender, "Kashmiri Pandits who are the subject of this thesis left their homeland at varying times in the past. They came to North India and formed marital ties with others who had migrated from Kashmir before them. They gradually forgot their Kashmiri language but clung to customs which they had brought from Kashmir."[83pxiv] This is true not only in case of those families where both the partners were Kashmiris but also in case of some of the families where one of the partners happens to be a non-Kashmiri.

Late Pandit Jeevan Nath Kabu, married to a South Indian (a Tamil lady) and settled at Bangalore, was a proud Kashmiri, who practiced and preserved various Kashmiri traditions. The other example,

among many others, is that of Dr. Santosh Kumari Behal (Formerly Dr. Santosh Kumari Kher), now in USA. Writes she, "I observe all Kashmiri festivals as much as possible including the *reeths* and *Vatak Puja* for many years to preserve my identity and pass it onto my children, who participate fully. I have been married for 38 years in a Punjabi family but my tradition is respected and welcomed by my husband (Dr. Rajender Behal)." Of late, even in the changed circumstances many youngsters have shown inclination and the zeal to preserve Kashmiri Pandit traditions and culture. It is amazing to see many youngsters contribute in their own way, to strengthen the movement, in spite of the fact that many of them do not remember much about Kashmir, their motherland.

1.4.8 Living in Proximity to each other

Kashmiri Pandits over the years, moved out of the Valley and settled at various places in the country and even abroad. These families felt it necessary to raise small clusters and colonies to be together, practice their faith and share their happiness and sorrows.

The earliest Pandits believed to have moved out the Valley were grandfather of Pandit Sharang Dev (12th century) and Pandit Sadanand Kaul, who, because of knowledge of Persian, got employed in the Court of Akbar in 1598 AD. According to Henny Sender, "In 1936 the community took a survey of its members. The largest group of Pandits was in Lahore, where there were approximately 200 families. Lucknow had only 150 families. Since independence, the geographic distribution of the community has been greatly altered. Pandits living in what became Pakistan are now in India."[83pxix] The situation has changed since then and as of today the geographic distribution of the community has got considerably altered due to large-scale displacement of the members of the community in 1990 AD. Though living close by to any other Kashmiri Pandit in no way compensates for the loss or reduces the agony due to separation from their motherland *meuuj kashir*, yet it gives a satisfaction that there is someone around, who one can talk to and share feelings, festivals and other traditions with. Observes Dr. Moza, "Historically, Kashmiri Pandit migrants settled in various parts of India, tried to live close to each other for reasons of social contacts, participation in each other's moments of joy and sorrow, safety considerations, mother tongue and such commonalties, observance of festivals and festivities and for such reasons as matrimonial contacts and information thereof etc."[48p151]

Having now spread to other countries in almost all the continents, many members show an urge to know about other Kashmiris around. It is, therefore, not surprising to see a number of families having settled in clusters, famously called Kashmiri Mohallas. To keep the tradition and culture alive they form an association, sabha or a trust, celebrate certain events and share their good and bad moments together. For Kashmiri Pandits, whether it is Kashmir or any other part of the world, there are certain things that never change. They, for example, would want to celebrate *Maha Shivratri, Janam Ashtami* and *Diwali* in their traditional manner. Many Pandit Associations are known to organise special occasions of *Maha Shivratri, navreh, Diwali* and other festivals. Almost everyone wishes to have the traditional dishes such as *haakh, monji, vostiu haakh* etc., so much so that many families have started growing these vegetables in their kitchen gardens. They also crave to have traditional *kaandiur waaneuch tsot'* (Kashmiri bread) and other delicacies such as *kulchivor, telvor* etc. The desire is so intense that many have encouraged a *kaandur*[91] to settle in their locality for this purpose. Most of the people are nostalgic about Kashmir. Many families have given Kashmiri names to their houses and cottages. Those who migrated to Kangra in Himachal Pradesh named one of their localities as *Rainabadi* (Rainawari). It is indeed remarkable to see that after 1990 AD, some families, who, to

avoid the hassles and also not sure of their immediate return to the Valley, thought it wise to have a roof over their head. This desire took them to far off places, where they constructed a dwelling unit and in the process converted jungles and rocky terrains into habitable places.

The families, who settled at various places (Kashmiri Pandit diaspora) over a period, are as under:

Agra

The ancestors of Kunzrus had moved from Kunzur or Kunjhurgam near Tangmarg in Baramulla, Kashmir during the reign of Afghans when the members of the community faced religious persecution. One of their descendants Pandit Kidar Nath Kunzru, grandfather of Pandit Hriday Nath kunzru, became a Diwan of Jhajjar, a principality of East India Company, because of which he moved to Agra. He built a house at Agra in 1840 AD. His son Pandit Ajudhia Nath Kunzru[px594] was born here.

Allahabad

- Pandit Raj Kaul, originally from Habba Kadal, Srinagar, was the ancestor of Nehrus, who had come to Delhi. One of his descendants had moved to Allahabad, where ancestors of Pandit Moti Lal Nehru settled. Other prominent members from Nehrus include Pandit JL Nehru, Smt. Vijaya Lakshmi Pandit, Smt. Indira Gandhi, Dr. SS Nehru and others. Pandit Jawahar Lal Nehru married a Kashmiri girl, Kamla Kaul. The Nehrus (inset 7a, b) produced two Prime Ministers of India.
- The ancestors of Agas were Mattoos, who had moved out from Rainawari and shifted initially to Fatehpur in UP and later on settled at Kanpur and Allahabad.

Amritsar

- Pandit Mehtab Ram Mattoo was originally from Rainawari, Srinagar and had moved to Amritsar around 1840 AD and settled there. His son Pandit Kashmira Mal Mattoo[px654] took keen interest in the affairs of the community, donated one kanal of land at Chowk Farid, Amritsar in 1908 AD and founded Kashmiri Shivala, Amritsar. The Kashmiri Pandit Sabha, Amritsar has been serving the community ever since from this place and is the oldest Kashmiri Sabha outside the Valley.
- Pandit Behari Lal Kitchloo, on his posting under the British, moved to Amritsar from Lucknow in 1869 AD. His son Pandit Manohar Lal Kitchloo donated a 3 storey building in 1916 AD to the Kashmiri Pandit Sabha, Amritsar. The oldest of the Kashmiri Pandits living at Amritsar is Pandit Durga Nath Koul (Jalali), who is the Patron of the Kashmiri Pandit Sabha, Amritsar.

Bangalore

Bangalore has floating population of Kashmiri Pandits. The earliest known settler at Bangalore was Pandit Jeevan Nath Kabu, who served as the President of Kashmiri Association in 1970s.

Baroda

Pandit Triloki Nath Kaw, son of Pandit Kedar Nath Kaw moved to Baroda, in search of a good job, joined as a chemist in a private company and settled there.

Banaras

- During British rule Pandit Kedar Nath Kaw, son of Pandit BN Kaw, was posted as Deputy Collector at Banaras. He and his family, moved from Lucknow to Banaras and stayed at Ramnagar Mohalla.
- Pandit Iqbal Narain Gurtu[px473], who was associated with Banaras Hindu University, formed a Kashmiri Association at Banaras in 1946 AD and became its President.

Bhaderwah

Many Kashmiri Pandit families from the Valley moved to Bhaderwah during the last couple of centuries. They not only maintained their traditions but also continued to adore the *d'ejihor*, the marriage symbol of a Kashmiri Panditani. Many families have entered into marriage alliances with other Kashmiri Pandit families in the Valley, thereby maintaining a link with their roots.

Calcutta

Pandit Chuni Lal Wattal, who had gone to Lahore from Srinagar for higher studies, moved to Calcutta in 1947 AD. He got a job, settled there and retired as the Chief Labour Advisor and Personnel Administrator, Macniell and Barry Ltd. He served Kashmiri Sabha Kolkatta as its President.

Cuttak

Pandit Mehtab Rai Sutthoo, father of Pandit Gopi Nath Sutthoo[px595], Raja of Kila Darpan, had moved out from Sathoo, Srinagar, along with his brother Pandit Aftab Ram Suthoo, on a pilgrimage to various religious places. After paying their obeisance at Lord Jagannath Temple at Puri they decided to stay and settle there. Both being proficient in Sanskrit and Persian started as petition writers, which sustained them and also provided them money to purchase a property and build a *haveli*.

Dehradun

- Pandit Kedar Narain Tankha, a descendant of Tankhas of Lucknow became Tehsildar of Dehradun in 1845 AD during British rule. One of his sons, Pandit Anand Narain Tankha was born and brought up at Rani Katra, Lucknow but after passing the examination of Law, he chose to practice and settle at Dehradun. He established himself as a reputed Lawyer and used to participate in the social and cultural events of the town. He was associated with many religious organisations and would act host to Swamis visiting Dehradun. He acted host to Swami Vivekananda.
- Pandit Pyare Krishen Aga also settled at Dehradun after his retirement.

Delhi

During 18th and 19th century many families came to Delhi and invariably stayed or settled at Bazar Sita Ram, near Darya Ganj, which subsequently grew into a famous Kashmiri Mohalla. A small percentage stayed around Chandni Chowk and places like Chitli Qubar, Gali Kashmiran, Gali Sudama etc. With the passage of time, as more and more people moved out of the Valley, other colonies came up. In 1971 AD, the Kashmiri Co-operative Housing Society (KCHS) came into existence. The society was helped by DDA, as a result of which a new residential colony came up in South Delhi. Some of those who had initially settled at Delhi spread in other directions. The details are as under:

- Ancestors of Pandit Brij Mohan Dattatreya 'Kaifi'[px542], had moved to Delhi from Rainawari, Srinagar, Kashmir, during the reign of Mughal Emperor Farrukh Siyar around 1716 AD and started living initially at Chandni Chowk and then at Bazar Sita Ram, Delhi.
- Pandit Maharaj Kaul Dattatreya, ancestor of Air Chief Marshal SK Kaul[px645], moved out of the Valley from Habba Kadal around 1804 AD during the rule of Mughal Emperor Shah Alam and settled at Bazar Sita Ram, Delhi. From there his son Pandit Ram Chandra Kaul moved to Gwalior.
- The ancestors of Pandit Harihar Nath Hukku[px474] moved out of the Valley during the reign of Mughal emperor Shah Alam II and settled at Bazar Sita Ram. Subsequently, one of his descendants Pandit Ayodhya Nath Hukku moved to Jodhpur around 1852 AD and started living at Chandpole.
- Pandit Atma Ram Kathju had moved from Srinagar to Delhi during Mughal rule around 1820 AD and lived at Bazar Sita Ram. From here one of his descendants Pandit Moti Lal Kathju moved to

Lahore while others moved to Ahmedabad, Lucknow and elsewhere.

- Pandit Raj Kaul, ancestor of Nehrus, came to Delhi in 1716 AD on the invitation of Mughal Emperor Farrukh Siyar (1713-19 AD), who had noticed his talents during his visit to the Valley. Being well versed in Sanskrit and Persian, he was assigned the task of teaching Persian to the Emperor's family members. He stayed with his family in a haveli, provided by the emperor, close to a stream (nehar in Hindi) near Chandni Chowk, because of which the family became Kaul-Nehru and much later only Nehru. His descendants moved from here to other places.
- Pandit Ghasi Ram Kaw along with his son Pandit Damodhar Das Kaw moved to Delhi in 18th century and stayed at Bazar Sita Ram. Subsequently, Pandit Damodhar Das Kaw moved to Lucknow.
- Pandit Kalka Prasad Kitchlu, father of Pandit Kamta Prasad Kitchlu[px635], moved to Delhi from Lucknow, built a haveli at Bazar Sita Ram and settled there. His ancestor Pandit Atma Ram Kitchlu had initially come to Delhi but because of his employment had moved to Lucknow.
- The ancestors of Kunzrus had moved out of the Valley during the Afghan rule. The family initially moved to Fyzabad in U.P. One of the descendants, namely, Pandit Ganesh Kunzru, came to Delhi in 1803 AD, joined East India Company as a Lawyer and stayed at Bazar Sita Ram.
- The ancestors of Sir Tej Bahadhur Sapru[px492] moved to Delhi, from Kulgam in Kashmir, during Mughal ruler Shah Alam II and lived at Bazar Sita Ram. His father Pandit Radhe Krishen Sapru, born here in 1835 AD, moved to Bijnor, during the 1857 AD revolt, where he took up a job under British Government. He then moved to Aligarh, where he was posted as Deputy Collector and then to Mathura. Sir Tej Bahadhur Sapru was born at Aligarh in 1875 AD. An ancestor of the noted Urdu poet Allama Mohammad Iqbal belonged to the same Sapru dynasty.
- Pandit Mahtab Rai Shangloo, an ancestor of Pandit Ram Nath Shangloo[px493], moved to Delhi around 1804 AD. His father Pandit Maharaj Krishna Shangloo subsequently moved to Oudh.
- Pandit Data Kishan had moved from Amira Kadal, Srinagar to Delhi during the reign of Mughal emperor Aurangzeb and settled at Bazar Sita Ram. One of his descendants Pandit Chand Narayan Topa still resides at his ancestral house at Bazar Sita Ram. According to him they were originally 'Shangloos' but became 'Topa' during their stay in Delhi. One of his ancestors got an employment in the military service of the then ruler and as per tradition, he was supposed to wear a topa (a cap) as part of his official dress. People initially started recognising him by his unique dress item 'Topa' but subsequently it got associated with the family and thus became their surname.
- Others to settle at various places in Delhi include the families of Pandit Shyam Lal Shakdher, Pandit PN Haksar, Pandit Prithvi Nath Kaul Bamzai and Pandit Prem Nath Bazaz.

England

It is believed that Pandit Lamboodhar Zutshi, a Geologist by profession, was the first to settle in England. Subsequently, he ventured into real estate business and established himself in the trade. He not only followed the traditions but also made efforts to preserve the culture. His love for the traditions and concern for Kashmiri language led to the formation of Kashmiri association on which is founded the present Kashmiri Overseas Association (KOA) in England, renamed as Kashmiri Pandit Association of Europe. Other person, who contributed to the preservation of the culture and spread of Kashmiri language in England, is Dr. Satinder Nath Ganju.

Hardwar

Pandit Amar Nath Sapru, a saintly person, after his retirement moved to *Gurukul*, Kangri and Hardwar, where he built a house with a garden, which he subsequently donated to the *Gurukul*.

Jaipur

Pandit Moti Lal Atal was the Diwan of Jaipur. His original family name was Thull but because of his strong determination Maharaja of Jaipur used to call him Atal, which subsequently became his family name. Smt. Kamla Nehru, wife of Pandit JL Nehru belonged to this family. Reliable sources indicate that many more families had come to Jaipur and settled there.

Jammu

Jammu, the winter capital of the J&K State, is the place where Kashmiris stay for a few months during winter every year. There are many, who move to Jammu on account of darbar move but there are some, who move to avoid the severe cold in the Valley. This constitutes the floating population, which moves between the Valley and Jammu. It is believed that many families settled in Jammu long before the start of the darbar move. It is difficult to point out the earliest settler from the community at Jammu. However, knowledgeable people suggest that Bakshis, Langars and Somas, some of whom had settled at Julaka Mohalla, Jammu, were the earliest settlers. Post 1990 AD, Jammu became the largest hub of displaced people from the Valley.

Jodhpur

Pandit Mukand Murari Reu had moved from Purshyar, Srinagar to Jodhpur State in 1880 AD and started living at Chandpole gate, where most of the Kashmiris lived those days. One of his descendants Pandit Visheshwar Nath Reu[px507] was a Sanskrit scholar and an authority on *Karma Kanda*. A few years later Pandit Sudarshan Reu, also a Sanskrit scholar, moved to Lahore.

Lahore

- Pandit Dwarika Nath Kaul, grandfather of Dr. Sidh Nath Kaul[px621], from Sopore had moved to Lahore around 1875 AD and started living at Vachchuwali Gali, where most of the Pandits lived.
- Pandit Sudarshan Reu, from Habba Kadal, Srinagar, came to Lahore around 1890 AD and stayed at Vachchuwali Gali. He was a Sanskrit scholar and was well versed in *Karma Kanda*. After partition his son Pandit Tika Lal Reu moved to Lucknow.

Lucknow

Earlier times Lucknow was considered an important hub of the Kashmiri Pandits, who had moved out of the Valley and settled mostly in Kashmiri Mohalla. Details of some of the Pandits, who settled in the Kashmiri Mohalla at Lucknow, are as under:

- Pandit Atma Ram Kitchlu, who had initially come to Delhi, got an employment in army under Mughal emperor Shah Alam II at Lucknow around 1780 AD. He settled at Kashmiri Mohalla. From here, Pandit Behari Lal Kitchlu moved to Amritsar and Pandit K. Prasad Kitchlu moved to Delhi.
- Pandit Bhaskar Ram Tikku, born around 1755 AD, hailed from Habba Kadal Srinagar. He studied Persian and Urdu, came to Lucknow around 1780 AD and started living at Kashmiri Mohalla. His ancestors were shawl merchants.
- Pandit Daya Nidhan Kaw, son of Pandit Damodhar Das Kaw, moved along with his family, during the reign of Siraj-ul-Daula, to Lucknow and settled at Kashmiri Mohalla, where he built three residential houses.
- Pandit Mansa Ram, an ancestor of Maj. Gen. JP Taimni, had moved from the Valley from Sopore in 1719 AD, during the rule of Nawab Asaf-ud-Daula (1775-97 AD) and settled at Kashmiri Mohalla, Lucknow. He did business with a person from Taimni in Afghanistan, due to which, he earned the appellation Taimni.

- The ancestors of Pandit Iqbal Krishna Sharga[px479] had moved out of the Valley during the later part of the 17th century and settled at Lucknow. Prominent members include Pandit KN Sharga, Dr. BN Sharga and Dr. AN Sharga.
- Pandit Vidyadhar Sopori, ancestor of Pandit Tribhuvan Nath Sopori, moved out of Kashmir from Sopore around 1780 AD, came to Lucknow and settled at Kashmiri Mohalla. Originally known as Razdan, the family subsequently became Sopori. Prominent members include Pandit Harihar Nath Sopori and Pandit Tribhuwan Nath Sopori, both reputed Judges.
- Pandit Zinda Ram Choudhury from the Valley came to Lucknow during the reign of Nawab Asaf-ud-Daula. He was employed by the Nawab and was responsible for distribution of salaries (*Tankha* in Urdu) to other employees, because of which he came to be known as Zinda Ram Choudhury Tankha and the later generations by the surname Tankha.

Mumbai

Pandit Niranjan Nath Pandit was one of the earliest settlers in Mumbai. He served the community in his capacity as treasurer of Kashmiri Pandits' Association, Mumbai for a few decades.

Shimla and Solan

- The family of Pandit PN Kher, father of actor Anupam Kher, settled at Shimla.
- Pandit NL Kachroo, from Baramulla started and headed Government B.Ed. College at Solan.
- Pandit ML Koul, from Sathoo Barbarshah, retired as the Principal of Govt. High School, Deol.
- Professor ON Dulloo retired as Vice Principal.
- Dr. BL Dhar served as the Head, Mushroom Research Centre, Chamba Ghat, Solan.
- Pandit BN Koul resident of Solan retired as the Chief Engineer.
- Dr. Bali, from Baramulla, Kashmir, has settled at Sundar Nagar.

Surat

Pandit CL Saproo moved out of the Valley from Shihilteng, Habba Kadal, in 1947 AD and after moving around Delhi and Bombay came to Surat, where he finally settled down. He is one of the earliest settlers in Surat.

Quote 1

mithya, kapat, asat trovum; manas kurum suy opadesh
zanas andar keval zonum, annas khenas kus chum dish

Lal Ded

Translated it means,

'I gave up falsehood, deceit (and) untruth - the same doctrine I taught my mind; of mankind I knew Him alone, what hatred (then) have I in eating the food? (i.e., none)'[52p52]

CHAPTER - 2

LAND AND LANDSCAPE

2.1 The Valley and its Constituent Parts

The Valley of Kashmir is one of the three principal regions of the Jammu and Kashmir State, other two being Jammu and Ladakh. The J&K State covers an area of 2,22,713 square kms extending from 32^0 17′ to 36^0 58′ N and 73^0 26′ to 80^0 30′ E and includes, besides the Valley, the areas of Jammu, Ladakh, Baltistan, Gilgit, Hunzra and Nagar. The State has borders with Pakistan in the West, Afghanistan in the North-West, China in the North, Tibet in the East and the States of Punjab and Himachal Pradesh of the Indian Union in the South. The original area of 2,22,713 square kms of Jammu and Kashmir State has undergone considerable change as a result of the Pakistan aggression in 1947-48 AD illegally occupying 78,932 square kilometres, known as 'Pakistan Occupied Kashmir' (POK). Another major change occured as a result of aggression by People's Republic of China in 1962 AD, forcibly occupying 37,555 square kms of Indian Territory in the Ladakh division of the State. Later, Pakistan transferred 5,180 square kms of the State's territory under its illegal occupation to China. According to the 'Line of Control' agreed on in 1972 AD, 83,806 square kms in the North-West remained under the control of Pakistan and 1,38,992 square kms under Indian control.[1p1]

The Valley of Kashmir is so beautiful that the historians and travellers have described it as a heaven, a paradise on earth and Switzerland of Asia. Says Lawrence, "Much has been written by Europeans on the subject of this beautiful country since Bernier told the world of 'Cachemire, the Paradise of Indies', and even the languid orientals, supposed by some to be incapable of appreciating beauty of scenery, are moved to admiration when they see Kashmir." Further, in admiration he quotes Kalhana who says of the Valley, "It is a country where the sun shines mildly, being the place created by Kashayapa as if for his glory. High school-houses, the saffron, iced-water and grapes, which are rare even in heaven, are common here. Kailasa is the best place in the three worlds, Himalaya the best part of Kailasa, and Kashmir the best place in Himalaya."[58p13]

The scenic beauty of Kashmir is fascinating. The mountain ranges surrounding the Valley, the fresh water lakes and the springs dotting the land, the rivers flowing silently in zigzag manner and the vast stretches of meadows on the higher ranges make it worthy of the description given by the historians and travellers. Further, the dense forests, the trees and vegetation across the length and breadth of the Valley and the expanse and variety of its flora and fauna, all add up to enhance this beauty and match the accounts given by various travellers and writers. Because of its rich bounty of nature, Kashmir has attained a unique and an enviable position in the world. The Valley of Kashmir at an average height of 1,829 metres above the sea level, is roughly egg shaped and is approximately 135 kms in length and 32 to 40 kms in breadth. It is guarded by the mountain ranges in the North, East and the West and in the South it is cut off from Punjab by rocky barriers, 80 to 120 kms in width. Administratively, the Valley till recently was divided into six districts, namely, Anantnag, Pulwama, Srinagar, Badgam, Baramulla and Kupwara, as we move from South- East to North-West. Srinagar, the summer capital, is in the heart of the Valley and touches, except Kupwara, all the other districts.

Each district has a number of Tehsils, which include Anantnag, Bijbehara, Doru and Pahalgam (district Anantnag); Awantipora, Pampore, Pulwama and Tral (district Pulwama); Ganderbal, Kangan and Srinagar (district Srinagar); Badgam, Beervah and Chadura (district Badgam); Baramulla, Bandipora, Gurez, Patan, Sopore, Tangmarg and Uri (district Baramulla) and Handwara, Karnah, Kupwara and Tangdar (district Kupwara). In the earier times, the Valley was administratively divided into small districts, called Parganas, which over a period have undergone considerable change. The available details of the Parganas include the *Lokaprakasha* (27 'Visayas') mentioned by Aurel Stein, Abul-Fazal's list (38 Parganas) under Sikh administration, reported by Moorcroft (1823), Baron Hugel (1835) and Vigne (1840 ?), all showing 36 Parganas and under Dogra rule (43 Parganas).[93p437]. However, Peer Ghulam Hasan in his book gives the account of 38 Parganas.[26p337] Geographically, the Valley of Kashmir comprises of the little Valleys, the mountain ranges, surrounding the Valley on all the sides, the *Guffas* (caves), the *Margs* (meadows) and the *wudars* (Karewas, the flat land and plateaus). It also comprises of the splendid gardens, called Baghs, the water bodies, namely, lakes, springs, rivers, *nambals*, dotting the Valley and the flora and fauna. There are a number of places of interest in and around the city and elsewhere in the Valley. A brief account of each is as under:

2.1.1 Srinagar - The Summer Capital

Srinagar, pronounced as Shrinagar, is the summer capital of the State with a great historical past. Situated at an altitude of 1,730 metres above the sea level on river Vitasta (popularly known as Jhelum), the city is one of the oldest cities in India. It is known as the Venice of the East.[64p43] According to Kalhana, Raja Pravarasena II founded the capital city of Srinagar, the present Srinagar, a fact verified by General Cunningham in his studies and referred to by Aurel Stein. Says he, "It is the merit of General Cunningham to have first recognised that the situation here indicated for the new capital of Hiuen Tsiang's time corresponds exactly to that of the modern Srinagar."[93p439] There is a legend[px232], which talks about how the city of Pravarapura, present Srinagar, was founded. This city, with the passage of time, grew in population and the increase, clubbed with the desire of the people to build dwelling units of their own, resulted in its growth in a haphazard manner on either side of river Vitasta. This gave the city a picture with crowded houses built around narrow streets, lanes and bye-lanes without any plan from the city planners. This also accounts for the lack of a proper drainage system in the city, in absence of which the rubbish and refuse of the city finds its way into the river. This fact, however, has not reduced the admiration of the city by travellers and various writers. Writes Lawrence, "Srinagar in spite of its internal squalor is one of the most picturesque city in the world. The hill of Takht-i-Suliman, which rises abruptly to a height of 1,000 feet, and the Hari Parvat ridge with the fort of Akbar surmounting it, form an appropriate frame to the scenery, and beyond these near hills the great mountains seem to tower over the city as one passes up the river highway."[58p36]

The two banks of river Vitasta, around which the majority of the city's population lives, are connected by a number of bridges[px78]. The city, main hub of the economic activity and a centre for manufacture of carpets, silk sarees and woolen items, is well connected to other parts of the State. A good network of roads links the city with various district centres and important tourist places in the Valley. The International Airport at Damodar wudar[px62] is only a few kilometres away from the city and the nearest rail link is at Udhampur, a link that is being extended to the Valley. The National Highway NH-1A, a stretch of 300 kms passing through the plains as well as the mountainous terrain, links the Valley to the rest of the country. This road, a lifeline for the people, between Jammu and Srinagar,

passes through Udhampur, Kud, Patnitop, Batote, Banihal and Anantnag. Patnitop is a picturesque health resort situated at an elevation of 1,950 metres. At Banihal, the road passes through the historic Jawahar Tunnel, named after Pandit Jawahar Lal Nehru, the first Prime Minister of India. Dr. S Radhakrishnan, Vice President of India, inaugurated the 3.3 kms long tunnel, built at an elevation of 2,215 metres with the assistance of German Engineers in 1956 AD.

2.1.2 The Little Valleys

The little Valleys include the Liddar Valley, the Lolab Valley and the Sindh Valley. The Liddar Valley, about 60 kms long, is in district Anantnag and includes places like Pahalgam and shrine of Shri Amarnath. It has in its lap, mountains, terrains, grassy lands and glaciers. The Lolab Valley, about 6 kms long and 5 kms wide, lies in district Kupwara and covers, besides many meadows, forests and groves of walnut trees, important places of Sogam, Lalpora, Maidanpora, Chandigram and Warnav. The Sindh Valley, stretching from Ganderbal to Baltal, lies in district Srinagar and includes places like Kangan, Sumbal, Gund and Sonamarg. These Valleys are listed in Annexure - 4.

2.1.3 *baal* (The Mountains)

Kashmiris use specific terms to represent a raised mass above the ground. The terms used are *baal* (mountain), *Parvat* (hill), *teṅg* (mound) and *wudar* (karewa). The Valley is surrounded and guarded by numerous mountain ranges of the Greater Himalayas, extending from the North-East to the North-West. These include ranges of Karakoram, Hindukush and Pir Panchal. The important peaks are Kajinag (3,730 metres) in the North-West, Nanga Parvat (8,000 metres) and Harmukh (5,150 metres) in the North, Shri Amarnath peak (5,329 metres), Mahadev (4,500 metres) and Gwash Brari (4,500 metres) in the East and Pir Panchal (4,572 metres) in the South West of Srinagar. These mountain ranges are the sources of many rivers that flow through the Valley. The Hindus consider the mountain peaks of Mahadev, Harmukh and Shri Amarnath very sacred. Annexure - 4 lists some of the important *baals* and *Parvats*.

A brief description of each, in alphabetical order, is as under:

Amarnath baal

The Amarnath baal lies beyond Pahalgam in the East of Kashmir Valley. It is famous for Shri Amarnath peak (16,000 feet) and Shri Amarnath Guffa[px59], the sacred Shri Amarnath Tirtha[px291] of the Hindus.

Banihal baal

Banihal lies in the South of the Valley at a distance of 80 kms from Srinagar. The *baal*, part of the Middle Himalayas, is known for the Banihal pass (2,850 metres) and the Jawahar Tunnel, through which passes the Srinagar-Jammu National Highway.

Hari Parvat

Hari Parvat, *a* hillock, lies in the heart of Srinagar city at a distance of 6 kms from Lal Chowk. It is very sacred to every Kashmiri. To Hindus, it is a *Sedd Peeth*, where prayers of the devotees are heard. For Muslims, it has religious importance because the prominent shrine of Maqdoom Sahib is located on it on the Southern slope. On the Northern side, near Kathi darwaza, is the famous Chatti Padshahi Gurdwara, a tribute to the 6th Sikh Guru. The Akbar's fort, known as Sangin Darwaza fort

or Nagar Nagar fort, started as a relief work to alleviate the sufferings of the people during a famine, surrounds the slopes of the hill. The fort has two gates, Kathi Darwaza, said to have been the main entrance, which bears inscription in Persian, and the Sangin Darwaza. On the top of the Hari Parvat hill is the fort, built by Atta Mohammad Khan, the Pathan Governor.[58p194]

Harmukh baal

Harmukh baal, located in the erstwhile Khoyihama Pargana in the North of Srinagar, guards the Sindh Valley with its five peaks, the highest being the Harmukh. The mountain is always covered with snow and Harmukh is said to receive snowfall almost for the entire year, except for a few days in the month of *shravan*. For the Hindus, this peak is very sacred as it is associated with Lord Shiva. Harmukh means Shiva's face (*Hara* means *Shiva* and *Mukh* is face). It is believed that Mata Parvati, as *Sati*, had made this mountain peak as her abode. At the base of the mountain are the holy lakes of Gangabal[px65] in the East and Sherasar[px69] in the West. Some pilgrims, who visit the holy lakes proceed to Harmukh on the same day. It is said that no one has yet been able to reach the top. Earlier times, some Raja had undertaken a pilgrimage but had to retreat. Some Westerners are also reported to have made a couple of attempts for taking measurements but were able to scale only the lower heights.[26p127] There is a legend, which talks of a pious person trying to scale Harmukh in order to see the Lord face to face. It is believed that his effort and *Tapasya* (self control and tolerance) for 12 years led to his salvation and is known as *harmokhuk gosoin* (the ascetic of Harmukh).

Mahadev baal

Mahadev baal, located in the South of the Valley, is in the hills encircling Dal Lake on its North and at about 23 kms from Srinagar. The peak of Mahadev, overlooking the Valley, is famous for the Mahadev Tirtha[px297], which devotees have been frequenting since ancient times.

Pir Panchal

Pir Panchal range, located at a distance of 56 kms from Srinagar in the South and South-West of the Valley, divides Kashmir from the rest of the country. The peaks on Pir Panchal range vary in height from 2,438 metres to 4,572 metres and include Kaunsar Nag (3,901 metres), Tratakoti (4,732 metres) and Romesh Thong, also called the Sunset peak (3,360 metres).

Shankaracharya Hill

Shankaracharya hill, located in the South-East of Srinagar city on the bank of famous Dal Lake, is a hillock, which in ancient times was called Gopadri. The name Gopadri continues to be used in a distorted form as Gupkar, for the location where the hillock stands today. The hillock is famous for an ancient Shiva temple, known as Shankaracharya Mandir[px298], on the top of the hill.

Besides the above, the following mountains deserve a mention:

- **Aahak teng** lies very close to Safapore in the North of Srinagar at a distance of 40 kms from it.
- **Afarwat baal**, with its peak at 13,200 feet above the sea level, lies very close to Gulmarg in the South-West of Srinagar. Down below on the hill, is the famous Alpather Nag.[26p129]
- **Brari baal**, with its peak at 14,300 feet above the sea level, lies near Shahabad in the South of Srinagar. In the foothill are numerous *Nags*.[26p129]
- **Gwash brari**, with its peak at 17,836 feet above the sea level, lies in the East of Srinagar ahead of Pahalgam. The peak is always covered with snow.[26p129]
- **Hokhsar baal**, with its peak at 15,060 feet above the sea level, lies in the erstwhile Brang

Pargana in the South-East of Srinagar. Hokhsar Nag is located down below.[26p128]

- **Kajinag baal**, with its peak at 15,524 feet, lies near Karnah in the West of Srinagar.[26p128]
- **Kaunsar baal**, with its peak at 15,530 feet above the sea level, lies in the South of Srinagar.
- **Marbal**, with its peak at 11,570 feet above the sea level, lies in the erstwhile Brang Pargana in the South-East of Srinagar at a distance of 96 kms from it.
- **Margan**, with its peak at 11,600 feet above the sea level, lies near Navbug in the South-East.
- **Nasti Chhon**, with its peak at 9,300 feet above the sea level, lies in the erstwhile Uttar Pargana in the North-West of Srinagar at a distance of 72 miles (116 kms) from it on Karnah route.
- **Razdan Aangan**, with its peak at 11,770 feet, lies in the erstwhile Khoyihama Pargana in the South of Srinagar on Gurez route.
- **Zoji baal**, with its peak at 11,300 feet above the sea level, lies in the erstwhile Lar Pargana in the East of Srinagar at a distance of 112 kms.[26p132]

2.1.4 *Guffas* (The Caves)

The Valley of Kashmir is dotted with a number of *Guffas*, some of which have been associated with the cultural ethos of the Valley. Annexure - 4 lists some of the important *Guffas*.

A brief description of each, in alphabetical order, is as under:

Aari Rai Guffa

Aari Rai Guffa lies in the erstwhile Mattan Pargana at the base of a *wudar* in Bumzu village of Anantnag. It is one of the many caves, known as Bumzu caves. It is reported that the mouth of the said cave is 5 yards wide and 4 yards in height. Around the entrance one notices a couple of small rooms, as if used by Rishis for their penance, with a grave seen in one of the rooms. It is said that nobody has fully explored the inside of the cave. The mention about someone having entered the cave is recorded as that of Raja Sandhiman, known as Aari Rai (Samdhimat-Aryaraja according to Pandit Bamzai), who after giving up his throne and putting on a deer skin is believed to have entered this cave, never to return. The cave thus came to be known as Aari Rai Guffa. It is said that after him Raja Ranaditya also entered this cave along with his wife and nothing was heard of them thereafter. Haider Malik Chadura mentions of his attempt to enter the cave to explore it and says that he entered the cave with 12 persons along with lighted torches. After covering a distance, they reached a dome about 50 yards in diameter and 20 yards in height. The spot looked like a four way junction. Beyond this they did not venture to explore. Bats now occupy the entire cave.[26p154]

Amarnath Guffa

Shri Amarnath Guffa is the most famous *Tirtha*[px291] of the entire Hindu community. It is located in the erstwhile Dachhinpara Pargana on the Amarnath *baal*[px59] in the far end of Liddar Valley at an elevation of 3,888 metres. The cave is about 50 yards long, 50 yards wide and between 30-35 yards in height.[26p156] Hundreds and thousands of pilgrims from all over the country undertake a pilgrimage to this cave in the month of *shravan*.

Beervah Guffa

Beervah Guffa, located in Beervah, district Badgam, on a rocky hillock about 300 metres from the base, is a very long cave, which overlooks a small green Valley. Through the green Valley flows the Nalla Sukhnar. At the entrance of the cave is a room, just sufficient for ten people, leading to another

room, smaller in size, with a *Shivalinga*. Further it leads to a passage, which becomes narrower and darker. It is said that Abhinavagupta[px497], the noted Shaiva philosopher, entered the cave along with his 1200 followers, all learners of *Vedas*, and never returned. There is a deep well inside the cave.[26p157]

Munda Guffa

Munda Guffa is located in the erstwhile Shahabad Pargana on the Banihal baal[px57] near village Munda, 5 kms to the South of Doru. After entry, a little distance away, the cave divides into two directions, one to the left and the other straight. The one to the left is considered to be difficult and frightening and the straight one, after covering a distance, opens into a space with a *Nag* in the centre. The water of the *Nag* is cold and sweet. Water drops trickle from the ceiling, which immediately become icicles because of the low temperature prevalent inside.[26p154]

Besides the above, the following *Guffas* deserve a mention:

- **Bazarvi Guffa**, believed to be very deep, is located in the erstwhile Khoyihama Pargana on the Aaham baal in Botagam. It is said that a *kol* (stream) flows out from the cave.[26p157]
- **Harishor Guffa**, located in the mountains above Khonmoh, is the famous Harishor Tirtha[px296].
- **Kupwara Guffa**, located in the erstwhile Dachhinpara Pargana, is very dark and no one is able to enter it. It is said that Hazrat Sheikh Zain-ud-din Rishi performed penance in it.[26p157]

2.1.5 *Margs* (The Meadows)

The slope between the flat land and the mountain is called a *Marg*. It usually lies between 7,000 feet and 9,000 feet above the sea level. There are a number of *Margs*, which besides enhancing the scenic beauty of the Valley, have become resorts of rest and recreation. A visitor's itinerary includes visits to these resorts and places of historical and religious importance. Sir Aurel Stein, the famous Indologist, did an in-depth study of the cultural heritage of Kashmir while camping at Mohand Marg. Annexure - 4 lists some of the important *Margs*.

A brief description of each, in alphabetical order, is as under:

Gulmarg

Gulmarg (inset 8), ancient name Gauri Marg[26p139], is a cup shaped meadow, known as the meadow of flowers. Situated in the erstwhile Baengal Pargana at an altitude of about 2,730 metres above the sea level, Gulmarg is about 50 kms from Srinagar. This meadow, lush green in colour with a variety of flora and many slopes, is surrounded by snow-capped mountain of Nanga Parvat, which in the background provides a spectacular view of the forests clad with pine trees. The scenic beauty of Gulmarg through various seasons is a treat to the eyes. Besides the religious places of interest, namely, Rani temple, a Church and the shrine of Baba Rishi (Tangmarg), Gulmarg is famous for the highest Golf course, with 18 holes, in the world and for the picturesque Gulmarg Biosphere Reserve. It is a tourist resort and is well-known centre of the winter sports like skiing, sledge riding, tobogganing and snowboarding, besides golf and hiking. Gulmarg serves as a focal point for visits to Khilanmarg, Kongdori, Alpather Lake, known for its frozen state till June, and other places. For a skiir, slopes of Gulmarg provide skii runs for a beginner as well as an expert. Of late, Gulmarg has been provided with a ski lift and a chair lift. Gondola cable car, which takes a skiir to Kongdori at a height of 3,100 metres, enables a skiir to have a run of 2,213 metres. The Alpather Lake is just 13 kms from Gulmarg at the base of Afarwat baal.

Pahalgam

Pahalgam (inset 9) is a place, which has come into prominence since earlier times not only because of its association with Shri Amarnath Yatra but also because it is a famous tourist resort. Situated at an altitude of 2,130 metres above the sea level, Pahalgam is about 95 kms from Srinagar. En route one finds the ruins of Vishnu temple of Martand, Shiva temple of Mattan and Achabal Bagh. The town lies at the confluence of Liddar Nala and stream flowing from Sheshnag Lake. The surrounding area is bestowed with nature's bounty in the form of meadows and groves of pine and fir trees. Pahalgam provides a splendid panoramic view of the locale and is a visitor's paradise as it offers cool environs during summer. Visitors relax and enjoy their stay at Pahalgam. They move around and go to nearby places of interest like Shiva temple at Mamal (2 kms), Chandanwari (16 kms), Wavjan (28 kms), near Sheshnag, Panchtarni (42 kms) and Shri Amarnath Guffa (48 kms). Liddar Nala, with its cold and clean water coming down from higher slopes causing a melody of sounds, abounds in trout fish. Visitors enjoy and experience fishing in the river. Those interested in trekking, plan their visits to Aru (2,400 metres), Liddarwat (2,400 metres), Tarsar (3,965 metres), Marsar (3,965 metres) and Kolahoi glacier (1,460 metres).

Sonamarg

Sonamarg (inset 10) is a meadow with a panoramic view of green mixed with gold. Sonamarg means meadow of gold (*son* in Kashmiri means gold and *Marg,* a Sanskrit word means meadow), named so because the place is strewn with alpine flowers matching the description. Sonamarg is about 85 kms from Srinagar in its North-East in the Sindh Valley. Dr. Neve says, "The upper part of the Sindh Valley is one of the finest and most magnificent pieces of scenery in the world. The Valley becomes narrow with sheer precipices on either side and the Sindh river, hemmed in and falling steeply, becomes a roaring, foaming torrent. As we emerge from the gorge, we come in sight of the beautiful glacier Valley of Sonamarg. The *Marg* consists of a series of crescentic terraces and ridges, the outer of which are a mile across. These are the successive terminal moraines of the immense glacier which once filled the side Valley above. But the boulders and the rocks have become clothed with firs and pines. And between the curved ridges there are now grassy meadows, spangled with alpine flowers."[64p117] The slopes of Sonamarg are steep, covered with dense forests of fir and birch[px92] and are surrounded by the snow-capped mountains in its backdrop with Thajwas glacier hidden in its lap. Visitors consider Sonamarg as the focal point for their treks to high altitude lakes like the sacred Vishansar, Kishansar, Gadsar, Satsar and Harmukat Ganga. River Sindh, which abounds in trout fish in its clear cold water, flows here.

Besides the above, the following *Margs* deserve a mention:

- **Asthan Marg** is ahead of Sheshram Nag with greenery and flowers.
- **Badd Marg,** full of greenery and beautiful flowers, falls on the route to Shri Amarnath shrine.
- **Bangas Sabzaar** Karnah with greenery and flowers is towards.
- **Famar Marg** with greenery and flowers is close to Hokhsar baal.
- **Gangabal Marg** is close to Harmukat Ganga (Gangabal), hence the name. The *Marg* has variety of grass and plenty of beautiful flowers.
- **Kani Marg** or Khana Marg is in the direction of Drass near Zoji baal. It is an open meadow with plenty of grass, hence used as a pasture for cattle.
- **Khilanmarg** is a picturesque spot just 4 kms from Gulmarg, involving a short trek of 3 hours.
- **Mahalesh Marg** is a green meadow on the way to Tilel.
- **Margan Sabzaar** with greenery and flowers is on Chowgam baal.

- **Mina Marg** is a big meadow located in the direction of Gurez.
- **Mohand Marg**, also known as Mohana Marg, is a meadow in the mountains near Manigam, on the road to Ladakh, just 20 kms in the North of Srinagar.
- **Nagmarg** is a green meadow lying in the erstwhile Khoyihama and Lolab Parganas.
- **Nandansar Sabzaar** is on Pir Panchal[px58] with Nandan Sar in the centre.
- **Nuna Marg** is a big meadow ahead of Wasak Nag.
- **Salan Marg** is located at the base of Harmukh baal.
- **Sang Saphed Sabzaar**, on Sang Saphed baal, is a tourist attraction.
- **Tosa Marg**, also called Tosa maidan, is a big *Marg* with greenery and flowers in the erstwhile Baengal Pargana.
- **Vija Marg** is a *Marg* with greenery and flowers on Vija baal towards Gurez.
- **Vishansar Marg** is in the mountains of Lar with greenery around and lake in the centre.
- **Yousmarg** (inset 11) is a beautiful tourist resort located to the South-West of Srinagar.
- **Zaji Marg** located on Divsar baal is a *Marg* famous for greenery and flowers.

2.1.6 *wudars* (The Karewas)

The *wudar*, also known as the upland or Karewa, is a dry tableland, which either stands isolated or is a fan like projection with flat arid top bare of trees. The produce from the land is normally dependent on rainfall. These undulating surfaced mounds are usually found on both sides of river Vitasta. These Karewas are basically lacustrine deposits from the erstwhile *Satisar* Lake and the land has been found suitable for number of crops. The higher reaches are usually under maize cultivation but the flat topped ones yield apples, almonds, peaches, pears, saffron and walnuts. The Valley of Kashmir has a number of *wudars* varying in height, size and shape. They vary in height from 100 to 300 feet and in area from 5 or 6 square miles over 50 square miles each.[35p4] Some are isolated, some connected to the adjoining landmass or the meadows, some are in the heart of the little Valleys and some adjacent to the mountain ranges. Further, some are historically important, many have just existed over centuries, some are inhabited, whereas others are just barren. Annexure - 4 lists some of the important *wudars*. A brief description of each, in alphabetical order, is as under:

Bandipore wudar

Bandipore wudar, as the name suggests, is in the erstwhile Khoyihama Pargana in Bandipora in the backdrop of a hill. Water is available. The land is fertile and paddy is grown in abundance. Almond orchards are also on top. Maharaja Gulab Singh had built a water mill on the *wudar*.[26p150]

Damodar wudar

Damodar wudar is located in the erstwhile Achh Pargana near Humhama; district Badgam, Srinagar. The *wudar* is 7 miles by 2 miles, isolated on all sides and is devoid of vegetation. The land is good for Rabi and Kharif crop. The *wudar* is named after Raja Damodar, who, besides founding a city on it, is linked to this *wudar* through a legend[px7]. The *wudar* is known for the International Airport, which in the earlier times was known as Damodar Aerodrome.

Mattan wudar

Mattan wudar is located in the erstwhile Mattan Pargana in district Anantnag in the South of Kashmir. The place is famous for Bhawan Nag and Anant Nag. According to *Ratnakar Purana*, Raja Ramdev founded the city of Babul and built Martandeshwar Mandir[px263] and many other magnificent buildings

on this *wudar*. Ruins of the temple are still found there. He also dug a canal and brought water from Khowar para baal to the city. His son Raja Vasudev dug a big well in the heart of city. With the passage of time, the city together with the well fell into disuse and lost its importance. Hazrat Amir Kabir filled the well with the stones and material of the temple. Subsequently, a mosque was built on the site.[26p144]

Patan wudar

Patan wudar is located in district Baramulla. The *wudar* is well suited for Kharif crop and at some places paddy is also grown because of the availability of water. Diwan Nihal Chand had founded Nihalpur village on this *wudar*.[26p149]

Zainapur wudar

Zainapur wudar is a flat land with lot of vegetation and suitable for crop cultivation. A number of villages are located on it. Sultan Zain-ul-Abidin had, besides digging a canal and bringing water from Sona kol for irrigation, founded the city of Zainapur, built many magnificent buildings and an embankment, called Zaina soth, 50-100 feet high on this *wudar*.[26p146]

Besides the above, the following *wudars* deserve a mention:

- **Ashkur wudar** is a very big and prominent *wudar* adjacent to a mountain in the erstwhile Kruhun Pargana . It is well suited for crops, is populated with bushes and trees and has many villages situated on it.[26p150]
- **Babapore wudar** is close to Zainapur. The top of the *wudar* is flat and well suited for crops. A number of villages are situated on it.[26p147]
- **Badgam wudar** is in the South of Srinagar in Badgam district. It is a big *wudar* with many disjoints and is populated with many villages. It is well suited for variety of crops.
- **Chandi wudar** is located in the erstwhile Dachhinpara Pargana close to Kanilvangam. Many villages are situated on it.
- **Chhandapur wudar** is located in the South of Srinagar.
- **Dadda wudar** is in the erstwhile Dachhinpara Pargana close to Mirhom village.
- **Divpur wudar** is close to Srinagar. Many tributaries flow through it.
- **Ghos wudar** is located in the erstwhile Chhraat Pargana. Many villages are situated on it.
- **Hanjak wudar** is close to Khushipur wudar. Some crops are grown here.
- **Karhom wudar**, close to Ahak teng baal, is a big *wudar* with many villages on it. Water is available and the land is suitable for crops.
- **Khampur wudar** is a big *wudar* located in the erstwhile Nagom Pargana near Nagam on the way to Shopian. The top is flat and well suited for crops, especially high quality moong cultivation.[26p147]
- **Khushipur wudar**, a very long *wudar* with many disjoints, is located in the West of Srinagar on the bank of Hokarsar. Sultan Zain-ul-Abidin built many magnificent buildings on it.[26p148]
- **Kreri wudar** is a long *wudar* adjacent to a mountain. It is well suited for both dry and wet land crops. The shrine of Sayyed Haji Murad is situated on it.[26p149]
- **Mukhama wudar** is 2-3 mile long *wudar*. It is devoid of water.
- **Nagam wudar** is a big *wudar* at a good elevation on the way to Chrar-e-Sharief. The land is fertile and good for crops.
- **Naunagri wudar** is an isolated *wudar* located near Avantipora, Kashmir. It is said that Raja Gulkandar had founded the city of Naunagri on this *wudar*, hence the name. Part of the *wudar* is used for crops but most of it is devoid of vegetation.[26p145]

- **Pampore wudar**, close to river Vitasta on one side and a lake on the other, is isolated on all the sides. Devoid of water, the *wudar* is good for dry cultivation, mostly saffron cultivation.
- **Pandachh wudar** is located on the bank of Anchar Lake. The land is suitable for dry and wet cultivation. During the reign of Chugtai rulers, a number of gardens were laid on this *wudar*.[26p151]
- **Safapore wudar** is located close to a hill on the bank of Mansar Nag. Water is available and the land is suitable for paddy and other crops. Safapore village is situated on this *wudar*.[26p150]
- **Vejibrore wudar**, isolated on all sides, is located at Bijbehara in the South of Srinagar. It is said that some Raja had founded a city on this *wudar*.
- **Wagab wudar** is located in the erstwhile Kruhun Pargana. Isolated on all sides and devoid of water and vegetation, the *wudar* is good for dry crops.
- **Waji wudar** is located close to a hill. Mostly dry, but some portion is used for cultivation. Apricot trees are found in abundance. At the base flows Shah kol, which enters city of Srinagar.
- **Zerah wudar** in the erstwhile Densu Pargana is a raised mound, mostly populated with shrubs and trees.

2.1.7 *Sars* (The Lakes)

As pointed out earlier, Kashmir was a big lake called *Satisar* (*Sar* - a lake in Sanskrit). It is, therefore, not surprising to find many lakes having a suffix *Sar* attached to it. The lakes of the Valley are many and varied. These lakes, considered as the remnants of *Satisar*, are either high altitude lakes without any aquatic plant life (Gangabal, Kaunsar Nag, Marsar, Tarsar etc.) or low altitude lakes having aquatic plant life (Anchar, Dal Lake, Harwan, Manasbal, Nagin, Wular etc.). It is interesting to note that the three main lakes - Dal, Nagin and Wular are linked to river Vitasta. Some of the rivers of the Valley owe their origin to some of the high altitude lakes. Annexure - 4 lists some of the important *Sars*. A brief description of each, in alphabetical order, is as under:

Anchar Sar

Anchar Sar or Anchar Lake lies in the North-West of the Srinagar city on the Western side of and almost parallel to the Srinagar-Ganderbal road touching places like Noushera, Soura and Bachhapora. The lake lies between Dal Lake and Manasbal Lake. The start of the lake is 11 kms from Srinagar and its spread is 6.4 kms from Braiyivaer to Beehama and 3.6 kms from Soura to *wudar* on the other end.[26p219] According to Lawrence, the lake in the last part of nineteenth century was 3.51 miles long and 2.15 miles broad and covered an area of 7.5465 square miles.[58p20] The lake has, therefore, shrunk over the years. Historically Anchar Lake is the old *Atsar*. Raja Jayapida had constructed an embankment, called Rama soth, on this lake.[33p238] The lake was originally a small lake but due to floods in river Sindh, during the reign of Maharaja Ranbir Singh, the waters found its way into Anchar thereby enlarging its size to almost three times. The lake receives its waters from river Sindh, rainwaters from the higher reaches and water from Dal Lake, drained into it through Nalabal canal, which flows via Hari Parvat. Water from Anchar Lake flows through a tributary into river Vitasta at Shadipore. According to Pandit Samsar Chand Koul, the Anchar Lake must have once touched the skirts of the Lar and Ganderbal mountain ranges and the alluvial soil wrested from the lake is the outcome of the silt, which the Sindh and rain have deposited here for hundreds of years. The lake abounds in *nadiur* (lotus stem), *pambachh* (lotus seed) and fish, besides plenty of fodder, known as *pyeuts* (a kind of grass), which grows all-around the lake in plenty. The lake is famous for its fish and *pachhin* (a water fowl, a migratory bird shot for its meat). Other birds that can be seen around include pheasant tailed Jacana and paddy bird.[56p3]

Dal Lake

The Dal Lake (inset 12) lies in the East of Srinagar city and stretches from Gagribal to Telbal on one side and Khoja Yarbal to Nishat on the other. The picturesque lake, surrounded by mountains and hills, has a 45 kms long motor able road, which touches important places like Dalgate, Gagribal, Royal Palace, Cheshma Shahi, Nishat Bagh, Guptganga, Shalimar Bagh, Harwan, Hazratbal, Nasim Bagh and Nagin, around it. All the Mughal gardens either lie on it or are accessible from the Srinagar-Boulevard-Harwan road on its Eastern side. The size of Dal Lake, according to Lawrence, in the last part of nineteenth century was 3.87 miles in length and 2.58 miles in breadth, with a total area of 9.9846 square miles.[58p20] According to TOI report dated 20.06.2007, the total area of lake in 1962 AD was 24 square kms, which has shrunk to 11.98 square kms due to encroachments.

The Dal Lake is divided into *lokut'* Dal (small Dal) and *bod'* Dal (big Dal) and the two are separated by a narrow pathway, called *soth* (embankment), which serves as a short cut from Rainawari to two places on Srinagar-Boulevard-Harwan road. The *soth* is laid with many trees. The *lokut'* Dal is on the side of the *soth*, which is closer to Nehru Park (inset 13) and the *bod'* Dal is on the other side and the two are linked at Oont Kadal (inset 14), an under bridge on the *soth*. The tourists normally start from Nehru Park in a *Shikara*[g1] (inset 15), enjoy the rides in *lokut'* Dal and *bod'* Dal, after a cross over at the under bridge. The tourists invariably visit two tourist attractions in the Dal Lake, namely, the *Ropa Lank* (Silver island) and the *Sona Lank* (Golden island). The *Ropa Lank*, popularly known as Char Chinari (inset 16), is a small island in the *lokut'* Dal with four Chinar trees. *Sona Lank* is another island in the *bod'* Dal. En route, the visitors enjoy the beauty of *pamposh* (lotus) and *khelvathiur* (broad green leaves). Tourists spend hours together in the lake and enjoy the *Shikara* ride, the beauty of the tourist spots, the silence of the lake, broken only by the sound of the oars, the scenic beauty surrounding the lake and the aquatic life inside the clear waters. One gets an enchanting view of Shankaracharya hill, Pari Mahal, Mughal gardens, Mahadev baal, Hari Parvat, Hazratbal Mosque and Kotarkhana (an island Palace close to Nehru Park). To escape from the rush and noise of the cities, the tourists love to stay in the houseboats (inset 17), which are not only big but also very cozy and comfortable. Termed as floating hotels, good houseboats have a number of rooms, are lavishly decorated with furniture and other luxury items and fitted with all the modern amenities. These houseboats can be seen lined up along the bank of Dal Lake, on the opposite side of Boulevard road as well as at some other lakes, with *Shikaras* providing the feeder service. The credit for introducing the first houseboat in Kashmir goes to Pandit Narayan Das[px485], father of Swami Lakshman Joo. The Dal Lake is rich in aquatic plants and majestic pink lotus, spread around in plenty amongst circular leaves, *khelvathiur*, 1-1.25 feet across, floating on water and holding on its surface water droplets, as if pearls. The lake is also known for its floating gardens (called *raad* in Kashmiri), which are artificially created gardens used for cultivation of seasonal vegetables. The water of Dal Lake finds an outlet, through a narrow gate (Dalgate) at Drogjan, into Vitasta, which prevents the flood water of Vitasta flowing into the lake. Two canals would drain water of Dal Lake into the Anchar Lake. One of these canals, Nala Mar, since filled to make a road, used to flow through Bohri Kadal near Zaina Kadal and the other canal, which is still extant, flows past Hari Parvat via Amda Kadal.

Gangabal Lake

Gangabal Lake, also known as Harmukat Ganga, is located at a height of 12,000 feet at the base of Harmukh *baal*[px58] in the Sindh Valley ahead of Wangat at a distance of 80 kms from Srinagar. Gangabal has been a sacred *Tirtha*[px278] of Pandits since ancient times where they go on a pilgrimage every year. The holy lake is a clear water lake approximately 900 feet in length, 400 feet in width, 2.5

square kms in area and is in the midst of glacier clad mountains. Icebergs are seen floating in the clear waters. The lake is surrounded by glaciers and is cut off from the rest of the Valley for almost six months due to severe cold. High above the lake is Harmukh peak, a trek of about 10 kms from the Gangabal Lake.

Hokarsar Lake

Hokarsar Lake, actually a wetland spread over 6 square kms (originally 15 square kms), is close to Haigam village and is 6 kms from Sopore in its South. It lies, close to and at the base of Hanjak wudar, in the Western side of Srinagar at a distance of about 13 kms. It is surrounded by other wetlands. Plenty of *pyeuts*, *nadiur* and *kenabeub* grow in the lake, besides a number of willow trees around its banks. Its clear water is seen for miles near Hanjak village. A stream from this lake moves slowly along with Mokhama kol and joins Pamasar. A few other streams after traversing some distance join river Vitasta.[26p220] The lake is roughly 5 kms long and 1.5 kms wide. It is home for many migratory birds and is famous for shooting.

Kaunsar Nag

Kaunsar Nag (ancient name Kramsar)[21p4], located on Kaunsar baal at a height of 13,000 feet above sea level, is a small lake at a distance of 35 kms from Shopian. The lake, known in the scriptures as Vishnupad, is about 3 kms in length and 2.5 kms in width and is considered as the source of Veshav kol, which joins river Vitasta at Sangam. The lake can be reached either via Shopian or via Chittarnaar. En route one finds Zojimarg and Gogalmarg. The lake has ice even in summer.

Khushalsar Lake

Khushalsar Lake lies in the North-West of the Srinagar, before Anchar Lake and between two roads Idgah-Noushehra road and Alamgari Bazar-Vecharnag road. Its perimeter is around 4 miles and has Zadibal on the East and Idgah and Saidapura on the West. It abounds in *pyeuts*, 50% of which is earmarked for a Badi Masjid and the remaining half for Sarai and Khankah of Zadibal. The lake is famous for bird shooting and its water flows into Anchar Lake.[26p219] Lotuses blossom in the lake in the month of *shravan* (July-August).

Kishansar / Vishansar

Kishansar (Krishnasar) and Vishansar (Vishensar) are two lakes co-located in the mountains of Lar. Kishansar is the source of Kishan Ganga. At the bottom of the Vishansar Lake one can see a very big stone, which Hindus believe was a temple of Vishnu. Its water flows into Kishan Ganga.[26p165]

Manasbal Lake

The Manasbal Lake (inset 18), a sweat water lake, is the deepest lake in the Valley. The lake with crystal clear water is about 30 kms from Srinagar in its North-West between Anchar and Wular Lake. The lake is about 4 kms long and about half a kilometre wide. According to Lawrence, the lake in the last part of nineteenth century was 2.40 miles long and 0.47 miles broad and covered an area of 1.1280 square miles.[58p20] The source of water of the lake is a spring, which stands on a hillock just above on the Eastern side. The lake, situated on the Southern side of Ganderbal-Gulmarg road, touches places like Grattabal and Safapore and is surrounded by *wudars* like Barpatar and Dyalar on one side and hillocks on the other. Manasbal Lake has been a place of pilgrimage since ancient times. The earliest reference to the pilgrimage is contained in *Nilamata Purana*. To the Pandits, this lake is very sacred, in fact, as sacred as Mansarovar, the sacred lake at mount Kailash, where every Hindu

wishes to undertake a pilgrimage in his or her lifetime. For this reason the lake has been given the name Manasbal, which is a name, derived from the word Mansarovar. A stone temple[px263], which has been left unattended and exposed to the vagaries of nature, stands nearby. This is the place where Inderkot, the capital city was founded. Close to Barpatar wudar is Darogha Bagh, belonging to Emperor Jahangri's period.[33p239] The lake, a few kilometres from Mata Kheer Bhawani, is a bird watcher's paradise and can be reached via Nagbal, Ganderbal, Shadipore and Asham or via Bandipore.

Nagin Lake

Nagin Lake, comparatively a small lake, falls in district Srinagar and almost runs parallel to the Nauhata-Hazratbal road, on the Western side, touching places like Central jail, Ashai Bagh Bridge and Nagin Bagh. The Dal Lake lies on the Eastern side of the road.

Praenganga

Praenganga (old Ganga), located in the erstwhile Lar Pargana, was in ancient times a popular place of pilgrimage for the Pandits, as they would immerse the ashes of their dead in this lake. With the passage of time, the water of the lake started receding so much so that one could see the bottom of the lake. Even today the lake is shallow and only a small stream, which flows out from this lake into Kranka kol, is visible.

Satsar

Satsar is the name given to seven small lakes (*sath* in Kashmiri means seven) close to one another located on Zoji baal hillock at a distance of 8 miles to the North of Harmukat Ganga. Water from these seven lakes flows out in two streams - one stream flows into Kranka kol in the West and the other towards Rasabal and joins other streams, coming from the nearby high mountains and form into a river which disappears into a hillock. It is believed that its water ultimately finds its way into Wular Lake. This belief is based on the story that in ancient times some Raja, to determine its exit, put paddy husk into it and the same was found in the Wular Lake. Another reason to believe this finding is the fact that increase in its waters in ancient times caused the water of Wular Lake to rise causing a flood in what was known as Sandimat Nagar.

Sheshnag

Sheshnag (inset 19), also known as Sheshram Nag, located at a distance of about 28 kms from Pahalgam and 120 kms from Srinagar, is one of the holy lakes of Hindus. It is close to Chandanwari and falls on the Pahalgam-Amarnath route en route to the holy cave of Shri Amarnath. Sheshnag is actually a small clear water lake measuring about 1 mile in length and 0.5 mile in width. The lake, with its deep blue waters, derives its name from the surrounding mountain peaks, seven in number, resembling the head of the mythological snake Sheshnag. A stream flowing out of the lake, after traversing the landscape, joins the Liddar Nala just 3 kms ahead of Pahalgam. Overlooking the Sheshnag Lake is Wavjan, a camping ground at a height of 3,352 metres, where the *yatris* halt for the second night. The devotees take a bath in the holy Sheshnag Lake, offer *Puja* and resume their journey to the holy cave on the third day. Close by this lake is a small *Nag*, known as Zamtiur Nag[px74], which is located on a *baal in* Dachhinpara Pargana.

Tarsar / Marsar

Tarsar and Marsar are two lakes co-located in the erstwhile Phag Pargana on the Northern slope of the Harmukh baal in the North-East of Srinagar at a distance of about 30 kms. Tarsar is formed with

the glacier waters from the surrounding mountains and further becomes the source for Liddar. It is covered on three sides with mountains, which are devoid of trees but have herbal vegetation. Its water after passing under the bridge at Sumbal finds its way into Vitasta. Marsar is a deep-water lake in the midst of the higher mountains. The lake measures about 2 kms in length and 1.5 kms in width.

Wular Lake

Wular Lake lies in the North-West of Kashmir in Baramulla district and is situated on the Western side of the Ganderbal-Bandipore road, touching places like Ajas, Gurur and Naidhal. Major portion of the lake is surrounded by mountain slopes on which are located a number of villages. It is situated between Bandipore and Sopore at a distance of about 60 kms from Srinagar. In ancient literature the name of the lake has been recorded as Padamsar and Mahapadmasaras (Maha Padam Nag), the great Serpent deity. The lake finds a mention in the accounts of Hieun Tsiang[px35]. Wular is just 7 kms from Manasbal in its South. It is the largest fresh water lake in Asia and usually measures about 20 kms in length and 8 kms in width. Important places around the lake include Bandipore in the East, Ningli and Sopore in the West, Watlab in the North and Hajan in the South. In the centre of the lake exists a *Nag*, Wular, hence the name. Besides this, there are many other *Nags* in this lake.[33p240] The lake occupies an area varying from 50 square kms to 250 square kms, depending on the season of the year. Its size varies because it receives waters from various rivers like Madhumati, Erin, Bohnar, Vitasta etc., which causes its expanse to increase depending on the quantity of water received. However, the effective area of the lake over the years, has reduced due to plantation and siltation. The lake has maximum depths in the Western and North-Western sides.

It is believed that Wular Lake in earlier times was the famous city of Sandimat Nagar. There is a legend, which talks of how the city became a lake. According to the legend, in the beginning of *Kaliyug* the people of this city, which had more than a lakh population, indulged in all sorts of immoral acts. In this place of evil and ignorance, there was a noble soul and a devotee, who was a potter by profession. One night, he had a dream in which he saw an old man, who exhorted him to tell the people to leave the next day as the city would be devastated. The next day, he went round to announce, what he was told by the old man. No one paid any heed and everyone laughed at him. He had this dream for three consecutive days and he continued to inform his people about the danger. On the third day, the old man asked the potter to leave the city along with his family and climb the nearby hill and was advised not to look back. The potter left the city and moved towards the nearby hill. The city thus got immersed in water. Since the name of the place was Wular pargana, the lake got the name Wular. The hillock on which the potter climbed is known as *kraaliu sangar*, on which now stands the shrine of Dooni Baba Shakur-ud-din.[33p19-20] River Vitasta enters the Wular Lake at Babyari in the South-East and exits at Ningli in the West. Wular Lake is famous for fish, *nadiur* (lotus stem) and *pachhin* (a water bird), a delicacy for Kashmiris. In the North, Sultan Zain-ul-Abidin constructed a recreation spot, known as Zoona Dab, the ruins of which can still be found around. He also created Zaina Lank and built a mosque at one corner of it, the ruins of which can still be seen. According to Pandit Kak, there was once a Hindu temple at the island. Says he, "This hypothesis is further strengthened by the presence of a big Siva-linga, which is partly submerged, on the East side of the island. It is probable that the temple also was built by Zain-ul-Abidin, for none of his successors on the Kashmir throne was capable of such a colossal task."[35p164]

Besides the above, the following *Sars* (lakes) deserve a mention:

- **Brahmasar** is near Mahalesh Marg. It is sacred to Kashmiri Pandits. It flows into Sendhi Lar.

- **Brarisar** is located near Tosamaidan and Chhanch baal.
- **Chaharsar** is located near Zaji Marg. Its water flows into Veshav kol.
- **Chandansar / Nandansar** are co-located. Chandansar is a small lake on Ropdi baal in the Pir Panchal range and is surrounded by six such *Sars*, one of them is the Nandansar. The lakes are located 8 miles from Aliabad. Old Mughal road passes close to the lakes.
- **Chandrasar** is to the North of Chrar. Its water joins Liddar.
- **Dhamamsar** is near Tosamaidan. Its water flows towards Punchh.
- **Doddsar** is named so because of its milky water (*Dodd* or *dod* - milk in Kashmiri). It lies to the North of Sherasar in Harmukh baal. It is said that every year in *Bhadrapad*, its water turns milky white on 3 occasions, which lasts for a day or two. Its water flows into Wular Lake via Arni kol.
- **Dokh Nag / Sokh Nag** are two frozen lakes co-located in the upper reaches of Harmukh baal.
- **Dotthsar** is in the erstwhile Lar Pargana on Harmukh baal. Its water joins Kranka kol and thence Sendhi Lar.
- **Gadsar**, with plenty of fish, is near Zoji baal and close to Satsar. It flows into Kishan Ganga.
- **Hokhsar** is located on Wadwan baal.
- **Kaji Nag** is in Rafiqabad.
- **Kalusar**, located near Hokhsar, is very deep and is surrounded by six other such *Sars*. It flows towards Wadwan.
- **Kanisar** is located in the North of Gangabal. Icebergs are seen floating in it.
- **Kimsar / Gagarsar** are two *Nags* co-located at the base of Harmukh baal. Water from these *Sars* joins Arni kol, which then finds its way into Wular Lake.
- **Kolusar** is on Harmukh baal. The water of the *Nag* is clean and bluish and flows into Kranka kol.
- **Kudwarisar** is in the meadows of Patalvan. Its water flows into Kishan Ganga.
- **Masthokur** is located on Gandsar baal. Its water flows into Sendhi Lar.
- **Nila Bhawan** is at the base of Kachh baal. Its water flows into river Madhumati.
- **Nila Nag** Lake is located amidst a dense forest at a place, which is 10 kms from Magam and 20 kms from Srinagar.
- **Nilasar** is located at the base of Harmukh baal. Its water is blue, hence the name. It is believed to be the source of Madhumati river, water from which finds its way into Wular Lake. Another *Sar* of the same name is near Gurez at the base of Vija baal. Its water doesn't flow out of the *Sar* even when for two - three months starting *sonth* the glacier water from nearby mountains flows into it along with lot of mud and stones.[26p168]
- **Nunda Kaala** are two *Nags*, co-located in the South of Harmukat Ganga, which give the appearance of two eyes. Water of the Nund Nag is clean and white and that of Kaala Nag is blackish in colour. The *Nags* are considered very sacred.
- **Pamasar** is located near Patan. The *Sar* abounds in *pyeuts* and *geuur*. Its water initially flows into Shardapore Nala near Naidkhai and then into Wular Lake.
- **Prangsar** lies to the North of Vishansar. Its water flows into Kishan Ganga.
- **Ramsar** is close to Doddsar in the Harmukh baal.
- **Salansar** lies in the foothill of Harmukh baal. Its water flows into Madhumati.
- **Saransar** is located towards Gurez. Its blackish water flows into Kishan Ganga.
- **Sarbal** is located on Brari baal midway between Sonamarg and Baltal road.
- **Satanisar** is found towards Tilel on Satani baal. Three other *Sars* surround it. Its water flows into Kishan Ganga.
- **Sherasar** is at the foothill of Harmukh baal. Icebergs are seen floating in it. Its water flows into Wular Lake.

- **Sonasar** is located on Amarnath baal. Its water flows towards Wadwan.
- **Vatisar** is located on Shapgowri baal. Its water flows through Dubjan.
- **Yamsar** lies to the North of Gadsar. It is believed that an animal resides in the lake, which has killed many people. *yam* in Kashmiri is the Lord of death. Its water flows into Kishan Ganga.
- **Yemalsar** is located in the East of Brah baal. It is said that the place has influence of evil spirits and people have reported having heard the sounds of singing and music. Its water flows into river Madhumati.

2.1.8 *Nags* (The Springs)

Mother Nature has bestowed the Valley with innumerable *Nags*, which are found on the *baals* (hills), in the foothills, on the plateaus, meadows, flat grounds and in the forests. These include Achabal Nag, Anant Nag, Durga Nag, Ishbar Nag, Kokar Nag, Machhi Bhawan (Mattan Nag), Pawan Sendh, *sendhibreuur*, Tulamulla Nag, Vechar Nag, Vyetha Vuthur Nag to name a few. The word *Nag* in Kashmiri means spring and also a serpent. It is, therefore, not surprising to see a suffix *Nag* attached to almost all the important springs that dot the Valley and in some cases a serpent is also associated with a particular *Nag*. Each of these *Nags* is supposed to have a deity. Some are supposed to possess supernatural powers, which is why Pandits show reverence to many *Nags*. An important feature of some of the *Nags* is that the water is sweet, digestive and good for health. Annexure - 4 lists some of the important *Nags*. A brief description of each, in alphabetical order, is as under:

Achabal Nag

Achabal (*achhaval* in Kashmiri) is a place located at the base of a mountain in the erstwhile Brang-Kotihar Pargana in Anantnag district. It is known for Achabal Bagh and Achabal Nag - a source of cold and digestive water. It is said that the water of Brangi Nala[px80], which disappears at Wangam near Devalgam and reappears at Achabal.[26p180] The *Nag* finds a mention in the account of Abul Fazal. Achabal Nag, along with its beautiful *bagh* (garden)[px83], is a place of attraction for the visitors.

Aeshphaer Nag

Aeshphaer are two *Nags* co-located in the South of Kolusar[px69]. One *Nag* has hot water and the other cold water. To Pandits these two *Nags* are very sacred as they consider them to represent two drops of tears (*aeshpher* in Kashmiri) of Mata Parvati. The water of the *Nags* never moves or flows.[26p163] The *Nags* form the Aeshphaer Nag Tirtha[px289] of the Kashmiri Pandits.

Alpather Nag

Alpather Nag is a famous *Nag* / lake located on Afarwat baal[px58]. Three streams come out of this *Nag* and flow towards the South of Gulmarg. One stream, called Batari, flows towards Punchh; the second, called Haft Khai, towards Boniyar and the third flows through Gulmarg and joins Ningal kol[px82].

Anant Nag

Anantnag is a place located at the base of Mattan wudar in district Anantnag. The place abounds in *Nags*, hence the name (*Anant* in Sanskrit means infinite). Hindus consider Anant Nag, as a holy *Nag* and offer *Puja* and pay obeisance to the deities. According to Hasan, Nawab Aslam Khan decorated the place with a garden, a tank, a watercourse and many fountains during the reign of Jahangir. The King named it Islamabad. Maharaja Ranbir Singh repaired the *Nag* during his reign.[26p181] The *Nag* finds a mention in *Nilamata Purana*.

Cheshma Shahi Nag

Cheshma Shahi, a place at the foothills of Shalimar baal, is famous for mineral water of its *Nag* or natural spring as well as for the garden[px84], with the same name, laid around it. The *Nag* is enclosed in a stone pavilion. The water of the *Nag* is so sweet that Kings used to drink it, hence the name Cheshma Shahi (in Urdu *Cheshma* means a spring and *Shahi* the King). A beautiful garden and a building were built here during the reign of Shah Jehan.

Durga Nag

Durga Nag is the famous *Nag* at the foothills of Shankaracharya hill on Srinagar-Jammu National Highway. The *Nag,* roughly 15 feet square, is inside the Mandir premises, known as Durga Nag Mandir[px278]. It is very well maintained *Nag* with steps of dressed stones. Devotees on the way to Shankaracharya Mandir have *snan* here, especially on *shravan punim*.

gangabreuur

gangabreuur, also called Gangajattan[px302], is a water source located in the erstwhile Densu Pargana in Badgam district, which remaims dry throughout the year but comes alive on *beuuderpeth euut'ham*, also known as *gangiu euut'ham*[px334]. The Kashmiri Pandits revere it as a sacred place and undertake a pilgrimage on the said auspicious day.

Gautam Rishi Nag

Gautam Rishi Nag or Gautam Nag is a *Nag* at a distance of 2 kms from Anantnag. It is an important *Tirtha*[px279] of Hindus, who consider it as very sacred. It is full of water and fish are seen in abundance. The *Nag* finds a mention in *Nilamata Purana*.

Guptganga

Guptganga is a holy *Nag* at Ishbar, Srinagar. The shrine is close to Nishat Bagh and is located at a distance of 14 kms from Srinagar. Guptganga is a *Tirtha*[px280], which the members of the community consider as very sacred and undertake a pilgrimage to this place on *vaishaki*[px324]. Adjacent to the holy *Nag* is a pond in which devotees have a *snan*.

Kaen Nag

Kaen Nag is located in the erstwhile Shahabad Pargana in district Anantnag on the way to Geeru (Noorpora). It is said that earlier times the fish in the *Nag* had only one eye (*kaen* in Kashmiri), hence the name. Pir Ghulam Hasan records in his book that earlier authors had reported that all the fishes in the *Nag* were with one eye but when he visited he saw only one fish with one eye and the rest were normal.[26p184]

Kapalamochan Nag

Kapalamochan Nag, located in the erstwhile Bathav Pargana on the bank of river Rambiar at Divpora, Shopian, is the famous Kapalamochan Tirtha[px275]. The *Tirthasthan* is considered very sacred not only by the Kashmiri Pandits but also by other Hindus as well.

Kheer Bhawani Nag

Kheer Bhawani Nag, also known as Tulmul Nag, is the holy *Nag* dedicated to Mata Kheer Bhawani. The holy *Nag* at Tulamulla is the famous Kheer Bhawani Asthapan[px280] of Kashmiri Pandits. The Tirthasthan is 5 kms from Ganderbal and 22 kms from Srinagar.

Kokar Nag

Kokarnag, a place located near Anantnag in the erstwhile Brang Pargana, is at a distance of 75 kms from Srinagar. The place is famous for the *Nag,* Kokar Nag, which has been given the name because the water gushes out as five streams, in the shape of the chicken-claw (*kokur* in Kashmiri means chicken). The water gushes out with a much larger force than that at Veri Nag. Its water is very sweet and digestive. This *Nag* continues to be in its state and has remained untouched over decades and centuries. It is mentioned in Ain-i-Akbari that its water satisfies both hunger and thirst, and it is also a remedy for indigestion.[58p23]

Kremshor Nag

Kremshor Nag is located in the erstwhile Achh Pargana in Kremshor village by the side of the road in district Badgam. The *Nag* has crystal clear water available throughout the year and in addition is full of fish, which people consider sacred. The sanctity of the *Nag* is so much that members from both the communities use it for their religious purposes. Pandits call it *Nagbal*[px290]. Muslims after a wash, pray at the adjoining Mosque.

Kuther Nag

Kuther Nag is a holy *Nag* located in the erstwhile Kotihar Pargana in Kuther village on Achabal-Khundroo road, just 5 kms from Achabal, Anantnag and 50 kms from Srinagar. The holy *Nag*, surrounded by a forest of conifers and pines, is the famous Kapatesvara Tirtha[px280].

Liddar Sendh

Liddar Sendh is the name given to the holy *Nag,* located in the erstwhile Shahabad Pargana near Munda Guffa on Banihal baal in district Anantnag. The holy *Nag* is the famous Liddar Sendhai Tirtha[px283], where the Kashmiri Pandits go on a pilgrimage in the month of *tsithiur* (March-April).

Lok Bhawan Nag

Lok Bhawan is a place located in the erstwhile Brang Pargana at Larkipora, Anantnag. The place is famous for the ancient *Tirtha*, the Lok Bhawan Tirtha[px283], of Kashmiri Pandits. The *Tirtha,* besides the *Asthapan,* has a small holy *Nag,* at an elevation, and a big *Nag*, the Lok Bhawan Nag, which receives water from the small holy *Nag* above. The Lok Bhawan Nag has plenty of water and abounds in sacred fish. The water from this *Nag* flows in the form of a blanket and exits as a stream from the shrine. Devotees have a *snan* near this exit.

Maha Padam Nag

Maha Padam Nag is located near village Tral in the erstwhile Wular Pargana. The ancient name of the lake is Padamsar. It is said that in earlier times it was a full-fledged *Nag* with plenty of water but with the passage of time it got converted into a sort of a *nambal*. Hindu historians have recorded that in earlier times Maha Padam Nag disappeared and re-appeared somewhere in Sandimat Nagar so much so that the city was flooded. This is the present Wular Lake.[26p188]

Mattan Nag

Mattan Nag, also known as *Bhawan* and *Machhi Bhawan,* is located on the Srinagar-Jammu National Highway, at a distance of just 4 kms from Anantnag and 61 kms from Srinagar. There are in fact, three *Nags*, namely, the Kamal Nag (20′ x 30′), the Vimal Nag (100′ x 100′) and *Gauri Kond* (50′ x 50′). Since ancient times the place has been the famous *Tirtha*, the Mattan Tirtha[px284] of Hindus.

Naran Nag

Naran Nag is a holy *Nag* located in the erstwhile Lar Pargana in Wangat village at the base of Bhutesvar baal between Ganderbal and Sonamarg. Bhutesvar baal has got the name of the temple *Bhutesvara* built by Raja Jaloka. Kashmiri Pandits after performing a pilgrimage to Harmukat Ganga come to Naran Nag, take a bath and complete their pilgrimage. Its water flows out in the form of a rivulet and irrigates the land in many villages. There are 7 other *Nags* around this area. Naran Nag in ancient times was a *Tirtha*. The place is known for the cluster of Mandirs, known as Wangat Mandirs[px268] and referred to by the Kashmiri Pandits as *Paandav Lari*. Another *Nag* with same name is in the erstwhile Uttar Pargana in Dardpore village.

Nila Nag

Nila Nag is located at the base of a *baal* in Gogjipathar near Nagam. It is deep and wide and has no outlet. Hindus offer worship at the *Nag*. Ain-i-Akbari records that during the reign of Badshah, a Brahmin would enter this *Nag* and come out after two or three days and distribute gifts. There is another *Nag* of the same name on Nagam wudar on the way to Chrar, which has now dried up.[26p189]

Pawan Sendh

Pawan Sendh, also known as Pawan Sandhya, is located in the erstwhile Shahabad Pargana close to Verinag in Sadargam. Peculiarity of this *Nag* is that it remains dry for two months in winter and water oozes out in the months of *phagun, tsithiur* and *vahek*. After this the *Nag* continues to give water, till *shravan*, but only with breathers i.e. in first half of the cycle the water recedes and the *Nag* goes dry and in the next half it returns and fills the *Nag* to the brim and then over flows. It is the sacred *Tirtha*[px285] of Kashmiri Pandits.

Ram Kond, Sita Kond, Lachhman Kond and *Hanuman Kond,* Gosainteng

These four *Nags* are co-located on Wat baal in Baramulla district. It is believed that it belongs to the Lord Rama's period, as there was also a temple. Kashmiri Pandits go on a pilgrimage to this sacred place, believed to be the famous Ram Mandir[px290] at Gosainteng, Baramulla.

Razul Nag

Razul Nag, more like a *nambal*, is located in the erstwhile Devsar Pargana in Razul village in Devsar. It is said to be 3-4 yards deep and its water flows out. Many writers have recorded that inside the *Nag* resides, what is known as 'Brahm-Brahm choke' (an evil). To verify this, Pir Ghulam Hasan visited the site but found no such evil. From the locals, he gathered that strange sounds emanate from the *Nag* as if stones are being rolled and turned over. He, however, records the strange movements in the *Nag* as if some animal inside is shaking the grass and the associated mud.[26p183]

sendhibreuur

sendhibreuur, the holy *Nag,* located in the erstwhile Brang Pargana near Kokarnag, Anantnag, is the famous Trisandhya Tirtha[px286], where the Kashmiri Pandits go on a pilgrimage. The holy *Nag* is about 12 feet in length, 10 feet wide and 5 feet deep. The peculiarity of this holy *Nag* is that it remains dry during the winter months and water oozes out in early *tsithiur* and continues till 15th of *zeeth*.

Vechar Nag

Vechar Nag or Vichar Nag is a place located between Naushehra and Soura at a distance of about 9 kms from Srinagar. The place is famous for the holy Vechar Nag*,* approximately 45 square feet in size

and 36 feet deep, which is filled with fresh water gushing out from the North-Eastern and North-Western corners and supports lot of fish. There are seven other small *Nags* in the vicinity, one of which is sulphur *Nag*. The shrine is the ancient popular Vechar Nag Tirtha[px287] of Kashmiri Pandits.

Veri Nag

Veri Nag or *Vernag* (ancient Nila Nag, named after Nila, the son of Kashyapa Rishi) is famous for the holy *Nag* and the Veri Nag Tirtha[px288] of Hindus. It is located in the erstwhile Shahabad Pargana at the foothill of Banihal pass, about 80 kms from Srinagar. Veri Nag (inset 20), a source of pure and sweet water, in its present form, is about 15 yards deep and has a perimeter of 80 metres. The *Nag*, generally considered as the source of Vitasta[px77], is linked to Vitasta through a legend[px288]. Water gushes out of the spring with a great force. Earlier the water used to gush out at many places but during the reign of Emperor Jahangir and on his orders all the sources were made to converge at one place around which an octagonal pond was built. A magnificent structure was also built, around this pond, which has 24 shelves on the inner side with an inscription, on a stone in one of the shelves, giving details of the construction.[26p178] Later on during the reign of Emperor Shah Jehan a garden, named Shahabad Bagh, was built adjacent to it and beautified with many buildings, a watercourse and fountains. Veri Nag is a famous tourist attraction.

Vyetha Vuthur Nag

Vyetha Vuthur Nag (ancient name *Vitastatra*) is a holy *Nag* located in the erstwhile Shahabad Pargana near Sadhawari, just 1 km from Verinag in district Anantnag. There is a legend[px289], according to which Kashmiri Pandits consider this holy *Nag* as the source of Vitasta. The holy *Nag* is the ancient Vyetha Vuthur Tirtha[px289] of Kashmiri Pandits. The shrine has the main *Nag* and down below it co-located are several *Nags*, called *Rakheshwar Nags*. The water from the main *Nag* flows out as a rivulet and is joined by water from other *Nags*, forming what is known as Vyetha Vuthur. Prior to 1990 AD, the rivulet used to flow under a 3 storey building. The holy *Nag* has crystal clear water gushing out, though compared to Veri Nag its outflow is less.

Wasak Nag

Wasak Nag (ancient *Sarsa*) is located in the erstwhile Devsar Pargana at the base of a *baal* near Wagam. The holy *Nag* is the ancient Wasuki Nag Tirtha[px290] of Kashmiri Pandits. The *Nag* remains dry during the six months of winter and water oozes out only on *tsithiur tray* (*zangiu tray*), when Kashmiri Pandits go there, pray and make offerings. According to Hasan's account, though not confirmed, the water continues to ooze till the end of *Bhadrapad*, when paddy ripens, after which the water suddenly disappears and appears at a place called Dhing in Goyal village and flows for six months. The phenomenon reverses for the next six months.[26p182] The shrine has a number of chinar trees.

Zamtiur Nag

Zamtiur Nag is located very close to Sheshram Nag. There is a legend[px261], according to which when king Nara made advances towards Chandralekha, one of the daughters of Susravas, the serpent-king, the couple fled to take shelter in the *Nag*, which gave it the name Zamtiur Nag (*zamtur* in Kashmiri means son-in-law). Its water flows into Sheshram Nag.

Besides the above, the following *Nags* deserve a mention:

- **Addapal Nag** is located at the base of a *baal* in Wular Pargana. Plenty of water is available in this Nag, which flows out and passes through the villages and irrigates the cultivable land.

- **Amrishwar Nag** is at Amburher on the Eastern side of Anchar Lake. It used to be a place of pilgrimage in ancient times.
- **Beehama Nag** is at Beehama and is known for its digestive water.
- ***bodabreuur*** is a holy *Nag* at Romoh village in Shopian. The holy *Nag* is the famous ancient Bheda Tirtha[px293] of Kashmiri Pandits.
- **Bubhur Nag** is located in the erstwhile Uttar Pargana on Jattan baal.
- **Chakreshwar**, in the erstwhile Khoyihama Pargana, is considered very sacred by Pandits.[26p193]
- **Chandi Nag** is in Lolab Valley.
- **Charcheshma** are the four *Nags* close to Kaji Nag.
- **Chenchen Nag** is on Gagloos baal. Its water has a link with Shiv Nag.
- **Goarchen Nag** is near Kaji Nag. Its water flows into Hamal kol.
- **Haldhar Nag** is located in the erstwhile Lar Pargana on Rangnow baal. Its water trickles from a stone, drop by drop, and collects in the *Nag*. Pandits consider it as a sacred *Nag a*nd undertake a pilgrimage, take a bath, perform *Puja* and make offering.
- **Har Nag** is located in the erstwhile Zainagir Pargana in Harwan village near Zainagir. The *Nag* is considered as sacred and prayers are offered at the site.
- **Himal Nag** is located in the erstwhile Saprasaman Pargana in Balaporegam.
- **Khilan Nag** is located on Kuther baal. Its depth is not known. Its water flows towards Wadwan.
- **Kungam Nag**, named after Kumar Ji, is 5 kms from Hangalgund. The *Nag* is about 30 square feet.
- **Lachhman Nag** is located in Latshaatgam near Zainagir. Kashmiri Pandits consider it sacred and worship at the site especially on *mavas* (*Amavasya*).
- **Malik Nag** is a sulphur spring, located in district Anantn*ag*, usually hot in winter. There are many other *Nags* in the nearby localities.
- **Narayan Nag** is located in the erstwhile Beervah Pargana in Khag village. Its water irrigates many villages.
- **Nilapash Nag** provides water for cultivation in the fields up to Uri. Its water joins river Vitasta.
- **Paap Chhan** is located in the erstwhile Khoyihama Pargana in Paap Chhangam. Kashmiri Pandits consider it sacred and believe that by taking a bath in this *Nag,* all their sins will be wiped. With this view they undertake a pilgrimage on *navreh*, take a bath, perform *Puja* and make offering.
- **Pahael Nag** is located in the erstwhile Devsar Pargana in village Pahael in Divsar. According to Malik Haider, in earlier times, the spring used to be a hot spring and locals would go there and cook rice in earthen pots and find out their luck for the coming year. A devotee, who would find the earthen pots with nicely cooked rice was considered lucky and the one not so well cooked was not a good omen.[26p182]
- **Panzeth Nag**, with more *Nags* around it, is located in the erstwhile Devsar Pargana in Panzeth village. Huge quantity of water gushes out of this *Nag*, which finds its way into Vyetha Vuthur.
- **Pap Haran Nag** is located in the erstwhile Khowurpur Pargana in Saliagam in Anantnag. The holy Nag is the sacred Pap Haran Tirtha[px301] of Kashmiri Pandits.
- **Phakh Nag** is located near Avantipore, about 30 kms from Srinagar. The *Nag* gets its name because of the bad smell of sulphur it emanates (*Phakh* in Kashmiri means bad smell). To cure their skin diseases people take a dip in this *Nag*.
- **Satkol Nag** located on Shamsa baal has water in plenty. It gets its name from the seven streams, which flow out of the *Nag* (*sat* means seven and *kol* means stream). Four of the streams, after passing through Karnah, join Kishan Ganga and other three irrigate parts of the Valley.[26p169]
- **Sedd Ganga** is a *Tirthasthan*, which Kashmiri Pandits consider as sacred.

- **Shamahaal Nag**, called Yechhak Nag by Kashmiri Pandits, is located in the foothill of Shamahaal baal in erstwhile Khoyihama Pargana. Its water is sweet. After irrigating the fields in the area, it finds its way into river Vitasta. Hasan associates Hazrat Amir Kabir Mir Syed Ali Hamadani with this *Nag*.
- **Shangapaal** is located in the Brar and Dachhingam on a *baal* in the erstwhile Khoyihama Pargana. Sheikh Baba Dawood Khaki constructed a mosque here.[26p192]
- **Shiv Nag** is located in Avethmulgam. Kashmiri Pandits consider it sacred.
- **Shoma Nag** is located in the erstwhile Uttar Pargana in Shomagam. The *Nag* is full of fish.
- **Takshak Nag**, located at Zewan at a distance of 11 kms from Srinagar, is an ancient *Tirtha*[px286], which finds a mention in the *Mahabharata*.
- **Tatvun Nag** is located in Dubjangam near Shupiyan. Its water remains hot all through the year. People with a particular skin problem are recommended to take bath on Saturday in this *Nag* a practice, which has been found useful by many.[26p190]
- **Utarganga** is located in the Maigam village at the base of a *baal*. Its water is clean and digestive. Kashmiri Pandits visit the *Nag* on *shravan bah*.
- **Wanganvaas** lies to the West of Nilapash Nag. Its water flows towards South and after providing water for the fields of Wuzhama its water flows into river Vitasta.[26p170]
- **Yechh Nag** is located in the erstwhile Khoyihama Pargana in Garorah village. The water of the *Nag* has medicinal properties because of which people with skin problems take a bath here. Kashmiri Pandits consider the *Nag* as sacred and believe that a *snan* in the *Nag* will rid them of the sins.
- **Zeeshwar** is located in Harwan near Zainagir. There are eight other *Nags* around the place.
- **Zewan Nag** is located in Zewan. Kashmiri Pandits treat this *Nag* very sacred and undertake a pilgrimage to the *Nag* on *zeeth bah*.
- **Zitshihun Nag** is co-located in the compound of the graveyard of Mastana Zitshah. It is sweet water *Nag* with lot of fish.[26p194]

2.1.9 *dariyaav, kol, naaliu* and *mar* (Rivers, streams etc.)

Kashmiris use specific terms to represent a body of water flowing from a source. The terms used are *joi* (small streamlet), *naaliu* (*Nala* or streamlet), *aariu* (small stream), *kol* (stream), *mar* (canal) and *dariyaav* (river). Examples include Rambi aariu, Liddar Nala, *kat'iu kol* and Nala Mar. Many great rivers of the Valley originate as small streamlets from the high mountains and the glaciers. En route these streamlets swell in size as other rivulets and streams from other sources join to form rivers, which act as the lifeline of the people. Annexure - 4 lists some of the important *kols, Nalas, mars* and their tributories. A brief description of each, in alphabetical order, is as under:

Amravati

Amravati is a *kol* formed by the glacier waters from Amarnath baal and adjoining mountains and after passing near Shri Amarnath Guffa it joins river Sindh just below Sonamarg. Its water is milky white in colour. This *kol* is very sacred to Hindus, who during Shri Amarnath Yatra take a bath in the sacred *kol* and have *Darshan* of the *Shivalinga* inside the cave.

Harwan Nala

Harwan Nala originates from the snow melting waters of Phalk Mountain and the waters of lake Marsar and after traversing through Dachhigam and Telbal joins Dal Lake. A few tributaries were dug

from this *Nala* from time to time. Raja Bhuk cut one tributary from Nagapore and irrigated the land of Phalk pargana. Emperor Jahangir cut another tributary near Harwan village and brought its waters to Shalimar Bagh to enhance its beauty. Asaf Khan cut a tributary from the one going to Shalimar Bagh and brought its waters to Nishat Bagh.

Kishan Ganga

The Kishan Ganga river is named after its source Kishansar, a lake located close to Vishansar in the mountain ranges in the North-East of Srinagar. The river during its journey towards the North is joined by many other streams, which include the streams from Prangsar, Yamsar and Gadsar and the glacier waters coming from Tilel, Devsar, Gurez and Burzabal as well as Lolab, Shardi and Karna. At Shardi, a small village, in Kishan Ganga Valley, now in POK, it is joined by river Madhumati. The members of the community consider the confluence of Kishan Ganga and Madhumati very sacred. During their pilgrimage, after taking a bath at the river confluence, they would proceed to Sharda Tirtha[px266] located close by on a hillock. After leaving Shardi, the river traverses some distance and joins the Vitasta, near Muzaffarabad and swells into a mighty river known as Jhelum.

Mar kol

The mar kol, also called Nala Mar, partly now non-existent, was a branch of backwaters of Dal, which started near Dal Lake and passed through various places in the city. It had 14 bridges on it, seven of which were constructed by Sultan Zain-ul-Abidin. These bridges included Naidyar Kadal, Jogi Lankar Kadal, Naid Kadal, Navpur Kadal, Bohri Kadal, Saraf Kadal, Kadir Kadal, Rajowri Kadal, Kawdara Kadal, Demba Kadal, Sekidafar Kadal, Rathiyor Kadal and Gandharpore Kadal etc. When Mahesh Chaudhri, who used to go to the garden built by him near Ishbar, undertook the repairs of the embankment leading to the garden, he built Naidyaar Kadal, originally built by Sultan Sikandar, afresh. Mahesh Chaudhri is said to have either repaired or re-built Chaudhri Bagh Kadal, Dodda Phukri Kadal, Tilakhan Kadal, Oont Kadal etc. In recent times the *mar* was filled in and a road built.

sheuudpur Nala

sheuudpur or Shadipur Nala is a tributary of river Vitasta which branches off at Shadipore and joins the streams coming from Hokarsar and Pamasar and finally enters Wular Lake. Earlier times, there were two bridges on this *Nala* which are non-existent now.

Vitasta

Vitasta (inset 21), popularly known as Jhelum, is a major river of the Valley, which traverses a distance of nearly 195 kms from Verinag to Baramulla. The portion of the river from Khanabal to Baramulla is known as *Vitasta* (Sanskrit), *Bihat* (Persian) and *vyeth* (Kashmiri).[26p210] At Muzafarabad Vitasta is joined by river Kishan Ganga and gets the name Jhelum.[26p212] Pandit Anand Koul uses the name Muzafarabad, while Hasan in the footnote asserts that the use of Dumel (meaning confluence of two) instead of Muzzafarabad is correct.[26p210] However, according to Aurel Stein, "The name Jehlum which is now borne by the Vitasta in its course through the Punjab, is wholly unknown to the genuine usage of Kashmir. It is apparently of Muhammadan origin and has been brought to Kashmir only by Europeans and other foreigners."[93p411] Of all the rivers in the Valley, Vitasta and its tributaries have had a great significance for the people. Kashmiri Pandits revere Vitasta very much. The *Mahima* (importance) of this river is described in *Vitastamahatmya* (part of Bhringisha Samhita).

According to an ancient legend[px288] in *Nilamata Purana*, Vitasta is a manifestation of Shiva's consort

Parvati. After Kashyapa drained off *Satisar* and created Kashmir, Shiva, at the request of Kashyapa, prevailed upon Parvati to show herself in Kashmir in the form of a river. Accordingly, she assumed the form of a river and asked Shiva to make an opening so that she could come to surface. Shiva struck the earth with His trident and created a source, at Veri Nag, known as the famous Nila Nag. The spring basin where the goddess first appeared was known by several designations of *Nilakunda*, *Sulaghata* (spear-thrust), or simply Vitasta.[93p411] The Vitasta thus owes its origin to this holy *Nag* of Veri Nag in the Pir Panchal range, though Pandits consider Vyetha Vuthur Nag[px74] as the source of the river, a belief, which has come from the continuation of the above legend[px289]. From the ancient times Vitasta, visibly born of the Himalayas, has been considered as the highest goddess. It is the mother of all rivers and has a special significance for the Pandits, who feel proud of their centuries old association with it as it has been their lifeline and has served them well to keep their rituals and traditions alive. Kashmiri Pandits very much revere Vitasta and observe *vyethiu truvah*[px335] as a thanks giving ceremony. The sanctity of the river has not faded over decades in spite of the fact that its water has become dirty and polluted with the filth and wastes discharged into it through the drains of Srinagar. Vitasta on her part has never complained of the decades of negligence and apathy of various Governments and people's attitudes. Many families live in *d'uungiu*, seen floating in Vitasta.

The water from Veri Nag flows as a stream in the North-Western direction and is joined by other streamlets and streams en route, to form Vitasta. It continues its movement till it enters Wular Lake, after which it flows in South-Western direction up to Baramulla and finally enters Pakistan. After traversing through Avantipora, Pampore and Pandrethan, Vitasta enters Srinagar city. In its journey of a few kilometres through the heart of the city, it flows in a zigzag route under the various bridges and exits at *Veer,* after which Dudh Ganga[px81] joins it. Further down, the Vitasta reaches Shadipore, passes through Vaskur, Sumbal and Hajin and flows into Wular Lake, from where it flows through Sopore and Baramulla into river Sindh in West Pakistan. Almost all the major lakes in the Valley are linked with river Vitasta. Various rulers built a number of bridges, some still extant, on river Vitasta. In ancient times, some of the Rajas, who ruled the Valley, had built unique bridges by tying big boats together with chains and covering the top with wooden planks. It is said that all those ancient bridges were destroyed during Zulchu uprising.[26p395] Subsequently, various rulers built a number of bridges at different places. Muslim rulers built eighteen wooden bridges on Vitasta, seven of these in the city. Over a period of time, some of these bridges were lost either due to violence or floods and only thirteen remained. After 1947 AD, the State Government built some new bridges and replaced some of the historical seven bridges. The details of some of the important bridges connecting the two banks of Vitasta, as one moves along the flow of the river, are as under:

- **Khanabal Kadal**, on the Srinagar-Jammu National Highway, is located at Khanabal in district Anantnag. It is 44 yards in length, 4 yards in width and stands on 2 pillars. A new bridge has now been built. (1 yard = 0.9144 metre)
- **Vejibror Kadal**, built by Dara Shikoh in 1663 AD, is located at Vejibror. It is 100 yards in length, 6 yards in width and stands on 2 pillars. The bridge is on the Srinagar-Jammu National Highway.
- **Sangam Bridge** is at Sangam.
- **Pompar Kadal**, located at Pampore in district Pulwama, was built by Emperor Shah Jehan in 1667 AD and is 130 yards in length, 3.5 yards in width and stands on 4 pillars. The bridge is on the Srinagar-Jammu National Highway.
- **Pantchhok Kadal** is located at Pantchhok in district Srinagar. Habba Khatoon, wife of Yusuf Shah, built it. The bridge is on the Srinagar-Jammu National Highway. Emperor Jahangir repaired it but was damaged due to floods.

- **Zero Bridge** is a new bridge built close to TV station. It was built in 1957 AD during Bakshi Ghulam Mohammad's tenure.
- **Abdullah Bridge**, adjacent to Zero Bridge, connects TV station and emporium road to Rajbagh.
- **Pedestrian Bridge** (inset 22) connects Lal Mandi with Abi Guzar.
- **Amira Kadal**, a new bridge built in 1982 AD adjacent to old bridge during the tenure of Sheikh Mohammad Abdullah, connects Lal Chowk with Hari Singh High Street. The old bridge was built by Amir Khan Jawansher in 1774 AD and was the first bridge (134 yards in length, 6 yards in width and stood on 5 pillars) of the famous seven bridges.
- **Badshah Bridge**, located between Amira Kadal and Habba Kadal, is a new bridge built in 1957 AD during Bakshi Ghulam Mohammad's tenure. It connects Badshah Chowk with Exhibition grounds and the secretariat.
- **Habba Kadal** is a new bridge, built after 1990 AD, which connects Kral Khud, near Agahamam, with Kani Kadal and is used for vehicular traffic. The old bridge, now used by pedestrians, was built by Habeeb Shah in 1573 AD and is the second bridge of the famous seven bridges, connecting right bank near Soomyar Mandir with the left bank near Reshidori. The bridge is 97 yards in length, 6 yards in width and stands on 3 pillars.
- **Fateh Kadal**, a new bridge, known as Biscoe bridge, built after 1990 AD, connects Narparistan with Tashwan Chowk. The bridge has replaced the old bridge, the third bridge of the famous seven bridges connecting right bank near Dewan Mandir with the left bank near Mission School. Fateh Shah had built the old bridge in 1500 AD. The bridge on 3 pillars was 88 yards in length and 3 yards in width.
- **Zaina Kadal** (inset 23) is a new bridge, which connects Nawab Bazar with Khoja Bazar. The old bridge was built by Sultan Zain-ul-Abidin in 1427 AD and is the fourth bridge of the famous seven bridges, connecting right bank near Zaina Kadal Bus stand with the left bank near Mohalla Aishan, Sahib. The bridge is 96 yards in length, 8 yards in width and stands on 3 pillars. The bridge is still extant and is used by pedestrians.
- **Ali Kadal** is a new bridge built as a replacement to the old bridge, which was burnt during the militancy. The old bridge, the fifth bridge of the famous seven bridges connecting left bank near Rahbab Sahib with the right bank, was built by Ali Shah in 1415 AD. The bridge was 82 yards in length, 6 yards in width and stood on 3 pillars. Ali Kadal was the first of the seven bridges built in the city on the river Vitasta.
- **Nawa Kadal** is a new bridge built to replace the old bridge, which was burnt during militancy. Noor-ud-din Khan had built the old bridge, the sixth of the famous seven bridges on river Vitasta, in 1666 AD. The bridge was 75 yards in length, 6 yards in width and stood on 3 pillars.
- **Safa Kadal** is a new bridge built in 1974 AD during GM Sadiq's tenure to replace the old bridge. Saif-ud-din Khan had built the old bridge, the seventh of the famous seven bridges on river Vitasta, in 1671 AD. The bridge was 110 yards in length, 6 yards in width and stood on 4 pillars.

Other bridges, in addition to above, include Dooenpo Kadal between Anantnag and Dooenpo village, Aisheshpora Kadal between Anantnag and Dyalgam, Dantar Kadal at Dantar, cement bridge, the last bridge in the city and two bridges at Sopore and Baramulla. At the start, the Vitasta flows as a normal river but it swells in strength and forms mighty Vitasta as many of its tributaries join it en route. The tributaries, which join Vitasta at various places as it flows from its source, are Brangi, Sandran, Liddar, Rambiar, Veshav, Arapat, Romush, Dudh Ganga, Sendh, Sukhnag, Erin, Madhumati and Pohru.[28p10] Of these Brangi, Liddar, Arapat, Sindh, Erin, Madhumati and Pohru join Vitasta on its right and the other tributaries join it on the left.

A brief account of these rivers and tributaries is as under:

Brangi Nala

Brangi Nala is formed by the glacier waters from the Hokhsar baal and various other streams from *Nags* in Navbhug, Kokarnag and surrounding areas and swells into a river and gets the name *vyeth* or Vitasta.[26p198]

Sandran kol

The glacier waters from Brari baal and streams from Veri Nag and other *Nags* of Shahabad in Anantnag form Sandran kol. The *kol* after traversing a distance is joined by two other rivulets, coming from Brangi and Arapat kol and merges with Vitasta just below Khanabal.

Liddar Nala

Liddar Nala (inset 24), also known as Lamboodri, starts as a streamlet from Tarsar Lake and is joined by the glacier waters from mountains in Lar and Amarnath. Other streamlets from Sheshnag and Kolahoi join it en route at Pahalgam. After passing through various places, Liddar joins Vitasta near Khanabal. A canal, known as Shah kol, from Lamboodri irrigates Mattan wudar.

Rambiar

The original source of Rambiar or Rambi aariu (in Kashmiri) is *Nandansar*, *Chandansar* and six other *Sars* surrounding it. Besides these it also receives glacier waters from Ropdi baal and Varihaal in Pir Panchal range. After traversing through Haerpor, it splits into four streams. One stream flows through Chowgam, another through Bhawan Chowgam, third through villages of Chraat, Tahab, Goripora, Gampora and Ratnipora and the fourth one after traversing some distance flows into Vitasta.

Veshav kol

Veshav kol (*Vishoka*) originates from Kaunsar Nag. The *kol* is formed from the waters of Kaunsar Sar, Chahaer Sar and the snow melting water of Hamali baal. After traversing a distance, it passes through a narrow passage and falls from a height at Aharbal, near Watavgam, giving rise to the famous waterfall, which has been developed as a tourist spot. On its onward journey, streams from Boshi Nala, Vyetha Vuthur Nag and Rambiar join it and the *kol* ultimately joins river Vitasta at a place 5 kms down from Bijbehara at Sangam, a place further down Khanabal. The Veshav kol, assumes menacing proportions when in floods, as noticed from this couplet:

'halvan draayes malvan vasay, teli behmiu rasay yeli chogom vasay'

Translated it means, 'It brings in its grip Halvan (in Shopian) and Malvan (in Kulgam) and calms down only after passing Chowgam near Kazigund.'

Arapat

The glacier waters from Mrigin Mountain and streamlets from *Nags* of Chahaer and Brahmasar form Arapat kol. Further down it is joined by streamlets from Achabal Nag, Bhawan Nag and Anant Nag and finally it joins Vitasta.

Romush Nala

Romush Nala is formed by the waters from Ramsar[px69], considered as its main source and waters coming down from *baals* of Shupkori, Kachaegol and Anivat. The *Nala* divides into three streams,

namely, Mamshi kol, Khamshi kol and Ramshi kol, at Dhanizab. The first stream, the Mamshi kol, flows via Pakharpur into Chaar. The second stream, the Khamshi kol, irrigates the land of Khampora wudar and the third stream, the Ramshi kol, after passing through Chhraat teng and Kakapora flows into river Vitasta.

Dudh Ganga

Dudh Ganga (the milk Ganga), also known as *Dugdha Ganga*, finds a mention in Bilhan's accounts, which gives the ancient name *Dugdha Sindu*. The *Mahima* (importance) of this river is described in *Shvetgangamahatmya* (part of Bhringisha Samhita). *Shvet* in Sanskrit means white, hence the name 'the white stream'. Dudh Ganga originates from Dodd Sar (*Dodd* or *dod* in Kashmiri means milk) near mount Tratakoti in Pir Panchal range. After traversing through Aergam (Arigam) and Nagam, the river joins Vitasta at *Veer* near Chhatabal, forming the confluence. There are 4 bridges on Dudh Ganga, namely, Batamaliyun Kadal, Praet Kadal, Zanpa Kadal and Chhachabal Kadal.

sendh

sendh or Sindh river originates from inner Himalayas. It is formed from the waters of 7 *kols* (5 from Panjtarni, Amravati kol, which meets the Sindh at Sangam of Sonamarg and Pahalgam routes and Kaala pani from Baltal). It takes Sonamarg - Aariganivan - Sumbali balla - Kangan - Nandkishor - Sumbal - Ganderbal - Tulamulla route. The water of Gangabal Lake, in the Harmukh baal, joins it. Before joining the Vitasta at Shadipur (Shadipore), confluence of Vitasta and *sendh*, it traverses a distance of 95 kms and passes through Sonamarg and town of Ganderbal. The confluence of the two rivers at Shadipur is known as *Prayag* of Kashmir. A hydroelectric project has been commissioned on this river at Ganderbal. Nearly a century ago the river changed its course and after flowing over Gadura village, it entered Anchar Lake.

Sukhnag

Sukhnag is located on Chaeni Pathar baal near Beru. Sukhnag has plenty of water, which is sweet and digestive. Its water flows at places from height and looks like sheets of water. People love to watch the sight. Its water first joins Mokha Hama Nala and finally merges into Pamasar.

Erin kol

Erin or Arni kol is formed from the waters of Sherasar and some other sources besides the glacier water from Harmukh baal. Its water forms three streams all of which flow into Wular Lake. Two of the three streams pass through Aaragam and the third one passes through Bandipore in the North.

Madhumati

The source of Madhumati is glacier waters of Harmukh baal, streamlets of Nilasar and Buvnar Nala and after passing through Aethwot, Sonarvani and Kulus Nanthpora, it flows into Wular Lake. Three streams separate from this river, which pass through Bandipora, Vatapora and Qazipora and finally merge with Wular Lake. Madhumati supplies water to Zainagir canal, built by Zain-ul-Abidin, which extends from Sonarvani to Bhumai.

Pohru

The glacier waters from the mountains and streamlets from Lolab form Pohru Nala. Glacier waters from adjoining mountains and many other streamlets including those from Satkul Nag and Kaji Nag then join it. After traversing through Kupwara, it joins Vitasta at Dubgam.

Besides the above, the following tributaries deserve a mention:

- **Aahach kol** is formed by the glacier waters from Rahyaar baal and waters from nearby *Nags*. The *kol*, after passing through the fields of Maanchhom and Sogam, joins Bemina nambal and thence into Hokarsar.
- ***kat'iu kol*** (ancient Kshitkulya) is a part of Vitasta, which branches off at Shergarhi near old secretariat and flows via Kani Kadal and Karan nagar and further down joins Vitasta at Safa Kadal. Bridges on *kat'iu kol* include Tanki Kadal, Kani Kadal, Haji Rathar Kadal, Bozigar Kadal and Wattal Kadal. A portion of *kat'iu kol*, known as Sonar kol, branches off at the shrine of Sayyed Mansoor sahib and joins Dudh Ganga. This branch of Vitasta must have been taken to maintain the level of Vitasta through the Valley and to divert its floodwater during floods.[8p85]
- **Kranka kol** is formed by the glacier waters from Harmukat baal, Harmukat Ganga and Kolusar. The *kol* after passing through Kangan joins river Sindh. Its water is sweet and digestive.[26p204]
- **Ningal kol** is formed by the glacier waters from Afarwat baal and waters from Alpather Nag. The *kol* after passing through Gulmarg joins Wular Lake.[26p202]
- **Sendhi Lar** is the branch of the river, which originates from above Zoji baal and flows to West. It is joined by water from Amravati and is called Sendhi Lar. It then moves towards Kangan and en route is joined by water from Bramsar.
- **The Flood Channel**, as the name suggests, is a channel laid out to bypass the floodwaters of Vitasta thereby saving the city of Srinagar from getting flooded. The channel was laid in Srinagar city in 1904 AD during Maharaja Pratap Singh's rule.
- ***tsuunt' kol*** is the canal, which brings the surplus water from Dal Lake to Vitasta. The *kol* in ancient times was known as *Mahasarit*.[93p416]

2.1.10 *nambals* (The Marshes)

nambal in Kashmiri means a marshy land. There are many *nambals* in the Valley, which vary in size, shape, habitat and the produce. Annexure - 4 lists some of the important *nambals*. A brief description of each, in alphabetical order, is as under:

Bemina nambal

Bemina nambal is located in the South of Srinagar close to Batamaloo. It is a huge marshy land with few *Nags* in it. Varieties of grass including *pyeuts* grow in this *nambal*. Some portions of this *nambal* have been brought under crop cultivation. Its water flows through Shalla Teng into river Vitasta. *pyeuts* is used for making *waguv*[g1], an indigenous mat.

Brari nambal

Brari nambal is in the North of Srinagar. It is a marshy land, which remains dry during winter but becomes alive in summer with water and growth of *pyeuts.* Its water flows into Dal Lake.

Dhar nambal

Dhar nambal is a big *nambal* located in the South of Sopore, which becomes alive during summer months with water but remains dry during winter months. *geuur* (Singhara) grows in plenty in this *nambal* and its water flows into river Vitasta.

Mallgam nambal

Mallgam nambal is a big *nambal* located in the North of Safapore. Part of the *nambal* has been used

for crop cultivation and part for growing *pyeuts*. This *nambal* is a known haven for migratory birds. It is also known for the sport of shooting when the visitors are permitted to shoot the migratory birds. The meat of these migratory birds, called *pachhin* in Kashmiri, is a delicacy with the locals. The birds are available during the winter months.

Patgam Pora nambal

Patgam Pora nambal is a big *nambal* near Kakapora. Plenty of grass grows in the *nambal* and in some portions crop is also cultivated. The water of this *nambal* flows into river Vitasta.

Tulamulla nambal

Tulamulla nambal is the area surrounding the shrine of Mata Kheer Bhawani at Tulamulla. As is known, the shrine, in ancient times, had 360 *Nags* and Tulamulla Nag is one of those *Nags*. The water from various *Nags* in the *nambal* flows into river Sindh. A portion of this *nambal* has been converted and made fit for cultivation. In major portion of the *nambal, pyeuts* grows along with other grass.

Besides the above, the following *nambals* deserve a mention:

- **Aethkhar nambal** is near Chondangam. The water of this *nambal* flows into river Vitasta.
- **Balahama nambal** in the East of Pampore has plenty of grass. Its water flows into river Vitasta.
- **Kanispora nambal** is located near Delvangam. Always full of *pyeuts* the water of this *nambal* flows into river Vitasta near Goras Boni.
- **Mirhama nambal** is located near village Marihome. Its water flows into river Vitasta.

2.1.11 Baghs (The Gardens)

Kashmir, the jewelled crown, was a favourite place of many rulers, who ruled the land even from distant places. It is said that Sultan Zain-ul-Abidin started the tradition of laying beautiful gardens in the Valley. Other rulers did so off and on. Mughal Emperors, who used to visit the Valley for rest and recreation, added few more jewels to the crown, in the form of gardens, besides repairing and restoring the existing ones. Nishat Bagh, Shalimar Bagh and Cheshma Shahi, known as Mughal gardens and Pari Mahal, all facing the beautiful Dal Lake, are associated with one or the other Mughal Emperor or some of the Mughal Governors. It is believed that the Mughals had laid around 700 Baghs (gardens) but only a few remain. Besides these there are hundreds of other gardens, which enhance the beauty of the Valley. In fact, in the past, each Mohalla had a garden that gave it the name e.g. Wazir Bagh, Raj Bagh, Magharmal Bagh and others. Annexure - 4 lists some of the important Baghs and places of interest. A brief description of each, in alphabetical order, is as under:

Achabal

Achabal (ancient name *Akshavala*) or *achhaval,* in Kashmiri, is the town located in the South-West of Anantnag at the foothills of a hillock about 9 kms from Anantnag town and about 60 kms from Srinagar. The name of the *Nag*, *Akshavala,* is mentioned in the *Nilamata Purana*. The town, founded by Raja Aksh (571-631 AD), is known for the Achabal Bagh and Achabal Nag[px70]. Noor Jahan, who in 17th century built at the site a garden, known as Achhaval Bagh (inset 25), to enhance the beauty of the locale. Three streams, which come out of the spring and run over the terraces, not only provide a treat to the eyes but also provide sounds, which are soothing to the ears. The spring finds a mention in the accounts of Abul Fazal in Ain-i-Akbari and those given by Bernier. The garden has watercourse, tanks, fountains, *baladeurs*, doorway, fruit trees and hammam.

badaamveuur

The *badaamveuur* is very popular and an often visited place. Situated in the foothills of Hari Parvat, near Deviaangan, the place is famous for almond orchards, which come alive when the trees blossom during *sonth* and add colour to the beautiful environs. During this period the pride of the locals undoubtedly becomes *badaamveuur,* which they visit on Sundays, holidays and other occasions. Of late, a number of residential houses are said to have come up in and around the place, thereby altering the topography of the area. However, the Government has established a new *badaamveuur* (inset 26a, b) at a place close to Kathi darwaza. It is a fun to watch the people in colourful dresses enjoy in such beautiful environs especially in the company of *samaavaar* and delicacies like *geuur* (*Singhara*, water chestnut). It is a good pastime for some people, who play cards and other games. Groups of musicians are seen and heard singing *chhakiur*[g1], the Kashmiri folk music.

Char Chinari

Char Chinari (ancient *Ropa Lank*), an island, is located in the midst of Dal Lake, in *lokut'* Dal in the East of Srinagar. Historian Srivara has made a mention of this place. According to historian Hasan, Sultan Hasan Shah (1486) did the construction at the site. However, it is not known, who made the first construction on the island. It is said that on the *Lank* there was a temple with marble pillars and roof made of silver.[30p185]

Chaudhri Bagh

Mahesh Chaudhri, an aristocrat from Rainawari, built Chaudhri Bagh at a place to the East of Nishat Bagh during the reign of Mughal Emperor Aurangzeb. It is said that the garden was very well laid and had 60 flower beds. The then Mughal Governor Saif Khan felt so jealous of its beauty that he made his own garden. Mahesh Chaudhri had built another garden, with the same name, at Rainawari. The two gardens were linked through an embankment from Rainawari to Nishat.[33p246]

Cheshma Shahi

Cheshma Shahi (inset 27), the smallest of the three Mughal gardens, is 10 kms from Srinagar and the first Mughal garden that a visitor encounters during an excursion to various gardens on the periphery of the Dal Lake. To reach the garden, one has to take a diversion from Boulevard road, follow the gradually increasing slope and go slightly beyond Oberoi Palace Hotel and Raj Bhawan. The garden, on the slopes of Zabarwan hill, is at a higher elevation than the other two gardens. It was laid by Ali Mardan Khan, the Governor of Kashmir, during the reign of Mughal Emperor Shah Jehan in the first half of the 17th century. The garden has three terraces each beautified and bedecked with flowers, shrubs and trees. The trees include apricots, cherries and peaches, which when in full bloom add to the beauty of the garden. The added attraction is its natural spring, Cheshma Shahi Nag[px71], which has given the name to the garden. The water of the spring is cool and digestive.

Grand Palace

There is a beautiful garden in the midst of which stands the Grand Palace, now converted into a hotel. The palace, built by Maharaja Hari Singh in 1910 AD in a 32 acre sprawling green belt, can boast of the magnificent architecture and royal grandeur that the palace displays. A number of orchards, which add to the entire scenic beauty, is a treat to the eyes of the guests, who care to sit and relax in its spacious and well laid out lawns. The palace with its garden, at an elevation in the backdrop of the Zabarwan hills, is located close to Cheshma Shahi at a distance of about 8 kms from Lal chowk. To reach the Palace, one has to take a small diversion from the Boulevard road.

Harwan

Harwan (inset 28) is a place about 18 kms from Srinagar and 3 kms from Shalimar Bagh. The place is famous for a couple of reasons. Firstly, it has been a famous place since ancient times. *Rajatarangini* identifies Harwan with *Sadarhadvana* (the wood of six Arhats)[93p455]. Secondly, besides being the place of the great Buddhist teacher Nagarjuna, it is known as the place of the ancient *Tirthas* like Tripesvara and Jyesthesvara as also for the stream of Tripuraganga. Thirdly, the place, which falls en route to holy peak of Mahadev, is associated with Acharya Vasugupta, who is credited with re-introducing Kashmir Shaivism. Last, but not the least, Harwan presently is known not only for the beautiful garden developed around the spot but also for the water body, which forms the lifeline of Srinagar city because it supplies drinking water round the clock to the population of the city. The water source at Harwan, called *sarband*, is a crucible of clean water surrounded by chain of mountains, including the peak of Mahadev. *sarband* (280 metres x 140 metres x 20 metres) acts as a reservoir and is sufficient to meet the fresh water requirements of the city population. Because of its scenic beauty and the existence of a nearby fish hatchery, famous for breeding of rainbow trout fish, the place has become a tourist attraction.

Nasim Bagh

Nasim Bagh is the garden, which was laid by Shah Jehan in 1635 AD on the Western bank of Dal Lake, close to Hazratbal. The garden was made beautiful with the planting of 1,200 saplings of chinar trees, green grass and watercourse. It lost all its grandeur during the Pathan rule. This is the garden where the Regional Engineering College stands today. The birds found in the Bagh include golden oriole, doves, jackdaws and many others.

Nishat Bagh

Nishat Bagh (inset 29) is situated on the bank of Dal Lake at a distance of 11 kms from Srinagar on Nehru Park-Harwan road. Asaf Khan, brother of Empress Nur Jahan, built this garden in the 17th century on the slopes of the Zabarwan hill. The garden is 545 metres in length and 335 metres in width and has a stone wall on all the four sides with the one on the front side being 3.93 metres high. There are several terraces, each terrace cut and beautified with well laid gardens bedecked with rows of flowery plants and trees. There are two buildings, known as *baladeur*, of stone, one in the upper portion of the garden and the other one in the lower portion. The one in the lower portion has two storeys and the base measures 59 feet in length and 48 feet in width. Adjacent to the upper building is a tank, 123 feet in length, 102 feet in width and 3 feet deep, containing 25 fountains lined up in a number of rows. Similarly, adjacent to the lower building is a tank, 14 feet square and 3 feet deep, containing fountains lined up in a number of rows. A watercourse, 3.93 metres wide and 0.2 metres in depth, coming down from the top most terraces and exiting into the Dal Lake, brings to life various fountains and enhances the beauty of the garden. The flora and fauna including the forest cover in the backdrop presents a majestic view, which mesmerises the visitors to the garden. On auspicious days the garden is decorated with rows of lamps. Maharaja Hari Singh extended the power supply for this facility during his reign.[33p248] The garden is visited not only by the thousands of visitors to the Valley but also by the locals, who enjoy a trip to various Mughal gardens.

Pari Mahal

Pari Mahal (inset 30), now in ruins, is both as a garden and a monument. Constructed in the lap of Zabarwan hills, Pari Mahal (fairies Palace) is an observatory, built by Mughal prince Dara Shikoh for his teacher, Mulla Shah. The garden laid out around it at such a commanding height, about 400 feet

above the level of the Dal Lake, is equally magnificent. The Pari Mahal is a terraced garden in four tiers, each 20-30 feet high. The beauty of Pari Mahal is enhanced under illumination during the night. Most of the people, who get the splendid view of the monument, under lights from most parts of the Valley facing it, admire its beauty. To reach the place one has to take a diversion from Boulevard road and in the direction of Cheshma Shahi climb the hillock to reach the destination. It is said that in earlier times *Kun-ti-lun,* a Budda Vihar, constructed during the period of Buddhism, existed around this place. According to Hieun Tsiang, in earlier times there existed a statue and a Budda Vihar with a relic of Mahatma Buddha's tooth but now there is no trace of these at the site.[30p110]

Shalimar Bagh

Shalimar is a Sanskrit word which means house of *Kama Dev* (*Shala* - the house and *Mar* - title of Kama Deva). Shalimar means abode of love. It is said that Raja Pravarasena II (110-170 AD) built a palace, on the bank of Dal Lake and named it Shalimar. This was the place where Shalimar Bagh (inset 31) stands today. The Raja used to visit a hermit, Sowgram Swami by name, at Harwan and on his return used to stay at this palace. With the passage of time, the palace lost its importance and turned into ruins. However, the name Shalimar survived as the area around it got the name Shalimar.[26p368] Mughal Emperor Jahangir laid the foundation of the present Shalimar Bagh, for his wife Nur Jahan, in 1619 AD. Further on his orders, his Governor Zafar Khan enlarged the garden in 1630 AD. Shalimar Bagh is situated in the North-East corner of Dal Lake, on Nishat-Harwan road, at a distance of 15 kms from Srinagar. The garden is 535 metres in length and between 242 metres to 245 metres in width and has a stonewall on all the four sides. The garden is laid in four terraces, each terrace cut and beautified with well-laid gardens and decorated with flowery plants and trees, many of them the magnificent Chinar trees. From entrance to top there are 16 gates. In the upper terrace there is a building, known as *baladeur*, with a 45 square feet base supporting the roof, at a height of 20 feet, with the help of pillars made of black marble stone. Close to the *baladeur* is a tank, which is 52 square feet, having a depth of 13.5 feet. There are 140 fountains arranged in rows in this tank. A watercourse brings water down from the top terrace to the bottom one, fills huge water tanks at each terrace. Within the garden it comes down as a stream, 9-14 feet in width and 18 inches deep, which brings to life rows of fountains installed throughout the length of the garden. The splendor of the garden is so great that it has been called 'the Royal garden' and 'the garden of love'. An added attraction of the garden during summer months is the sound and light show, which takes a visitor back to the days of Emperor Jahangir and Nur Jahan, while it recounts the romance of the Royal couple.

Besides the above, the following gardens deserve a mention:

- **Amar Singh Bagh**, with many lofty chinars, belonged to Raja Amar Singh. Dr. Karan Singh donated the property to J&K University. It now houses the new University campus.
- **Bagh-i-Dara Mahal** was built by Dara Shikoh in 1649 AD on the Southern slope of Hari Parvat. Dara Mahal was the name given to the palatial building built in the garden. This is where the famous Mulla Shah mosque, built in honour of his tutor Akhun Mulla Shah, stands.
- **Bagh-i-Dilawar Khan** was laid by Dilawar Khan, a Mughal Governor, in 1617 AD on the bank of Brari nambal near Namchabal Mohalla. A number of palatial buildings were also built in the garden, which presently house MP Higher Secondary School. The palatial buildings served as guest houses for European visitors like Hugel, Moorcroft and Vigne.
- **Bagh-i-Sadiq Khan** was laid by Sadiq Khan in 1623 AD. This is where the shrine of Hazratbal stands today.

- **Bahar Ara Bagh** was the garden laid by Nur Jahan in 1624 AD on the Eastern side of Hari Parvat. A royal mansion was also built in the garden. It is said that Amir Khan, the Afghan Governor, brought the garden into a ruinous state, which continued till 1891 AD when at the initiative of Maharaja Pratap Singh the garden was rehabilitated into a hospital for lepers.
- **Botanical Garden** (inset 32), located in the Zabarwan foothills on the left of Boulevard-Raj Bhawan-Cheshma Shahi road at a distance of 7 kms from Lal Chowk, is a beautiful floricultural garden established by the State Government. The garden is rich in various species of flora. It is adjacent to the famous Tulip garden.
- **Darshani Bagh** was built by Akbar in 1593 AD on the Eastern slopes of Hari Parvat. A grand palace, known as Jharokha Shahi, was also built in the garden. Amir Khan brought the garden along with Jarokha Shahi to ruinous state in 1770 AD. Presently it forms part of *badaamveuur*.
- **Ram Bagh** was laid by Sikh Governor Diwar Kirpa Ram on the right bank of Vitasta at a place just opposite to Shergarhi. The *Ghat* associated with the garden is still extant.
- **Tulip Garden** (inset 33) is the latest garden added to the list of gardens in the Valley. The garden, adjacent to the Botanical garden in the Zabarwan foothills on the left of Boulevard-Raj Bhawan-Cheshma Shahi road, is 7 kms from Lal Chowk. The garden, named Indra Gandhi Tulip garden, is spread over 300 acres with 12 lakh bulbs with different colours of tulip flowers. The garden with its beautiful seasonal flowers was inaugurated in 2008 AD.

2.2 The Seasons of the Valley

Kashmiris, as per tradition, observe six seasons, namely, *sonth* (Spring), *retkool* (Summer), *wahraat* (rainy season), *harud* (Autumn), *wandiu* (Winter) and *shishur*[g1] (Cold). Observed since time immemorial, these seasons correspond to the six seasons described in Sanskrit classics as *Vasant*, *Grishm*, *Varsha*, *Sharad*, *Hemant* and *Shishir*. Each of these seasons is of two months duration, is unique, has its own characteristics, displays extremities of nature in its best and has something to offer to the Valley and its people. Inspired over centuries by her beauty, in each of these seasons, the Valley has produced galaxy of poets, scholars and saints. A brief account of each of these seasons is as under:

sonth

sonth (spring) season lasts for two months during *tsithiur-zeeth* (15 March-15 May). This season, after the seasons of winter and cold, marks the end of the nail biting cold, infuses new life into everything and turns the climate pleasant with the cool breeze blowing around. *sonth* is also a festival, which marks the arrival of this season. In this season, the snow in the Valley and on the mountain peaks starts to melt with the increase in daily temperature. In the month of March, the day temperature fluctuates between 10°C and 16°C with the mean minimum temperature around 3°C.[28p27] However, there have been instances, in the past, when the snowfall has been reported in the last week of March. In the month of April, the day and the night temperatures show a steady increase, which continues till May. After that, the mean minimum temperature is recorded around 12°C and the mean maximum temperature reaches around 25°C. The water from the melting snow trickles down to form streams, rivulets and tributaries before joining the major rivers including Vitasta. The majestic Vitasta, which maintains a lean flow during the seasons of *wandiu* and *shishur,* gains its volume day after day. The Valley, after having shed all her green leaf colour, adoring golden hue and remaining almost lifeless for entire *harud,* gets a cover with a blanket of snow in *wandiu*. After the two seasons of *harud* and *wandiu,* comes *shishur,* when everything finally seems to get a glassy look due to the

frozen conditions. Soon after the season of *shishur*, the Valley again turns into a garden with the coming to life of all the trees and vegetation. Leaves start appearing on poplar and willow trees in the last week of March and on chinar trees in the first week of April. The blossoming of the buds into flowers, especially the variety of almond, apple, peach, pears and other fruit bearing trees, adds a hue of colour to this scenic beauty of the Valley and transforms it into a paradise with fragrance. In the orchards, thousands of almond trees are seen with millions of buds in blossom. These flowers grow initially into a raw fruit, called *niil badaam* (raw almonds), and then mature into the dry fruit. This is also the season for rapeseed plants to blossom and convert rapeseed fields into fields of gold. The blossoming of trees into flowers, in general, is called *phulay* and *badaam phulay* (inset 34), a household word of every Kashmiri, indicates blossoming of the almond trees. Every Kashmiri enjoys the beauty of these blossomed trees by going out on excursions to the nearby gardens and orchards. People especially visit *badaamveuur*[px84]. The members of the community welcome the season by celebrating *sonth*[px352] and having *Darshan* of *sonth thaal*[px351] and subsequently a few days later, *navreh*[px321] and having *Darshan* of *navreh thaal*[px354]. During the day most of the families visit *badaamveuur* and enjoy the beauty of nature in full. Agriculturists also start their activities during this season and are seen busy with the germination of seeds and ploughing of the paddy fields. The season of *sonth* also heralds the arrival of fresh vegetables and flowers of the season. Flowers like *yembarzal*, *pamposh* and water lily make their appearance.

retkool

retkool (summer) season lasts for two months during *zeeth-shravan* (15 May-15 July). These months record a further rise in temperature, reaching a maximum of 30°C in July (sometimes 35°C), making it the hottest month of the season. The weather becomes warm and dry and at times hot and humid but not as hot and humid as in the plains of India in summer. The Valley receives very little rain. The snow disappears all over the Valley though some mountain peaks continue to support a white cover of snow. It is pleasant all over the Valley and this brings in visitors and tourists from all over the world and provides an avenue for the locals, associated with tourist industry, to earn their living. Entire Valley, especially the tourist spots, are flooded and crowded not only with tourists but also other visitors including the locals. Kashmiris usually go for an outing to the Mughal gardens but many plan their outings to Pahalgam, Gulmarg and other hill stations. The relatively high temperatures of June and July prove helpful in sprouting of the paddy and vegetable crops. Fruit bearing trees, namely, apricot and strawberry blossom in this season and add to the panoramic view. Around this period common fruits like *tsunun* (peach), *tsuunt'* (apple), *gilaasiu* (cherry), *t'ang* (pear) ripen. Commencing early May, cultivators get busy with the sowing of seeds both for paddy and vegetables. Water lilies and lotuses are seen in abundance.

wahraat

wahraat (rainy season) lasts for two months during *shravan-euushid* (15 July-15 September). These months bring in showers of rain, which is relatively less but at times it can be a heavy downpour. The cultivators, who at times look a worried lot when there is a delay, eagerly wait for the arrival of rains. Rain in appropriate measure is necessary for their crops and it has been seen that untimely rains, too scant rains or too much of it causes havoc and catastrophe. During this season fruits, flowers and vegetables are available in plenty and markets are flooded with various varieties.

harud

harud (autumn) season lasts for two months during *euushid-monjhor* (15 September-15 November).

The season marks the transition from summer to winter and the maximum and minimum temperatures show a gradual decline. The mean maximum temperature recorded in September is around 25^{0}C and the mean minimum around 11^{0}C.[28p30] However, there have been instances in the past when snowfall has been reported in October. During these months, one experiences an undisturbed dry climate, a clear sky and longer Sunshine. People enjoy the long hours of sunshine sitting in meadows and gardens and watching ecstasy of nature in the form of golden cover on the trees, especially the mighty chinar trees. *harud* (inset 35) is the season when the lush green Valley changes its colour and finds itself decorated in gold. This is the phase when most of the trees shed their leaves leaving the ground beneath covered with a golden carpet, a treat to the eyes. Locals are generally seen busy in collecting these leaves, which after burning are converted into charcoal used in *kangris* during winter. In *euushid* (September-October), the nights are cooler and days are warmer. These conditions are conducive for the ripening of almonds and walnuts. In *kartik* (October-November), saffron blossoms and towards the later period cultivators get busy with the harvesting of paddy, almonds, walnuts and saffron. Because of the vagaries of nature and the difficult winter months ahead, people make advance planning in *harud*. They are seen busy in preparing, drying and storing some varieties of vegetables, called *hokhiu syun*, which include *ziit'h al* (bottle gourd), *waangan* (brinjal), *rajmah hembiu* (white beans), *kareeliu* (bitter gourd), *gogji* (turnip), *t'amat'ar* (tomato) and even fish. These vegetables go through a process of cleaning, washing, cutting in particular shapes and sizes and then drying in the autumn Sun. The process takes a number of days and even weeks and the elderly lady keeps a watch on the items to ensure that they are suitable for use, both hygienically and aesthetically. Once ready, these become dry vegetables, called by their original name suffixed with *hachi* (literally meaning pieces of dry wood), namely, *aliu hachi*, *waangan hachi* etc., except fish, which gets the name *hogaad'* (dry fish).

wandiu

wandiu (winter) season lasts for two months during *monjhor-maag* (15 November-15 January). During these months, the Valley records a further drop in temperature. In November, the day temperature recorded is around 14^{0}C and that at night is around 1.5^{0}C. Similarly, the mean temperatures recorded in December are around 8^{0}C and minus 1.5^{0}C respectively. In Kashmir, people consider 21st December as the beginning of winter. Prior to this, they prepare themselves for the difficult months ahead by ensuring enough stocks of ration, cereals, firewood, charcoal, kerosene and other essentials. They also get ready with all their winter gear (woollen sweaters, pullovers, overcoats, blankets, socks, gloves etc.). To combat cold in *wandiu* (inset 36), Kashmiris have evolved indigenous ways, which include the use of *pheran*, *kaangiur*[g1] and *bukhaeur* (type of a room heater, a metallic enclosure for burning pieces of firewood, with a provision to expel smoke through a pipe). In earlier times, to keep the rooms warm some would cover the windows with full size newspapers and apply oil on it to allow sufficient daylight. Small babies are given shelter by taking them in one's bosom under the *pheran*, an act called *bebi hyon*.

Another unique thing found in the Valley is the use of *meut'* (a big copper vessel) attached to *dahn*. The heat of the *dahn* is partly utilized for warming water stored in the vessel, which has an outlet in the bathroom. *kaangiur* (inset 37) is an important utility used by Kashmiris so much so that it has become part and parcel of the life style of Kashmiris, especially during the winter months. *kaangiur*, besides its use by the locals, has fascinated the outsiders, who have made a mention of it in their works. It has also become part of the folklore. *kaangiur* is used inside the *pheran* to keep the body warm though many use it even without a *pheran* for warming hands and feet. The importance of

kaangiur in Kashmiri ethos can be understood from the fact that a guest visiting a Kashmiri house in winter is greeted with a *kaangiur* and *dussiu* or *tsaadar* to show warmth and give a feel of comfort. *kaangiur*, therefore, is the symbol of the warmth and hospitality shown by Kashmiris. That is why, Kashmiri Pandits every year give it to their married daughter on *Shivratri* and on *shishur* and also gift it to *Guruji* on specific rituals in winter. Since every invention has both an advantage and a disadvantage, a *kaangiur* can not be an exception. When not handled properly it is known to be the cause of fire or skin cancer and unfortunately in street fights, a tool to attack the opponent with. Its use is continued throughout the seasons of *wandiu* and *shishur* and sometimes a little longer. The following lines reflect the importance of *kaangiur* during its journey through the relevant months of winter:

monjhor aav ta tshaend leuj kangrey, poh aav ta toh bor kangrey
maag aav ta draag voth kangrey, phagun aav ta zaagun hyotukh kangrey

Translated it means 'In the month of *manjhor,* people search a *kaangiur*; in *poh,* it is energised with sawdust and fire; in *maag,* its cost spirals and in *phalgun,* everyone tries to hold onto it'

It is seen that to keep themselves and their houses warm, the general masses in the Valley depend on the indigenous methods even after fifty years of economic growth and modernisation. The season's first snowfall is normally expected around the third or fourth week of December but can happen even earlier. It is a delight to watch a snowfall and see the Valley getting covered with a white cover, without which its beauty is otherwise incomplete. The snowfall brings with it a new spirit, enthusiasm, inner happiness and time to rejoice. During a snowfall people in their winter gear sit near the windows and enjoy the ecstatic moments and at times gaze at the sky to capture the beauty of the nature. While doing so they enjoy *d'almasaliu*[px173] or sip a cup of *shiir chaay*[px167]. Those used to smoking, enjoy in between a puff either from a cigarette or from a *jajiir*[g1]. The snowfall can continue for hours or days and can accumulate snow up to two to three feet in the Valley and six feet or more at the upper reaches. Experts say that due to the felling of the trees there has been a marked change in the climate and year after year quantum of snowfall has been reducing. A few decades ago the Valley would experience a snowfall in the range of six to eight feet. It is said that when that would happen, inhabitants would worry, firstly because a snowfall of that magnitude would put rooftops under stress and hence the need to off-load the snow from the house tops. Secondly, it would blockade roads resulting in a total cut off from other places. On the eve of first snowfall, every one in the Valley tries to be the first to wish others with what is known as *nov shiin khaarun*. The children enjoy the fun most, during the period, as a sort of competition takes place and every one wants to be the first to give the news of the first snowfall. The person, who sees the new snow first, puts a bit of it in a wraper and offers it as a present to the other person, who in response is supposed to give him / her a dinner or some other gift.[19p664] It is amazing to see that when the elders shiver due to cold, the children go out and start playing with the snow. They make *insaan* of snow (a snowman) using the ingenuity and craft possessed by them. A common sight is to watch the children pushing snow cakes underneath each other's undershirts. This act on the part of children, can be appreciated and enjoyed only by those who have had the experience of having indulged in such a fun in their childhood - an unforgettable experience. Come what may, during these months, the elderly people from the community do not miss their morning prayers at Maha Ganesh and other temples and shrines around Hari Parvat. They perform their routine, circumambulate the Hari Parvat and on their way back purchase vegetables from Kathi Darwaza. Some people, who around this time undertake a journey to Jammu and other parts of the country, have altogether a different experience. Moving out of the Valley in winter, that too after a snowfall, though adventurous, is both difficult and hazardous. The National

Highway from Srinagar to Jammu at times becomes treacherous and difficult to cover because of the heavy snowfall at the higher peaks. This renders the Banihal pass and Jawahar Tunnel inaccessible and difficult to cross. The passengers often get stranded on the road practically without food, a hot cup of tea or any other facility to stand and bear the agony. The passengers are badly affected and have nothing to feel good about. At times, things get worse when the convoy of buses and trucks get caught in a snow avalanche, coming down from the upper reaches, trapping the unfortunate ones down below.

shishur

shishur (cold season) lasts for two months during *maag-tsithiur* (15 January-15 March). These months happen to be the most difficult and the harshest months of all the seasons in Kashmir. During these months, blankets of snow are seen everywhere, many feet above ground at times and temperatures generally recorded are below zero degree Celsius. Snowfall is recorded in the months of December, January and February. Of the three months, January records the maximum. *shishur* is the season when water taps freeze and the normal life grinds to a halt. This is also the period when one would want to remain indoors but since life has to move on, working people have to attend to their duties and business. Schools remain closed for the period. In spite of the fact that these months are severe and harsh, there is also another side to the season, which shows nature in altogether a different shade. With the day temperature higher than the night temperature, snow starts melting during the day and when that happens water drops trickle down from the roof tops and start freezing and forming, what is known as *shishargeuunt'h* (icicles). These icicles, which are formed at the edges of the rooftops, increase in size day after day and have been seen to reach a length of five to seven feet at times at some places. At the ground level the snow freezes due to severe cold and also converts water into ice. The roads thus get a sort of a glass cover, which makes it difficult to walk on. During this period, it is a common sight to see people slip and injure themselves. During many winters in the past, Dal and Wular lakes were reported to have frozen, due to severe cold, thus providing a chance to the people to walk and play on the thick ice cover over the lakes - a fun to enjoy. Elders of the Valley talk of some of the severe winters, that people faced in the past and repeat the saying in Kashmiri,

telik wandiu, jabbar jandha, noshav beur lobar chandhiu,
telik wandiu yizi na zanh

It means, 'Those severe winters, when Jabbar the wretched was around and when daughters-in-law kept reserves of dry cowdung (to feed the *kangri* and warm themselves) in their pockets, should never come again'

2.3 The Flora

The flora of a place represents all the plant life of that place or region and includes trees, plants and other forms of vegetation found in nature or grown scientifically. Mother Nature has bestowed the Valley with a rich bounty seen in and around the lakes, lagoons, plains, hills, forests and mountains. The variety that abounds the Valley has a relationship with the seasons of the Valley. Since time immemorial people of the Valley have found use for almost each and every plant or a tree that either grows on its own or is grown by the inhabitants. It is said that Kashmiris turn nearly every plant and tree to some use and attribute medicinal properties to every growing thing. This view is supported by the details of some of the known and important varieties of the trees, plants and other

flora, discussed below. The details, in general, include the name of the tree, plant, flower or fruit in Kashmiri (in **bold**), followed by the equivalent in English, scientific or both (in brackets), with the scientific name in *italics* and the description.

2.3.1 The Trees

The trees (inset 38 a-h) that grow in the Valley, in its forests and elsewhere, are many and varied. As is known, the Valley of Kashmir is very rich in forests. These forests are divided into mountain forests and hilly forests, the former, which cover much of larger area, yield deodar, blue pine and firs and the latter chir pine, chinar and poplar trees.[75p4] There are innumerable avenues of poplars, groves after groves of plane trees and thousands of fine orchards of apple, pear and other fruit bearing trees. There are also mulberry and walnut trees in the villages, towns and the cities. Some of the important varieties of trees are:

- ***badaam kul*** (Almond, *Prunus amygdalus*) bears the fruit *badaam* (almond). It grows slightly bigger than apple tree and its wood is used as a fuel. These trees (inset 38a) are seen mostly in gardens, slopes and places around Hari Parvat and occasional ones or twos in some private houses. *badaamveuur*, with hundreds and thousands of almond trees, is a famous spot visited by the locals.
- ***bamtsuunt' kul*** (Quince, *Pyrus cydonia*) bears the fruit *bamtsuunt'*. It is as big as an apple tree.
- ***bran*** (Elm, *Ulmus sp.*) tree (inset 38b) is found at higher elevations, especially in Lolab Valley, has big girth and grows to great heights. Its timber is strong and is used in shrines, in making agricultural implements and sports goods. Its ash has chemical properties.
- ***bre*** (Jujube, *Zizyphus vulgaris*) is not a common tree. It provides red coloured wood useful in making furniture and other items. It is used in shrines.
- ***brimij kul*** (*Celtis australis*), not of much height and girth, grows around graveyards and shrines.
- ***budul*** (The Himalayan silver fir, *Abies Webbiana*) tree grows to enormous heights and provides timber, which is durable and free from knots. Its timber is used in houses and household carpentry.
- ***burziu kul*** (Birch, *Betula utilis*) grows at high elevations. Birch bark is its natural product, which is used as writing paper, material for roofs to protect the houses from rain and as wrapping and packing material. Shopkeepers used it to keep their accounts. Earlier times, birch bark was used for literary writings, Government correspondence and commercial transactions. The ancient Sanskrit and other Manuscripts written on birch bark have been preserved in various libraries world over.
- ***buuen*** (Plane, *Platanus orientalis*), also called chinar, is a shade tree found almost everywhere in the Valley. The tree is very popular and the chinar motif is used quite liberally. The tree is seen to adorn all the gardens and tourist places including Mughal gardens, *Ropa Lank, Sona Lank*, Nehru Park, religious places and hundreds of gardens and parks dotting the Valley. According to Pandit Bamzai, "The fact that the Kashmiris call it 'Bhuni', a corruption of Sanskrit 'Bhawani, Blissful Mother', shows that it was found in the Valley from earlier times."[1p609] A fully-grown tree attains a great height and girth (recorded maximum circumference is 55 feet at Bijbehara Park) and its wood is good for furniture. A *buuen* not only provides shade in the summer but also adds glitter of gold to the locale, when its leaves fade in autumn and turn golden yellow. Also its leaves and branches are used as fuel. People collect the leaves on ground, burn and convert them into a fuel for winter months. A *buuen* has a long life, may be a few hundred years.
- ***chol*** (Spindle tree, *Euonymus sp.*) tree in not very common. Its wood is useful for making educational items like pen stands and *mashk* (tablets), used by school children for writing.
- ***deuun kul*** (Pomegranate, *Punica granatum*) bears the fruit *deuun*. It does not attain big height.

• ***divdoor kul*** (Deodar, *Cedrus deodara*) is found at slightly higher elevations. Its timber is in great demand because it is strong and impervious to water. The timber is used for houses, houseboats, bridges, shrines and items like mortars and deodar poles used by boatmen. Because of its great demand, deodar trees have almost disappeared from many a forest in the Valley.

• ***d'uuen kul*** (Walnut, *Juglans regia*) bears the fruit *d'uun*. Because of the economic returns almost every family in a village owns one or more. The tree (inset 38c) attains a great height up to 20 metres. Its timber is used for making furniture and gunstocks and the disposable variety as firewood. The furniture made of walnut is usually decorated with designs and has a very special market in India and abroad. Many families, engaged in woodcarving and its trade, depend on it for their livelihood. *d'uuen dyel* (outer rind) is used to produce a brown dye. Locals use outer skin of the tree for cleaning teeth. The tree can not be felled without the permission of the Government.

• ***euulchi kul*** (Bitter cherry, *Prunus cerasus*) bears the fruit *euulchi*. It is the size of a cherry tree.

• ***euur kul*** (Plum, *Prunus domestica*) bears *euur* and provides lightwood for musical instruments.

• ***gaeuur kul*** (inset 38d) bears the fruit *gaeuur* also called *goor*.

• ***gilaasiu kul*** (Cherry, *Prunus avium*) bears the fruit *gilaasiu*. Like an apple tree it is found almost in every house in the village or even in the cities and towns. The tree does not attain big height and when laden with fruit, it does not bend as happens to the apple tree.

• ***haand'uun kul*** (Indian Horse chestnut, *Aesculus indica*) (inset 38e) provides firewood.

• ***hatab*** (Witch Hazel, *Parrotia jacquemontiana*) tree provides wood for pestles and rafters for houses. Its branches are used in making the outer casing of a *kangri*.

• ***hum*** (Ash, *Fraxinus floribunda*) tree provides timber, which is good for agricultural implements especially ploughs. It is also used for making boat paddles.

• ***kaayur*** or ***yaari kul*** (Kail or Himalayan Blue pine, *Pinus excelsa*) is in demand for its timber and its products. The timber, with a long life, is used for houses; *kanglan*, a resin from the tree, as a medicine; *kilm*, a distillate of the roots, as a protective layer on hands, legs and feet, by the labourers in the paddy fields and the refuse as firewood or charcoal.

• ***kaneur*** (Maple, *Acer sp.*) is a forest tree, which grows at high elevations and provides wood for making ploughs. It is also used as a fuel.

• ***kanzal*** or ***sarul*** (Alder, *Alnus nitida*) tree grows on riverbanks at slightly higher elevations. Its timber is used for making agricultural implements and furniture.

• ***katshil*** (Himalayan Spruce, *Picea morinda*) tree provides timber for houses. Its wood is mostly used for shingles, which are not durable when exposed to rain. It is also used for indoor work.

• ***kikar*** (*Robina accave*) is a thorny tree with white flowers found in various parts of the Valley. It is used as fuel and for making furniture.

• ***phrass*** (Poplar, *Populus nigra*) is found widely in the Valley. It grows straight to great heights and does not attain very big girth. It provides a cheap timber and is used as a raw material to match industry and for packing boxes for fruits. Rows of poplar trees (inset 38f) have been planted on the two sides of National Highways especially on Srinagar-Baramulla road, which provide a superb view, of the corridor created for long distances. A variety is known as *dod phrass*.

• ***pustil*** (Himalayan spruce, *Abies smithiana*) is a tree, which provides wood, which is strong and is preferred for making cots etc.

• ***t'ang kul*** (Pear, *Pyrus communis*) is a common fruit-bearing tree. Its wood is used as fuel.

• ***tseer kul*** (Apricot, *Prunus armeniaca*) bears the fruit *tseer*. It provides fuel for *tanduur*[91].

• ***tsuunt' kul*** (Apple, *Pyrus malus*) bears the fruit *tsuunt'*. Its flowers are red and white in colour. It provides wood for ploughs and is also used as fuel. The tree does not attain big height and when laden with apples is always seen bent towards the ground.

- ***tul kul*** (Mulberry tree, *Morus sp.*) bears the fruit *tul*. It grows in abundance in the Valley and supports the production of silk yarn through cocoons, which live on its green leaves. The leaves are also used as fodder. At some shrines, these trees have divine origin and have become symbol of faith. Pandits, therefore, consider these very sacred, apply *Sindhur* (Vermilion) to it and worship it as a symbol of prosperity. The tree can not be felled without the permission of the Government.
- ***viir*** (Willow, *Salix sp.*) tree grows in plenty around the Valley wherever there is water and moisture. The tree (inset 38g) yields firewood and fodder for animals. Its skin yields fibre for ropes. Its wood is used for making sports goods and its branches for making baskets. Locals use its twigs as a brush for cleaning teeth, a common sight in the villages.
- ***virin*** (Hazel, *Corylus colurna*) tree provides durable wood for spinning wheels and big spoons.
- ***vutil*** (*Rhus Wallichil*) tree provides wood for making items like spoons and combs.
- ***yaari kul*** (inset 38h) see *kaayur*.
- ***zonb*** (Bird cherry, *Prunus padus*) tree provides wood for spinning wheels.

2.3.2 The Plants

The Valley of Kashmir abounds in many species of plants, both, wild or cultivated. The varieties include crop plants, which yield cereals, pulses, oil seeds, trees and plants, which bear flowers, fruits and vegetables. There are also other plants, which have medicinal properties and find wide applications. Various types of soils are used in cultivation and include types (in Kashmiri) like *behil, dazanlad, gurit', lemb, nambal, raad, ront, sekil, shaat'h, surzamin, tand, tats, tresh* and *zabelzamin*. Whether it is a bulb, herb, flower, fruit, leaf, root, seed, stem or a whole plant, Kashmiris over centuries have found some use for almost all the plants of the Valley. This has given fillip to various indigenous traditional systems of medicine[px613]. Commenting on this capability of the Kashmiris, Sir Walter Lawrence says, "The hakims of Kashmir, the native physicians, attribute some property to every plant, and when I have made enquiries as to various herbs which I have seen in the Valley and on hill-sides, I am always told that they are hot and good for cold humours, cold and good for hot humours, dry and beneficial to damp humours, damp and beneficial to dry humours."[58p74] Annexure - 5 lists some of the known varieties of plants. A brief description of each, category wise in alphabetical order, is as under:

2.3.2.1 The Cereal Crops

The cereal crops commonly produced in the Valley are *daani*, *ganhaar*, *juvar*, *kaneukh*, *koth*, *makay*, *pingiu*, *shol*, *trombiu*, *vushkiu* etc. The details are as under:

- ***daani*** (Paddy, *Oryza sativa*) is a harvested crop. When husked, it becomes *tomul* (Rice). Earlier method of husking, still found in some parts of the Valley, was to pound paddy in a *kanz* (mortar) with a *muhul* (pestle). *daan khah* (Paddy fields, inset 39) thrive in warm and moist conditions that prevail from May to August. Paddy is usually planted (inset 40) in 3rd week of May and harvested in the month of September / October. For ploughing the land and other agricultural works, Kashmiris use the traditional method, namely, *hall ta daand* (plough and ox) as well as the modern tool, the tractor. The harvested crop passes through many stages and includes *chappi, leuuv, geud', khor, goni* and finally after thrashing as a *daani* (paddy), which is kept in *daan kut'h* (inset 41). Production wise, Anantnag produces the maximum quantity of rice followed by Baramulla. There are more than hundred varieties of rice in the Valley and include *babber, basmath, breuz, budij, gevziir, luulanzul,*

mushkiu budij, shaal kyov, zag and others. Rice made into flour is *tomliu oot'*.

- ***ganhaar*** (Amaranth, *Amaranthus caudatus*) is a minute grain obtained from its plant sown in May in rows along the borders of cotton or maize fields and harvested in September. It needs no care. Pandits use its flour during *Vrats*.
- ***juvar*** (Makhane, *Euryale farox*) grows in lakes and various water bodies in the Valley. It is a soft, sweet seed with a soft thin shell, light brown in colour. After removing the shell, it is eaten raw or roasted. Pandits use it on *Vrat* days.
- ***kaneukh*** (Wheat, *Triticum*), a Rabi crop, is sown in October and harvested in June. The ideal temperature for sowing it is 10^{0}C-15^{0}C and for harvesting 20^{0}C-25^{0}C. Wheat is not a major crop of the Valley and the area under its cultivation is around 1%. *kankiu oot'* (wheat flour) is used as a supplementary food in the form of varieties of breads and other delicacies prepared by *kaandur*[g1].
- ***koth*** (Buckwheat, *Fagopyrum esculentum*) is a cereal plant of the genus Fagopyrum with seeds used for fodder and for flour.
- ***makay*** (Maize, *Zea mays*) is grown as a kharif crop. Except Srinagar, the crop is grown throughout the Valley and the area under its cultivation is about 30%. Its plant requires hot and moist climate and grows in temperatures between 21^{0}C and 27^{0}C. Baramulla produces maximum crop followed by Anantnag. Maize is harvested as cores with grains, called *makaayiveut'*. When roasted and applied with lemon and salt it becomes a delicacy. Its flour is called *makaayi oot'* and is used for making *makaayi tsot*[px172], *sot* (baked maize made into flour) and other items. The plant is used as fodder.
- ***pingiu*** (Millet, *Panicum miliaceum*) is a variety of millet very much like rice in appearance and is grown in dry lands. Its seed is sown in June and harvested in September. It is red and white in colour. The Kashmiris do not consider the grain as a nourishing food.
- ***shol*** (Foxtail millet, *Setaria italica*) is a crop sown in April / May and harvested in October. Its cultivation is usually done when water scarcity is anticipated. So large portions of rice land are brought under its cultivation. The grain is husked like rice. It is considered very hot.
- ***trombiu*** (Buckwheat, *Fagopyrum esculentum*) is a cereal plant of genus Fagopyrum with seeds used for fodder and for flour. It is a useful crop, which is cultivated when there is scarcity of water. *trombiu* has two varieties, sweet and bitter. The bitter *trombiu*, used as food by humans, is black in colour when unhusked. Sweet *trombiu* is given to horses.
- ***vushkiu*** (Barley, *Hordeum hexastichon*) is a spring crop for which seed is sown in September / October and harvested in May / June. It is not considered as a proper food but millers mix it with wheat. A variety of barley called *grim* is used in Leh and Tibet. Pandits use it in religious ceremonies. *vushkiu* made into flour becomes *vushkiu oot'*.

2.3.2.2 The Fibre Crops

The fibre crops commonly produced in the Valley are as under:

- ***phamb*** or ***kapaas*** (Cotton, *Gossypium herbaceum*) is a plant, which used to be cultivated all over the Valley on the karewas and in the low-lying areas but is not so much prevalent now. The seed, soaked in water and mixed with ashes, is sown in a well-ploughed land around April / May. Initially the plant requires to be watered quite often. The plant is cultivated for its fibre for cloth, oil from its seeds and the residue as the cattle fodder.
- ***pyeuts*** (*Typha sp.*), also known as *pyeutsidaar*, is a type of grass, which grows in a *nambal* and is used for making ropes and also for weaving *waguv*, a grass mat. It grows in abundance in Wular Lake, Anchar Lake and other marshy lands.

2.3.2.3 The Legumes or Pulses

The legumes or pulses commonly produced in the Valley are *beuugliu, chaniu, kariu, mong, mut'h* and *vaarimut'h*. *chaniu* is not produced much. Most of the pulses are, in general, prepared and consumed as *daal*. A brief account of each is as under:

- ***beuugliu*** (Flat bean, *Vicia faba*) is a pulse cultivated in small quantities. It is used as a *daal*.
- ***chaniu*** (Chick Pea, *Cicer arietinum*) is cultivated in small quantities.
- ***geuur*** (Water chestnut, *Trapa bispinosa*) grows in lakes and various water bodies in the Valley. It is a seed, a single kernel inside a shell, black in colour. It is eaten raw or roasted and a number of preparations are made from dry granules and flour. *geuur* made into flour becomes *gaari oot'*.
- ***kariu*** (Pea, *Pisum sativum*) is peas in dry form. The green peas are used as a vegetable in the season but a portion of the crop is left untouched on the plant. When dry, it is removed and used as roasted peas or cooked as a *daal*.
- ***krothiu*** (Horse gram, *Dolichos biflorus*) is a gram found useful for horses.
- ***mah*** or ***mah daal*** (Black Gram, *Phaseolus radiatus*) is also a common pulse, cooked as a *daal*.
- ***mong*** (Green gram, *Phaseolus mungo*) is considered as the best pulse cultivated in the Valley. Its seeds are sown, usually in rice lands, which require rest, in May and the crop is harvested in October. The plant requires no care - no irrigation or manure, but only timely rains.
- ***musur*** (Lentil, *Lens culinaris*)) is a leguminous plant yielding edible seeds, which, after removing the husk, are used as food. It is cooked as a *daal* with *mah*.
- ***mut'h*** (Soya bean, *Phaseolus aconitifolius*) is a pulse whose seeds, like *mong*, are sown in rice lands, which require rest. The seed is sown in April and the crop harvested in October. Though taken by humans, the pulse is considered good for sheep in winter.
- ***raazmah*** (Beans, *Phaseolus vulgaris*), cultivated by many in the Valley, have two varieties, the white and the red, both small but delicious.
- ***rumah*** (Coe peas, *Vigna catyung*) is a local variety of pulse slightly bigger in size than grain of rice, black in colour with a white eye in the middle.
- ***vaarimut'h*** (*Vigna sinesis*) is a local variety of pulse slightly bigger in size than grain of rice, white in in colour with a black eye in the middle.

2.3.2.4 The Oilseeds

Oil (*tiil* in Kashmiri) is extracted from varieties of seeds, namely, *alish* (flax), *sarshaf* (rapeseed) and *teel* (sesame). Rapeseed comes in three varieties, namely, *sandij, sarshaf* and *tilgogul*. The earlier method of extracting oil from any seed was through an oil-press, made of wood and set into motion by a single blindfolded bullock moving in a circle. Someone would feed the press with the seed and gather the extracted oil in containers. Many people have now switched over to the modern methods of extraction in the oil mills set up for the purpose. The following types of oils are extracted:

- ***eulish*** (Flax, *Linum usitatissimum*) plant is grown all over the Valley. The seed is sown in April and crop harvested in July. The plant needs no special attention but only timely rain.
- ***sandij*** (Mustard, *Brassica juncea*) is an oil seed plant sown in the standing rice crop when last watering is being given. Other than sowing, there is no labour involved. Its yield is very less.
- ***sarshaf*** (Rape, *Brassica compestris*) is an oil seed plant for which seeds are sown in spring but ripen along with *tilgogul*. Its yield is less than *tilgogul*.

- ***teel*** (Sesame, *Sesamum indicum*) is a common crop of the Valley. The seeds are sown in April in lands which have a rich soil. The plant requires no manure but needs timely rains. The crops ripen around October and are harvested around November. Extracted oil is very sweet.
- ***tilgogul*** (Rapeseed, *Brassica campestris*) is considered best in oil seeds. The plant is sown in dry lands in September and crop harvested in May / June. Except timely rains, it requires no special attention.

2.3.2.5 The Fruits

The Valley has abundance of fruits (inset 42 a-k) during the fruit season. These include:

- ***badaam*** (Almond, *Prunus amygdalus*) is the fruit of *badaam kul,* grown in plenty in the Valley. It is used as *niil badaam* (raw almond) and as *hokh badaam* (dry almond).
- ***bamtsuunt'*** (Quince, Pyrus *cydonia*) is a hard acid pear-shaped fruit (inset 42a) used as a preserve or flavouring. Its yield is not much. Two varieties are grown in Kashmir. These are *tsok* (sour) *bamtsuunt'* and *modur* (sweet) *bamtsuunt'*.
- ***breyi*** (Jujube, *Ziziphus jujuba*) is a very small edible acidic berry-like fruit, which in dry form is used by Pandits for *Puja*.
- ***chhaanchh*** (Raspberry, *Rubus niveus*) is a small fruit, which ripens in and is available from July-August. Other varieties of *chhaanchh* include *dhan chhaanchh* (Blackberry, *Rubus fruticosus*) and *sur chhaanchh* (bramble, *Rubus laciocarpus*).
- ***dachh*** (Grapes, *Vitis vinifera*) ripens in July-August. Its plant is a type of a runner, which produces grapes in bunches and hence needs to be supported. Its juice is antioxidant.
- ***deuun*** (Pomegranate, *Punica granatum*) is an orange-sized fruit (inset 42b) with a tough skin containing many seeds in a red pulp. The fruit ripens in and is available from July-August.
- ***d'uun*** (Walnut, *Juglans regia*) is fruit (inset 42c) of *d'uuen kul* (walnut tree). As a dry fruit, it is used by Kashmiri Pandits almost throughout the year starting with *thaal barun* (*sonth* and *navreh*), using on other events like *Puja*, *Hawan*, *Yajyopavit*, *Vivaha* and ending with *Herat*. It is also used to prepare delicacies like *d'uuen chet'iny*, *veur* and *pwalaav*. The fruit in raw form, called *niil d'uuen*, is used on the auspicious occasion of *zarma satam*, when the fruit is taken with other fruits available in plenty in the market. Removing the raw kernel, called *d'uuen guuj*, with the help of a knife, is an art. *d'uun* is a high-energy item rich in minerals, oil and vitamins.
- ***eunjiir*** (Fig, *Ficus carica*) is a soft pear-shaped fruit, with many seeds, eaten fresh or dried. It is produced in the Valley but is not very common.
- ***euulchi*** (Bitter cherry, *Prunus cerasus*) is a fruit (inset 42d), smaller in size than *gilaasiu* (cherry) but sour in taste. It ripens in summer and is available from July-August.
- ***euumliu*** (Amla, *Phyllanthus emblica*) is a fruit having nedicinal properties.
- ***euur*** (Plum, *Prunus domestica*) is a sweet oval fleshy fruit (inset 42e,f), purple or reddish in colour when ripe. The fruit ripens in and is available from July-August.
- ***gilaasiu*** (Cherry, *Prunus cerasus*) is a small soft round fruit bright deep red in colour. It is a perishable fruit, which ripens in *vahek* (April-May) and is available till *Janam Ashtami*.
- ***goor*** (Chestnut, *Castanea sativa*) is the nut, enclosed in a spiny fruit, of castanea genus tree.
- ***gordeuul*** (Small apricot, *Prunus armeniaca*) is a small size fruit, green in colour and sour in taste. It is made into pickle.
- ***hendvend*** (Watermelon, *Citrullus vulgaris*) is the fruit of a runner plant grown either on the dry land or in the floating gardens found in the various water bodies in Kashmir.

- ***ishtabiur*** (Strawberry, *Fragaria vesca*) is the pulpy red edible fruit having a seed studded surface. The fruit ripens in and is available from July-August.
- ***kenabob*** (*Eurayle ferox* Salisb.) is a fruit, which is used as a laxative.
- ***kharbuz*** (Muskmelon, *Cucumis melo*) is the fruit of a runner plant grown either on the dry land or in the floating gardens found in the various water bodies in Kashmir.
- ***khaziuur*** (Date, *Phoenix dactylifera*) is a dark oval single-stoned fruit. Though not produced in the Valley, it is extensively used. Pandits use it in dry form for *Hawans* and other religious ceremonies. It forms part of *paantsh meviu*[g1]. Muslims use it extensively during Ramzan.
- ***kishmish*** (Currant) is a small seedless dried grape. It is *dachh* in dry form.
- ***lichii*** (Litchi, *Nephelium Litchi*), not produced in the Valley, is a sweet fleshy fruit with thin skin.
- ***lokaat'*** (Loquat, *Eriobotrya japonica*) is a small yellow egg-shaped fruit (inset 42g) of loquat tree. The fruit is grown in big gardens.
- ***naarjiil*** (Coconut, *Cocos nucifera*) is a dry fruit, which is not produced in the Valley but is made use of in various preparations. Pandits make extensive use of it during *Hawans* and other religious ceremonies. It forms part of *paantsh meviu*.
- ***oluv bukhariu*** (Prunes, *Prunus bokharenis*) is a plum preserved by drying.
- ***pambachh*** (Lotus seed, *Nelumbium speciosum*) is the nut of the *pamposh* (Lotus), which grows in plenty in Dal, Wular and other lakes in the Valley. The seeds, stalks and roots of the plant are eaten. The lotus blooms in August onwards and the stalk (*nadur*) ripens in October. The fruit (inset 42h) is a delicacy, usually taken raw and is one of the fruits used by Kashmiri Pandits around *zarma satam*. In dry form, Pandits use it during *Hawans* and other religious ceremonies.
- ***t'ang*** (Pear, *Pyrus communis*) is a yellowish or brownish-green fleshy fruit (inset 42i) tapering towards the stalk. It is a perishable fruit, which ripens in and is available from July-August. The fruit is available in many varieties, which include *naakh t'ang*, *babgosh* etc.
- ***treel*** (Crab apple, *Pyrus baccata*) is a delicious fruit much like an apple but very small in size.
- ***tseer*** (Apricot, *Prunus armeniaca*) is a juicy soft fruit (inset 42j) of an orange-yellow colour. The fruit ripens in and is available from *shravan* (July-August). It is also used to produce characteristic dye. A variety of the fruit is known as *bot'iu tseer*.
- ***tsunun*** (Peach, *Prunus persica*) is a round juicy fruit with cream or yellow skin flushed with red. The fruit ripens in and is available from *shravan* (July-August).
- ***tsuunt'*** (Apple, *Pyrus malus*) is a fruit (inset 42k) cultivated in almost all the districts of the Valley. The orchards are between 1,800-2,750 metres above the sea level. Important varieties of apples grown include Ambri, American, Delicious, Maharaji, Kesari and Royal Misri. The districts of Baramulla, Anantnag and Srinagar have over 80% of the total apple orchards of the State.[28p124]
- ***tul*** or ***shahtul*** (Mulberry, *Morus sp.*) is a fruit of mulberry tree, which ripens in and is available from *tsithiur* (March-April). *tul* is available in many varieties like the small and sweet variety with greenish tinge, the slightly bigger, sweet and reddish one and the best variety - the *shah tul*, big, sweet-sour and deep red in colour. A particular variety is used to produce characteristic dye.

2.3.2.6 The Vegetables

Vegetables are generally grouped into bulb, flowering, fruiting, leaf, podded, root and stem types. The vegetables that grow in the Valley are many and varied (see picture 72). Kashmiris make delicious dishes out of the vegetables and even plants with medicinal properties. Almost every family in the village and many in the cities and towns have a kitchen garden, called *veuur*, where they cultivate vegetables. Brief details of the vegetables that grow or are cultivated are as under:

a) The Cultivable Vegetables

- ***aliu kaaniuj*** (Tender parts of pumpkin plant, *Cucurbita maxima duch*) is the tender shoot, stems and leaves of the pumpkin plant.
- ***bandgubi*** (Cabbage, *Brassica oleracea var cap.*) is a vegetable with high potassium content and is useful in regulating blood pressure and promoting steady heartbeat.
- ***gaaziur*** (Carrot, *Daucus carota*) is a root, 6-8 inches in length, 1-1.5 inch in dia, tepering to bottom, in orange or violet colour, best suited as a blood purifier. It has high mineral content which is good for skin. It is served as a *salaad*. It is cooked as a vegetable as well.
- ***gand'iu*** (Onion, *Allium sp.*) is the bulb of the onion plant. Fresh bulbs and tender shoots of the plant are cooked as a dish.
- ***gogji*** (Turnip, *Brassica campestris*) is a plant, the roots and leaves of which are used as a vegetable. Its root is round in shape, white in colour with streaks or patches of violet, with green leaves, called *gogji haakh*, above the ground. It is dried and kept for winter use. A variety, called *dembiu gogji*, is kept underground till *sonth*.
- ***gool al*** (Pumpkin, *Cucurbita pepo*) is a fruit borne by a plant, which spreads over a distance. It is round in shape, grows big in size, up to 15" dia and 8-10 kilograms in weight, with thick skin, yellow in colour. A particular variety has skin, green in colour.
- ***haakh*** (Green leafy vegetable) is the generic name given to herb, potherb, cabbage, spinach, greens and edible vegetables. *haakh* is the green leafy vegetable commonly used as part of the staple diet with rice. It assumes various names depending on the variety, the place where it is grown or the time when it is harvested. It is usually used as a suffix as in *band haakh* (cabbage leaves), *dembiu haakh* (which grows on *dembiu gogji*), *dod haakh* (referring to its quality), *kaanul* (small green leaves, a new crop from the stems of the earlier crop), *kawdeuur haakh* (from Kawdara), *krapiu haakh* (crisp), *monji haakh* (with thick stalks), *muuliu haakh* (the last crop removed along with roots), *ruuss haakh*, *wahraat haakh* (produce of rainy season), *wandiu haakh* (produce of winter season) and the like. Some other varieties are *tsari haakh* (small tender leaves), *chom haakh*, *daandiu haakh*, *dreuut haakh* (with toothed leaves) etc.
- ***kareeliu*** (Bitter Gourd, *Momordica charantia*) is the fruit, of bitter gourd plant, which grows to around 4"- 6" in length, with uneven and irregular surface, tapering on either side, green in colour and bitter in taste. Its use is recommended for diabetic patients.
- ***leuur*** (Cucumber, *Cumins sativus*) is used as a *salaad*. Two varieties of *leuur* are *bagh-e-leuur* (produced in kitchen gardens) and *aab-e-leuur* (produced in floating gardens). *leuur* has high water content and is a source of potassium, sodium, magnesium, sulphur and chlorine and is known for health benefits. It is very low in calories, has vitamin C and helps in reducing blood cholesterol, maintaining blood sugar and regulating blood pressure.
- ***mat'ar*** (Peas) is green pea, harvested from a pea plant in the form of pods, 2-3" in length with 5-6 seeds in each. It is called *mat'ar,* when green and *kariu,* when dry. The green pea is rich in vitamins, minerals and proteins. It is a source of soluble fibre. It is considered good for staying healthy and fit.
- ***miith*** (Fenugreek, *Trigonella foenograecum* Linn.) is a leguminous plant with aromatic seeds used as flavouring, especially ground and used in curry powder. Its leaves are taken as a vegetable. See *methi daaniu*[px108].
- ***monji*** (Knol Khol, *Brassica oleracea var caulo rapa*) is a hardy plant raised as a crop of green leafy vegetable with a round core above the root. It is one of the main vegetables used in the Valley.
- ***muji*** (Raddish) are the roots of a raddish plant. Both the roots and the leaves are used as

vegetable. The root part, white in colour, comes in two shapes, round and long. The round variety is common in the Valley. *muji haakh,* the green leaves, are cooked into a delicious dish.

- ***nadiur*** (Lotus stem, *Nelumbium speciosum*) is grown in plenty in Dal Lake, Wular Lake, Anchar Sar and other water bodies. As a vegetable, it is used quite often.
- **olav** (Potato, *Solanum tuberosum*) are the roots of potato plant. It is round and / or oblong in shape, light brown in colour and varies in size and weight (0.75 inch to 3 inch dia).
- ***paalak*** (Spinach, *Spinacia oleracia*) is a cultivated green leafy vegetable 3-6" in length, 1-2" width in the centre with a slightly tender stem at the base. It is a rich source of fibre and vitamin K and has many benefits including prevention of common eye diseases.
- ***phulgubi*** (Cauliflower, *Brassica oleracea ver bot.*) grows above the ground into a big vegetable with a yellow solid flowery part in the centre, surrounded by big green leaves on a thick stem as the base. Available in the Valley, mostly as a white variant, the vegetable is rich in nutrients and vitamins, besides being an excellent source of fibre. It has detoxifying and antioxidant properties, is good for digestive system and is known to fight many diseases.
- ***raazmah hembiu*** (White bean, *Phaseolus vulgaris*) is the fruit, green in colour, 5-6" in length, as a pod with a number of *raazmah* seeds in each. Another variety is known as *t'huuliu raazmah*.
- ***t'amat'ar*** or ***ruwaangan*** (Tomato, *Solanum iycopersicum*) is normally grown as a vegetable in kitchen garden but is also cultivated on a large scale in fields and *raads* in water bodies. Tomatoes are rich in vitamin A, calcium and some protein. It is now used as a canned food item as ketchup, puree, sauce and soup and normally as fresh *salaad*.
- ***toreel*** (Ridge Gourd, *Luffa acutangula*) is the fruit of ridge gourd plant, which grows to around 6-8" in length, with regular surface, tapering upwards, light green in colour and sweet in taste.
- ***waangan*** (Brinjal or egg plant, *Solanum melongena*) is a vegetable very much relished by Kashmiris. Two local varieties of *waangan, ziith waangan* (thin, long ones pinkish / reddish in colour) and *phuul waangan* (very small, round, voilet in colour) are available. The big round ones are not usually produced locally.
- ***ziit'h al*** (Bottle Gourd) is the fruit of the bottle gourd plant, green in colour, 12-15 inches long with 2-3 inches dia tapering upwards.

b) The Herbs and other Plants used as Vegetables

- ***bum*** (*Nymphaea stellata* Willd.) is the long stem of a water plant, which grows in Dal Lake. As a herb, it finds application as anti periodic and cardiac stimulant. Its flower, called *bumiposh*, has medicinal properties and is made into a *sharbat*. People enjoy *bum* with *hogaard'*, the dry fish.
- ***choonchur*** (*Ophioglossum vulgatum L*) is a type of fleshy fungi, a type of mushroom. It is boiled and cooked as a vegetable.
- ***digdigij*** is a leafy vegetable. It is cooked as a delicacy.
- ***drab*** (*polygonum aviculare* Linn.) is a leafy plant. Its leaves are cooked as a vegetable.
- ***guliu*** (*Plantago lanceolata* Linn.) is a leafy plant. Its tender leaves are cooked as a vegetable.
- ***hand*** (Dandelion, *Taraxacum officinale* Linn.) is a herb used as a tonic as well as for treatment of fractures. Its leaves are boiled and cooked as a vegetable. Varieties of *hand* include *haakh hand, meuudaan hand, posh hand, saaz hand, wan hand* and *waari hand*.
- ***hed'ar*** (Mushroom) grows in the wild not only on forest trees but also on the ground. Now-a-days cultured mushrooms are available. Some of the known varieties of *hed'ar* found in the Valley, are *dharmaniu, dod hed'ur* (milk mushroom), *gurr pad'ar, hoon chikniu, kaniu pappar, kareel, maazkhal, ponziu ongji, royal gab, sasdekhji, seki bob, soruf hed'ur, tuliureuush* and *viri hed'ur.* Only a few

varieties of *hed'ars* are edible and locals prepare a delicious dish with them. Edible *hed'ars* are rich in minerals, protein and vitamins.

- ***kangiuchh*** (Morels, *Morchella esculenta*) is an edible fungus with ridged mushroom caps. Its dish is served on big functions and is considered a novelty.
- ***keu*** is like a *Singhara*, which grows in water bodies and is found at the root of the water plant. It is difficult to extract.
- ***kral mond'*** (*Capsella bursa pastoris Medic*) are the tender shoots of the plant, eaten raw as well as cooked both in fresh and dry form.
- ***kratsh*** (*Centuria calcitrapa* Linn.) grows in the wild and has flowers with thorns. Its leaves are cooked as a vegetable.
- ***kreud kalam*** grows as a bush with thorns. Its tender stem, after peeling, is eaten like *shoolor*.
- ***liisiu*** (Amaranth leaves, *Amaranthus polygamous Linn.*) is a short plant. It is an expectorant and its leaves are cooked as a vegetable.
- ***nunar*** (Purslane leaves, *Portulaca oleracea* Linn.) is a leafy plant found in orchards, crop fields and kitchen gardens. Its seeds are used for *sharbat* and leaves cooked as vegetable. It is described as cooling, bland and purificatory of blood. It is used as a medicine as an internal styptic.[19p643]
- ***obuj*** (*Rumex acetosa* Linn.) is a wild leafy plant, which is used as an Astringent. Its leaves are cooked as a vegetable, which is sour in taste.
- ***pambiu haakh*** (*Rheum emodi* Wall ex Meissn) is a leafy plant. Its roots, called *pambiu tsaalan*, are used as dye and as medicine for boils and injuries. Its leaves are cooked as a dish, sour in taste.
- ***pharhang gogji***, produced less, are roasted and eaten like sweet potatoes.
- ***sholoor*** is the soft sweet portion of the branch of a plant, which after peeling off the skin is taken like a sugar cane.
- ***sotsal*** (Supra, *Malva sylvestris* Linn.) is a medicinal plant used as an expectorant. Its leaf extract is used against stomach cramps. Its leaves and tender shoots are cooked as a vegetable, a dish relished by Kashmiris.
- ***taribeud*** (*Eruca sativa Mill*) is a leafy plant. Its leaves are taken raw and also cooked as vegetable.
- ***tsari haakh*** (*Companula latifolia* Linn.) is a leafy plant. Its leaves are cooked as a vegetable.
- ***tsokiu haakh*** (*Oxyria digyana Hill*) is a leafy plant. Its leaves are cooked as a vegetable.
- ***tsokiu lad'ar*** (*Polygonum polystachyum*) is a wild plant. Its leaves and tender shoots are cooked into a delicious dish, sour in taste.
- ***tsokiu tsiun*** is a wild plant, which grows on the edges of fields. Its leaves and tender stems are cooked into a delicious dish, sour in taste.
- ***vopal haakh*** (*Dipsacus inermis*) is a medicinal herb. Its leaves are cooked as a vegetable.
- ***vostiu haakh*** (Orach, *Atriplex crassifolia Camb*) is a winter vegetable, commonly known as mountain spinach, having small tender leaves of varying colours like light green, dark green, deep purple and even reddish. It is cultivated in *sonth*.

2.3.2.7 The Flowers and their Products

Kashmir is known for its beauty, which nature has bestowed on it. This beauty is enhanced, to a large extent, by the variety of flowers (inset 43 a-k) found in its gardens, parks and fields. Besides using flowers to decorate houses, marriage pandals and cars used by the bridegrooms, Kashmiri Pandits use flowers to worship their deities. The varieties of flowers found in the Valley are many and varied. *virikyom* (*Colchicum leteum*) is the first flower to appear on the scene and is accompanied by *t'ekebat'en* (*Anemone sp.*) and followed by *bredmushk* (*Salix caprea*), *yembarzal*

(Narcissus), *sombal*, *gillituur* and other flowers. The flowers are listed, as under, in alphabetical order according to their names in Kashmiri followed, in general, by English and botanical (in *italics*) names.

- *aarawal* (Rosa, *Rosa sp.*), *abos* (Marvel of Peru, *Mirabilis jalapa*), *alagand'iur*, *anchusa* (Anchusa or Bugloss, *Anchusa capensis*), *argawaan*, *ashrafi* or *chandni* (Candytuft, *Iberis umbellata*)
- *bredmushk* (Salix caprea)
- *carnation* (Carnation, *Dianthus caryophyllus*), *chameli* or *champa* (Jasmine, Jasminum sp.), cornflower (Cornflower or Bachelors' Button, *Centaurea cyanus*)
- *eushkpechaan* (Ivy)
- *gaillardia* (Gaillardia or Blanket flower, *Gaillardia pulchella picta*), *gazania* (Gazania, *Gazania splendeus*), *gillituur* (*Sternbergia tischerina*), *golab* (Rose), *gulala* (Poppy, *Papaver rhoeas*), *guliaftab* (Sunflower), *guliagbrian*, *gulibahaar* (Daisy), *gulichiin* (Dehlia), *gulidawri* (Chrysanthemum sp.), *gulidawuud* (Chrysanthemum), *gulifarang*, *gulilala* (Tulip), *gulirasna*, *guliyarkand* (Nasturtium)
- *hameshbahaar* (Calendula or Pot Marigold, *Calendula officinalis*), *hi aasmani* (Jasmine), *hydrange* (Hydrangea, *Hydrangea sp.*)
- *jaaphiur* or *makhmali* (Marigold)
- *kaarihol* (Larkspur, *Delphinium ajacis*), *kadij*, *kalavyot'h* (Zinnia, *Zinnia elegans*), *khairi* (Acasia sp.), *khatayi* (Aster, *Callistephus chinensis*), *kikar posh* (Acasia, *Acasia sp.*), *kong posh* (Saffron), *kosam*, *kumud* (Water lily, *Lillium sp.*)
- *laddar*, *lalahazaar*, *lijaloo*, *lupin* (Lupin, *Lupinus sp.*)
- *maharaza posh* (Gompherena), *meuunzi posh* or *gulimahendi* (Balsam), *mowal* (Cockscomb),
- *nafarmaan*, *nargis* (Daffodils), *nastran*, *Neelakanth* (*Gentiana kurroa* Royle)
- *pala jaaven*, *pamposh* (Lotus, *Nelubium speciosum*), *panzine* (Pansy, Viola tricolor hortensis), *petunia* (*Petunia cultivar*), *phlox* (Phlox, *Phlox drummondii*), *prenik* (Crown Lily or Imperial Lily, *Fritillaria imperialis*)
- *sadabahaar* (Periwinkle), *sadagolab*, *sazaposh* (Hollyhock, *Althaea rosea*), *shab bo*, *shabtaab*, *sherdaan* (dogflower, *Antirrhinum majus*), *sonhari*, *sosan* (Iris, *Iris sp.*)
- *t'ekebat'en* (*Anemone sp.*), *t'ulip* (*Tulipa sp.*)
- *varbiina*, *virikyom* (Colchicum, *Colchicum leteum*)
- *yembarzal* (Narcissus, Narcissus poeticus var. recurvus), *yosman* (Lilac, *Lilac sp.*)
- *zanbak* (Iris, *Iris sp.*), *zandor* and *zaradwal*

(Source: Inputs from *Tarikh-i-Hasan*, Pandit Arjan Nath Bhat and Surinder Shair)

Two important bye-products of flowers are *gulkand* and *maachh*.

- ***gulkand***, taken in small quantities in winter, is prepared from rose petals fermented with sugar.
- ***maachh*** (Honey) is a natural product produced by honeybees. The produce is a semi-liquid, composed of grains, sweet in taste and light brownish in colour. It has been found useful in treatment of arthritis, constipation, cough, diabetes, diarrhoea, kidney stones, obesity, piles and sleeplessness.

2.3.2.8 The Medicinal Plants and their Uses

As is known, the Valley of Kashmir abounds in plants with medicinal properties. The practitioners of various systems of medicine, namely, Ayurveda, Unani and Allopathic, have made use of these plants to cure many diseases. Each part of the medicinal plant has been put to one use or the other. Since earlier times, the use of various herbs has been / is known to many women in the Valley. Some of the known plants and / or their parts with medicinal properties, are:

- ***ahul*** (Mistletoe, *Viscum album* Linn.) is a plant, which grows as a parasite. Its leaf, stem and berries constitute the drug. It is known to possess narcotic, hypotensive, anti spasmodic, tumor-inhibiting and thymus-stimulating activity. It is used in uterine haemorrhages, liver complaints and ear troubles.[45p154]
- ***ajwen*** (Ajwain, *Carum copticum*) is a wild plant. Its fruit is used as a medicine for indigestion and gastrointestinal disorders. Carum is known to have antipyretic, antiseptic and anti retention properties. It is good as a deworming agent.
- ***anar*** (*Punica granatum* Linn.) is a fruit, which is used as a heart tonic.
- ***apanktsa*** (*Leontopodium alpinum cass.*) is used as a remedy for cough, fever, cold, headache and general weakness.
- ***ashud*** (*Corydalis govaniana Wall.*), locally known as *rhus ashud*, is a perennial herb. Its roots possess medicinal properties of reducing inflammation when used externally. It is supposed to have cooling effect.[45p110]
- ***atish*** (*Aconitum heterophyllum Wall.* ex Royle) is a perennial herb. It is a valuable febrifuge, a bitter tonic, especially given after malarial and other fevers. It is used against diarrhoea, dysentery and chronic enteritis.[45p90]
- ***baabuna*** (Camomile, Matricaria chamomilla) is an indigenous medicinal plant, stomachic and good for rheumatism.
- ***baber*** (*Origanum vulgare L.*) is a medicinal plant used after childbirth. See *babri kaat'h*.
- ***babri byol*** (Basil seeds, *Osimum basilcum*) is a cure for dysentery and abdominal ailments.
- ***babri kaat'h*** is the dry wood, which is used by Kashmiri Pandits to worship *Bhairava*. Because of its medicinal property, it is also used as ingredient to the water used during *shraan* ceremony[px363] after the delivery of a child by the mother.
- ***bada habul*** (*Rumex orientalis boiss.*) is a medicinal plant. Its roots and leaves are used to heal wounds and boils.
- ***bamtsuunt' byol*** (*Pyrus cydonia* Linn.) is a seed used as a demulcent.
- ***bangiu*** (Hemp, *Cannabis indica Lamk.*) is a wild plant, which grows along the banks of rivers. It is used as a drug. Besides extracting *charras* from it, its pulp is used for making paper and skin for making ropes. Its stems are used for fencing a garden or for covering the roof.
- ***basant*** (*Hypericum perforatum* Linn.) is a medicinal plant. Its leaves, roots and stem find applications for rheumatic pain, wounds and urinary irritation.
- ***bazeur bangiu*** (Henbane, *Hyoscyamus niger* Linn.) is an annual or biennial herb with unpleasant smell. Its leaves and seeds have sedative properties and are anti spasmodic.
- ***beasa*** (*Salix alba* Linn.) is a medicinal plant. Its leaves are used as a remedy for high fever.
- ***bel patr*** (Leaves of bel tree, *Aegle marmelos*) is used during *Shivratri Puja*. There is a legend, which talks of a poor devotee of Lord Shiva going into a forest to collect wood. On his way back, he got late and the darkness and the sounds of the animals frightened him because of which he climbed a tree. As a devotee, he prayed the whole night and offered a leaf of the tree, to Shiva, at regular intervals. By the dawn, he had offered one thousand leaves of the tree, which happened to be a bel tree, to Lord Shiva. The *bel patr* had coincidently fallen on a *Shivalinga* underneath. Lord Shiva, pleased with the devotee, blessed him. Thus started the practice of using *bel patr*.
- ***bobal*** (*Cotula anthemoides* Linn.) is a kind of a plant, which bears very small yellow flowers used in medicinal preparations.
- ***brand*** (*Atropa acuminata Royle*) is a medicinal plant. Its roots and leaves find application for rheumatic pain and asthma.
- ***brari gaasiu*** (Labiate), from the family Labiatae, is a type of grass with anthelmintic properties.

- ***bro / brozun*** (*Fagopyrum esculantum Moench*) is a medicinal plant. Its seeds are used as remedy for colic and other abdominal complaints.[45p60]
- ***buans*** (*Fragaria vesca* Linn.) is a medicinal plant. Its roots find application to soothe burns.
- ***budege*** (*Tragopogon dubius Scop.*) is a medicinal plant, latex of which is used to heal wounds.[45p83]
- ***bumiposh*** (Water lily flower, *Nymphaea stallata Will.*) are the flowers of the lily plant used for preparing *sharbat* having cooling effect.
- ***bunafsha*** (*Viola biflora* Linn.) are the leaves and flowers of the plant used as antipyretic.
- ***carnation*** (*Dianthus caryophyllus* Linn.) is a medicinal plant. Its flowers have antiseptic properties.
- ***chahangba*** (*Delphinium brunonianum Royle*) is a medicinal plant, which is used as a remedy against anginal and neural pain.[45p56]
- ***chautra*** (*Thalictrum cultratum*) is a medicinal plant. Extraction of its roots is used against urinary irritation.[45p82]
- ***chechak*** (*Ranunculus hyperboreus* Hook, f&T.) seeds are used to increase the fertility and vitality.[45p76]
- ***chob-i-kor*** (*Pichorhiza kurroa*) is a bitter root used as stomachic and liver protectant for horses.
- ***chohore*** (*Angelica glauca Edgew.*) is a root used as stomachic carminative.
- ***churboo*** (*Oxyria digyna* Linn.) is a medicinal plant. Its leaves are used as a vegetable having cooling property and for increasing appetite.[45p71]
- ***dade*** (*Asplenium falcatum* Linn.) are the leaves used as a remedy against dysentery.[45p49]
- ***danda lidar*** (*Berberis aristata DC*) is a root, which has antibacterial and anti-inflammatory properties. It is used against rheumatic pain.
- ***datur*** (Thorn apple, *Datura stramonium*) is a wild plant, which falls in the poisonous category. It bears white flowers and many walnut size seed balls. The medicine obtained from its dried leaves and flowers is used for treating Asthma and whooping cough.
- ***dhoop*** (*Jurinea macrocephala (Royle) Clarke* Linn.) as a root powder is used as a remedy against skin eruption.[45p66]
- ***drabu*** (*Polygonum plebeium Br.*) is a medicinal plant used against lung diseases, diarrhoea and dysentery.[45p74]
- ***gevthiir*** (*Adiantum capillus-veneris* Linn.) is a herb, which is used as demulcent, expectorant, diuretic, febrifuge and as a hair tonic.[45p93]
- ***gursotsal*** (Sun spurge, *Euphorbia helioscopia* Linn.) is latex used against skin wounds.[45p59]
- ***hameshbahar*** (*Calendula officinalis* Linn.) are the flowers, which are used for treating burns.
- ***handiposh*** (*Cichorium intybus* Linn.) is used against rheumatic pain and high fevers.
- ***haand'uun*** (*Aesculus indica* Colebr. & Camb.) is the fruit / seed of a perennial tree. It has anti-inflammatory properties and is used against rheumatic pain and frostbite.[45p45]
- ***harangi*** (*Convolvulus arvensis* Linn.) is a plant whose aerial part is used as a light purgative.
- ***holla*** (*Rumex acetosa* Linn.) is used as an appetiser.
- ***isbagool*** (*Plantago major* Linn.) is a medicinal plant, the seed and leaf of which are used as a remedy for fever, cough, gastric complaints, burning sensation in stomach and dysentery.[45p73]
- ***isband*** (*Peganum harmala* Linn.) is a species of mustard seed (employed in rheumatism and colds, and also burnt at marriages and other ceremonies to drive away evil spirits, or to avert the mischievous effects of the evil eye).[19p1205] *Isband* is burnt in a *kaangiur* to release a fragrant smell, which creates a soothing effect.
- ***jani aadam*** (*Ajuga bracteosa* Wallich ex Benth.) is a plant, which bears leaves with green edges and red inner portions. It has diuretic medicinal properties. It is used to kill malarial parasite.

- ***jogipadsha*** or ***yogipadshah*** (*Saussurea sacra* (Edgew)) is a herb used against nervine delibility as well as against snakebites, plague and female troubles.
- ***kahzaban*** (*Arnebia benthamii* Wallich ex G. Don) is a perennial herb. Decoction of its leaves and flowers is used for treating high fevers.
- ***kakai*** (*Polystichium aculeatum* Linn.) is a plant with anti dysentery and anti diarrhoeal properties.
- ***kalavyot'h*** (*Prunella vulgaris* Linn.) is a herb used as antiseptic as well as expectorant. It is used as a remedy for headache, cold, brain and gastric disorders.
- ***kambay*** (*Solanum miniatum* Bernh. ex Wild) is a herb used as anti periodic. It is used against skin infections.
- ***kaodachh*** (Barberry, *Berberis lycium* Royle) is a perennial shrub. Both its fruit and root are antibacterial and anti-inflammatory.
- ***katur*** (Polygonum viviparum Linn.) is a medicinal plant, which finds application for lung diseases, diarrhoea and dysentery.[45p74]
- ***kiich*** (*Indigofera heterantha* Wall ex Brandis) is a flower infusion used against wounds.
- ***kim*** (*Morina coulteriana* Royle) is a root extract used against worm infestation.
- ***kinol*** (*Ceratocephalus falcatus* Linn. Pers.) is a plant extract, which is used against skin eruptions.
- ***kown*** (*Sambucus wightiana* Wall.) is a leaf used against skin problems.
- ***krishm*** (*Iris ensata* Thunb.) is a root having anti allergic property.
- ***kwath*** (*Saussurea lappa* C.B. Clarke) is a tall perennial plant with big leaves and stout flowering stems. The extract of its roots finds application for stomach cramps, dysentery and joint pains.[45p79]
- ***labrund*** (*Phytolacca ocinosa* Roxb.) is a root extract used against stomach cramps, dysentery and wounds.
- ***lachoo*** (*Rheum webbianum* Royle) is a plant the leaves of which find application for increasing appetite and roots as purgative and astringent.
- ***mameri*** (*Aquilegia vulgaris* Linn.) as a root extract is used against inflammation.
- ***marroach*** (*Potentilla reptans* Linn.) as a root extract is used to give soothing effect.
- ***mava*** (*Impatiens roylei* Wall.) is a root having cooling effect.
- ***mazarmund'*** (*Iris nepalensis* D. Don.) is a root powder used against rheumatic pain.
- ***mehermekh*** (*Polygonum alpinum* All.) is a root used against rheumatic pain.
- ***mentock*** (*Rosa webbiana* Wall. ex Royle) are the petals used to cure nasal bleeding, nose swelling, hepatitis, jaundice and liver diseases.
- ***meuunz*** (Henna or Myrtle) is an evergreen shrub of the genus Myrtus with aromatic foliage and white flowers. Henna is a tropical shrub having small pink, red or white flowers. The reddish dye from its shoots and leaves are used to colour or dye hair. Kashmiris use it during *meuunziraat* on the eve of marriage to decorate the bride's hands and feet with attractive designs. Kashmiri Pandits use it during *Yajyopavit* ceremony also.
- ***mid*** (*Paeonia emodi Wall.*) is a herb used against urinary irritation.
- ***miitsren*** (*Polygonum amplexicaule* D. Don.) are the roots and leaves used against heart burning sensation, laziness, sleepiness and cures whitening of tongue.
- ***mitsiur keund'*** (*Tribulus terrestris* Linn.) are fruits used against urinary infections, diuretic lithontriptic and other kidney diseases.
- ***mohund guuj*** (*Aconitum Napellus*) is a grass, which falls in the poisonous category. The medicine extracted from its roots is used for treating rheumatism.
- ***mowal*** (*Celosia* Linn.) is the flower used as diuretic and demulcent.
- ***mushkibala*** (*Valeriana wallichii* DC.) is a herb used as a sedative.
- ***Neelkanth*** (*Gentiana kurroa* Royle) as root extract is used against high fever and urinary irritation.

- ***neocha*** (*Chaerophyllum acuminatum* Lindl.) are the seeds used as condiment.
- ***palpot*** (*Berginia ligulata* Engl.) as a root paste is used against wounds.
- ***pambiu tsaalan*** (*Rheum emodi* Wall) is a root used against rheumatic pain and wounds. It has cooling properties.
- ***phangri*** (*Gentiana phyllocalyx* Clarke) is a plant used against stomach disorders in cattle.
- ***pilyari*** (*Fritillaria imperialis* Linn.) as a bud powder is used against high fever and asthma.
- ***pipla*** (*Polygonum hydropiper* Linn.) are the leaves used against tongue infection in cattle.
- ***poshkar*** (*Inula racemosa* Hook f.) is an extract used against skin eruptions.
- ***prangos*** (*Prangos pabularia* Linn.) is a plant, the roots of which are used against diarrhoea and itching and the fruits as carminative, stomachic, stimulant and diuretic. In cows it increases milk.[45p76]
- ***richkut*** (*Cremanthodium retusum* Wall ex Hook. f. R Good) is the stem used against joint pains.
- ***rugosika*** (*Equisetium arvense* Linn.) is a herb used against dropsy, acidity, dyspepsia, urinary irritations and as anti diabetic.
- ***sazamuul*** (Wild Hollyhock, *Althaea officinalis* Linn.) as a root extract is used for urinary irritation.
- ***sazaposh*** (*Lavatera cashmeriana* Cambess) as an extract is used against urinary irritation.
- ***shahtar*** (*Fumaria indica* Linn.) is a herb used as a liver tonic.
- ***shangiur*** (*Glycyrrhiza glabra*) is a rhizome used as a laxative and also for treatment of cough.
- ***sholar*** (*Amaranthus caudatus* Linn.) are the leaves used to give cooling effect.
- ***shrematus*** (*Salvia moorcroftiana* Wall.) are the roots used against high fever.
- ***soy*** (*Urtica parviflora* Roxb.) is a wild plant, which grows in abundance in out-skirts in the Valley. The leaf extract of *soy* is used against urinary irritation.
- ***sugandhbala*** (*Valeriana pyroelifolia* Don.) is a root used as a sedative.
- ***t'et'hwen*** (Absintha, *Artemisia absinthium* Linn.) is a plant, which grows in the wild, has whitish green leaves and is bitter in taste. An extraction of its leaves is used as a medicine to remove worms in the stomach. It is an insect repellant.
- ***tsari latshiuj*** (*Descurainea sophia*) is a seed used against measles.
- ***tsarisaben*** (*Anagallis arvensis* Linn.) is a herb, which is used against lice.[45p46]
- ***vaayigand'iur*** (*Acorus calamus* Linn.) is a rhizome having stomachic properties and is used against bile. Pandits use it on *sonth* and *navreh* as part of a ritual called *thaal barun*.
- ***virikyom posh*** (*Colchicum leteum* Baker) is a perennial herb having cylindrical corm 15 cm deep in soil. Golden yellow flowers come out, with the melting of snow.
- ***zirigogul*** (*Bunium persicum*) is a bulb having diuretic properties.

2.3.2.9 The Plants or their Parts used as Spices

A number of plants and their parts produced in the Valley are used as spices. A brief description of some of the spices used in Kashmiri cooking is as under:

- ***aasur*** (Mustard, *Brassica compestris* or *Brassica juncea*) is the brown-black seed produced from the mustard plant. Two known varieties are *Brassica compestris* (*Sarson*) and *Brassica juncea* (*Rai*). The seeds of *Sarson* vary in colour from light yellow to brown. Cross-pollination produces the fruit. It is used to flavour food preparations, for making pickles and for producing oil. *Rai* is reddish brown or black in colour and is smaller in size than *Sarson*. The flowers are yellow about 1 cm long. The plant is sown alone or with peas or barley. It is a source of oil.
- ***adrakh*** (Ginger, *Zingiber officinale*) is the underground rhizome of the ginger plant, which bears scale leaves and fibrous roots at the nodes. After the leaves whither, the stems are dug out and

dried. The roots in fresh form are used as *adrakh* and in dry powder form as a spice, called *shont'h* in Kashmiri. Therefore, *adrakh* or *shont'h* is the common ginger, which is used as a stimulant, carminative and a flavouring agent. Medicinal use is for dyspepsia and flatulent colic. Some make its use to produce beverages. See *shont'h*.

- ***anaardeuun*** (Pomegranate seeds, *Punica granatum*) is the seed of Pomegranate, used to flavour certain specific dishes.
- ***beuudiyaaniu*** (Fennel, *Foeniculum vulgare*) is a yellow flowered herb with fragrant seed and fine leaves used as flavourings.
- ***bud'iu euuliu*** (Cardamom big, *Amomum sabulatum*) is used as a spice as a whole, in seed or powder form. It is used for its aroma and flavour.
- ***charmagz*** are seeds of cucumber, muskmelon, pumpkin and watermelon used together as part of many delicacies.
- ***dalchiin*** (Cinnamon, *Cinnamomum zeylanicum*) is an aromatic spice from the peeled, dried and rolled bark of a tree of genus cinnamomum. The tree, 6-7 metres in height, occurs wild in Karnataka and parts of Western India. The bark is pale and smooth in case of tender shoots and brown and rough when old. It has a good fragrance and taste and is known as a flavouring agent, hence used in the preparation of *Kehva* and other Kashmiri delicacies. It has been found good for diabetic patients and useful as an antidote for diarrhoea and stomach upsets.
- ***daniwal*** (Coriander, *Coriandrum Sativum*) is an umbelliferous plant, with leaves and fruits used for flavouring. The coriander plant, an annual herb, grows to a height of 90 cms and is extensively cultivated in India including the Valley. *daniwal* is used both as fresh green leaves as well as dry seeds (whole or as powder). It is a preferred condiment or a flavouring agent. It is a rich source of protein, carotene and vitamin C. It is used in curry and *chet'iny* (*Chutney*). Coriander seeds are known to have anti diabetic, anti carcinogenic and anti microbial properties.
- ***garam masaaliu*** (Hot spice) is a local spice prepared from ingredients, namely, *bud'iu euuliu* (100-110 gms), *dalchiin* (10-15 gms), *saphed ziur* (100-110 gms), *rong* (5-6 N) and *daniwal* (10-15 gms) for a quantity of about 250 gms. The items are cleaned individually, mixed and ground into a fine powder, which is then used as a spice for various delicacies.
- ***jalwatar*** (Mace, *Myristica fragrans*) is a leaf with acidic juice and aromatic flavour. It is used in tonics and all preparations used as treatment for dysentery, stomach-ache, nausea, vomiting and rheumatism. It is also used as a spice.
- ***javend*** (Wild Thyme, *Thymus serphyllum* Linn.) is a perennial plant with oblong leaves and pink or reddish flowers, highly aromatic with spicy taste. It is used against gastrointestinal disorders and for treating rheumatism and wounds. Powdered herb and seeds are used as culinary herb.
- ***khashkhash*** (Poppy seeds, *Papaver somniferum*) is used by bakerywala in making varieties of bread. Kashmiri Pandits make its use in making *puuer* and *rot'h*.
- ***kong*** (Saffron, *Crocus sativus* Linn.) is a cash crop grown in large *kong d'uuer* (saffron fields). It has walnut size corms, with fibrous scales, remaining 20 cms deep in soil. *kong* was initially restricted to areas around Pampore (ancient Padampur, the City of Vishnu) but is now cultivated in other Tehsils as well, with Tehsil Pulwama having the largest concentration. Ploughing starts in April-May and the fields are prepared till August. In September seed corns are planted in carefully prepared furrows. Its flowers blossom in the month of *kartik* spreading its fragrance all over. People visit the place during moonlit nights to enjoy the beauty of the blossomed flowers. Saffron is harvested in October-November. It produces scented flowers. It is a highly valued spice and is used as flavouring and colouring agent in the preparation of Kashmiri delicacies. Pandits, among other applications, use saffron for preparing *t'yok*.

There is a legend, which talks of how cultivation of saffron started at Pampore. According to the legend, Padam, on whose name *Padampur* (Pampore) is named, was the Minister of Raja Lalitaditya and also a renowned *hakim*. One Naga, who was suffering from an eye ailment, came to him for treatment. The *hakim* tried his best to cure his ailment but did not succeed. He, therefore, investigated the background of the person and learnt that the person under treatment belonged to a Naga (serpent) tribe. From this, he concluded that the Naga exhaled poison along with the breath, which rendered the medicine ineffective. He, therefore, covered the eyes of the patient after treatment as a result of which the patient recovered fully. Pleased with *Padam*, he gave him a root as a gift. The root turned out to be the saffron root. Thus started the cultivation of saffron. It is said that the person, who got the treatment resided in Zewan Nag.[33p24]

- ***kruhun ziur*** (Caraway Black, *Syn. Carum bulbocastanum* Clarke) is a plant with aromatic seeds, which are used both as flavouring as well as a good detoxifying agent. The plant grows when wheat and barley are cultivated. *ziur* is used as condiment and is available in two varieties, *saphed* (white) and *kruhun* (black). Both are used for varieties of applications, including preparation of delicacies.
- ***lediur*** (Turmeric, *Curcuma domestica*) is an aromatic rhizome of the tropical plant of ginger family. In dry powder form it is used as a spice.
- ***lokchi euuliu*** (Cardamom, *Elletaria cardamom*) is a spicy fruit of a perennial plant grown in India and elsewhere. The plant has rhizomes, which in every season give upright leafy shoots, about 1.5-5 metres in height. The flowers are pale green or white in colour. Cross-pollination ensures fruit production. Cardamom capsules are used for its aroma, flavour and medicinal properties. It is a known stimulant and anti spasmodic. It is not a product of the Valley but is extensively used in hot drinks and cuisine. When used in tea, it provides relief from headache and when taken with little honey, it gives relief from cough. It is known to stimulate mind and crushed cardamom when boiled with mint leaves, relieves hiccups.
- ***marts*** (Black Pepper, *Piper nigram*) is the small fruit of a pepper plant, a climber with a woody stem. The mature fruit appears yellowish-red in colour. The plant is not native of Kashmir. It is used as a spice, both as whole and in powder form and as a condiment. It is known to improve digestion and has carminative, diaphoretic, antioxidant, antibacterial and diuretic properties.
- ***martsawaangan*** (Capsicum or Chilli, *Capsicum annuum*) is the fruit of capsicum plant. Many varieties, which differ in shape, size and pungency, are cultivated at many places in India. The variety grown in the Valley is known for its colour, taste and pungency. The first produce of *niil martsawaangan* (Green chillies) is picked every 10-20 days. Later on it ripens on the stalk and attains a uniform red colour. It is used as a spice both in raw as well as dry powder form.
- ***methi daaniu*** (Fenugreek seeds, *Trigonella foenum graceum*) is a leguminous plant, about 75 cms in height, with aromatic seeds, which are used both as flavouring and a good detoxifying agent. *methi vathiur* (leaves) are taken as a vegetable and found useful in preventing anemia and digestive disorders. Seeds are helpful in reducing fevers, dispelling toxins and curing sore throats. It is good for diabetic patients. It has also been found useful for women for quick recovery after childbirth.
- ***praan*** (Shallot, *Allium ascalonicum*) is an onion like plant with a cluster of small bulbs. Kashmiri Muslims use it in various delicacies.
- ***pudniu*** (Mint, *Mentha quandifolia*) is a pleasant smelling aromatic plant of the genus *Mentha* (family Labiatae). It is made into *chet'iny* (*Chutney*), both in fresh as well as in dry form.
- ***rohan*** (Garlic, *Allium sativum* Linn.) is the membranous outer skin, enclosing up to 20 small bulbils, called cloves, of the garlic plant. It is a perennial plant and has leaves, which are flat and solid with a ridge on the underside of each. The flowers are borne on a stalk, which may grow up to

30 cms or more. The flower stalk also bears tiny bulbils. Garlic is used as a condiment and a spice. It has medicinal properties, which include its use for curing infections of lung and respiratory passage and also for curing colic. Kashmiri Pandits do not use it.

- ***rong*** (Clove, *Syzygium aromaticum*) is obtained from the clove tree, which grows up to 12m in height. The clove is an unopened flower bud, which since ages has been used as a spice and has a long history of trade. The flower buds, when picked, are red in colour and when cured by drying in Sun, its colour changes to deep brown. The dried flower buds are used as stimulant, for flavouring food products and for fermenting beverages. The oil, called eugenol, present in cloves, is used as a local anaesthetic for toothache and in perfume industry.
- ***saphed ziur*** (Cumin, *Cuminum cyminum* Linn.) is the aromatic seed of cumin plant, which attains a height of 30 cms and grows in Punjab, Uttar Pradesh and elsewhere in other countries. The seeds are used as a condiment and as spice in almost all preparations made by Pandits. The seeds have a good odour and taste and are a good source of iron, besides having anti carcinogenic and sedative properties. It has been found good for digestive system and for diabetic patients.
- ***shont'h*** (Ginger, *Zingiber officinate*) is dry *adrakh* and is used in powder form.
- ***tambiur*** (Tamarind, *Tamarindus indica*), not produced in the Valley, is used for various preparations to give it a sour taste. It is usually used in liquid form (soaked in water for sometime, mashed with fingers and strained through a net).
- ***tej patiu*** (Cassia leaves, *Cinnamomum cassia*) are the leaves, of cassia tree, which Kashmiri Pandits use for various delicacies. Commercially senna, a laxative, is extracted from its dried pods.
- ***veur*** or *vari masaaliu*[px166] (VAM) is a special spice made from flour of *mah daal* (urad daal or Black gram) added with many other ingredients, prepared as a pancake and used as a spice to give a specific aroma to certain dishes.
- ***yangiu*** (Asafoetida, *Ferula asafoetida*) is a lumpy brown mass of resin like matter, with pungent smell and bitter taste, used for flavouring food preparations and also for its medicinal properties. It is a product of asafoetida plant, rhizomatous roots of which secrete milky latex, which in hardened form is asafoetida. It is produced in Afghanistan, Iran and Turkistan. It lends a special odour to the dishes prepared by Kashmiri Pandits and is applied to the naval region of babies, having tummy cramps or discomfiture, to give them relief.
- ***zaaphal*** (Nutmeg, *Myristica fragrans*) is the fruit of nutmeg, an evergreen, dioecious and aromatic tree, mostly cultivated in parts of Southern India. It has a strong aromatic odour and pungent taste and is used in condiments and medicine. Kashmiri Pandits commonly present it on festive occasions, such as birth celebrations or marriage.[19p1214]

2.4 The Fauna

Like its flora, the Valley of Kashmir is rich in its fauna as well. The fauna of a place represents all the animal life of that region and includes various animals, birds and other kinds of creatures and insects. Over decades, Kashmir has been an attraction for sports persons, who visit the Valley not only for hiking, skating, skiing, surfing or golf, but also for fishing, hunting, shooting and other games. Kashmir Government has created facilities for some such type of sport. Kashmir has natural habitats for many species. *hangul* (Kashmiri stag, inset 44), which had almost become extinct, was declared as endangered specie and protected under the National Wildlife Act. *hangul* is found only in Dachigam sanctuary located 21 kms in the North-East of Srinagar. The sanctuary with an area of 141 square kms was declared a National Park in 1951 AD. *hangul* spends summer months in pastures at upper Dachigam and winter months at lower levels. The Park has other animals,

namely, leopards, common langurs, long tailed marmots, black and brown bears, musk deers, (altitude 1,700-4,300 metres), only species of red deer, Markhor and wild goats. It is also home to cinnamon sparrows, black and yellow grosbeak, black bulbuls, pheasant, Himalayan grey langur, blood pheasant, koklass pheasant, golden eagle and bearded vulture. Some of the important animals, birds, creatures and insects of Kashmir are discussed below. The details, in general, include the name of the animal, bird, insect or creature in Kashmiri (in **bold**), followed by the equivalent in English, scientific or both (in brackets), with the scientific name in *italics* and the description.

2.4.1 The Animals

Many species of animals are found in the various forests, forest reserves and other parts of the Valley. Annexure - 5 lists some of the known types of animals, both domesticated and wild, found in Kashmir. A brief description of each, in alphabetical order, is as under:

- ***daand*** (Ox) is a domestic animal used for cultivation jobs like ploughing, threshing and transportation purposes.
- ***drin*** (The Marmot, *Arctomys Himalayanus*) is a hibernating animal like a big rodent, living in large colonies at higher altitudes. They excavate burrows where they slumber during winter. Excellent rugs are made from its reddish yellow fur.
- ***gaav*** (Cow) is a common domestic animal. It is mostly found in villages. Besides providing milk and cowdung, a cow is used for ploughing the land and for other cultivation jobs.
- ***gagur*** (Rat) is found all over the Valley. Along with *khriuunch* (mice) and *angagur,* they are known to cause great damage to the grains.
- ***gur*** (Horse) is a very common domestic animal. It is found everywhere and is used for horse riding, transporting passengers, when tied to a tonga, which is still found in many villages of the Valley and as a carrier when tied to a cart. Muslim use it during marriages. Elsewhere outside the Valley, horses find use in horse racing, a sport enjoyed by both rich and poor. Maharajas of Kashmir took special interest in horses and had stables as part of their palaces.
- ***haaput*** (Bear, *Ursus torquatus*) is a wild animal, which grows up to 6 feet and is found at elevations in the Valley. Two types, namely, black bear (*Ursus torquatus*) and the red bear (*Ursus arctus*) are found. They are partly carnivorous and partly herbivorous and eat maize, rice, walnuts, berries, mulberries and roots. *haaput* is usually found in Lolab Valley.
- ***hangul*** (Kashmiri stag), endangered specie, is the only specie of red deer protected under Indian Wild Life Act at Dachigam National Park, Kashmir.
- ***huun*** (Dog) is a pet animal found everywhere. Kashmiri Pandits are basically animal lovers and as per tradition, they keep aside a fraction of their meals, both in the morning and the evening, as a share for the dog called *Hawan myet*[91].
- ***janglii breuur*** (Jungle cat, *Felis Chaus*) is also found in many parts of the Valley.
- ***kat'h*** (Sheep, *Ovis*) is a mammal of the genus *Ovis* with a thick wooly coat and is kept in flocks. It is an important livestock of the Valley. Locals rear these in rural areas for wool and meat.
- ***keel*** (Ibex, *Capra sibirica*) is a big animal found in the Liddar and Sindh Valleys at higher elevations. During the spring, it comes down to lower elevations in search of green grass. It starts breeding in November and the young ones are born in June. It can attain heavy weights.
- ***khargosh*** (Rabbit, *Leporidae*) is a small burrowing plant eating mammal, of the family Leporidae.
- ***langur*** (Himalyan Langur or *Semnopithecus Schistacus*) is found above 6,000 feet usually in Sindh, Lolab and Liddar Valleys. *wandhur* is the general name given to this animal by the locals.

- ***loh*** or ***pochlov*** (Fox or *Vulpes inontana*) is a common animal. It eats fruits, berries, small animals and birds especially chikor. It is hunted for its fine skin.
- ***markhor*** (The Markhor, *Capra Falconeri*) is a type of a goat, found around the mountains of Kaji Nag and Pir Panchal. It can attain big size and heavy weight. The horns can have two or three spirals and can be up to 59" long.
- ***nuul*** (Indian Mongoose, *herpestes auropunctatus*) is very common.
- ***ponz*** (Monkey or *Macacus rhesus*) is very common and is found up to an elevation of 6,000 feet. *wandur* is the general name given to this animal by the locals.
- ***ruus keut*** (The Musk Deer, *Moschus moschieferus*) is a small deer of the genus *Moschus*.
- ***siuh*** is Leopard (*Felis pardus*), Lion (*Felis pardus*) or *saphed cheetah* (Snow Leopard or *Felis uncia*). It is found in the Liddar and Sindh Valleys.
- ***tshaawul*** (He Goat) along with *tshaawiuj* (She Goat) is an important livestock of the Valley. Locals rear these in rural areas for wool and meat.

2.4.2 The Birds, Insects and other Creatures

The Valley of Kashmir is a home for hundreds and thousands of native birds, migratory birds, hundreds of insects and other creatures. Annexure - 5 lists some of the known types of birds, insects and other creatures found in the Valley of Kashmir.

2.4.2.1 The Birds

For birds, the Valley of Kashmir is a haven. They find the environment so conducive for their existence that not only have hundreds and thousands of birds made the Valley as their permanent residence but millions others migrate year after year to live and breed in the Valley. A good number of migratory birds arrive every year, stay for some time in the bushes, woods and innumerable water bodies, breed and move out to other destinations. The species of the birds seen during various seasons include several species of bee-eaters, blackbirds, cranes, crows, cuckoos, doves, ducks, eagles, falcons, flycatchers, geese, gulls, hawks, herons, hoopoes, jacanas, kingfishers, larks, orioles, owls, parrots, pigeons, plovers, snipes, storks, swallows, swifts, thrushes, titmice, warblers and woodpeckers. Many of these are water birds found in and around the lakes and the marshy lands.

Though Kashmiris love birds and are kind to them, yet they are not, in general, great bird watchers or do not strive to know about them or make a distinction on the basis of the sounds or whistles produced by them. Writes Lawrence, "The Kashmiri knows little about birds. He speaks of them all as *janwar*, and though he takes considerable interest in the song birds he is ignorant of the habits of the feathered kingdom. He knows that the Swallow, *Katij* and the Golden Oriole, *Poshnal*, are harbingers of spring, but he has never noticed the altruistic habits of the Cuckoo."[58p117] However, it goes to the credit of Pandit Samsar Chand Koul, an educationist, ornithologist and an environmentalist, to have done extensive work in the Valley as an ornithologist, which earned him the reputation as Mr. Salim Ali of Kashmir. His work *Birds of Kashmir,* from among many of his publications, shows the understanding and the knowledge, he had about the birds of Kashmir. He was probably inspired by the great contribution made by Walter R Lawrence, the British settlement Commissioner, on the flora and fauna of Kashmir, which he published in his book *The Valley of Kashmir* in 1895 AD. Pandit Koul is said to have inculcated a great deal of interest, about birds, among his students and would quite often take them for bird watching to Anchar and Wular lakes and give them practical tips. To make them

understand things better, he would make use of the photographs and many of his collections were preserved at the school, where he taught. The number of birds, both native and migratory (inset 45 a-c), found in the Valley are many and varied. Some of the birds found are:

- ***aasmeuun eunz*** (The Grey Goose, *Anser cincreus*) is a migratory water game bird, 2 to 4 Kgs in weight, seen in flocks during winter around Wular Lake. It either spends the day in the lake waters or hovers over the *jheels* and marshes.
- ***baashi*** is a kind of falcon, a hawk.
- ***bilbichur*** (The White-cheeked Bulbul, *Molpastes leocogenys*) is a common bird found almost everywhere in the Valley. It nests in low trees or bushes and eats buds and fruits, hence acts as a great destroyer. It makes *pich pich* sound.
- ***brag*** (The Blue Heron, *Ardea cineria*) is a common bird, with long neck and tall legs, seen around the Valley. It makes nests on chinar trees, which get damaged due to their droppings. Its meat is considered good for people with Asthma.
- ***diva kaav*** (The Jungle Crow, *Corvus macrorhynchos intermedius*) is a bird, black in colour, which is much larger than a house crow and is found mostly in mountain ranges, except in winter when it migrates into the Valley due to non-availability of food at the higher reaches.
- ***dob baay*** (The White Wagtail, *Motacilla abla hogsoni*) is a bird of the size of a sparrow with a long tail and is white in colour with black lines. It breeds in May / June in nests made on dry riverbeds.
- ***dod brag*** is a kind of heron.
- ***geuunt'h*** (The Kite, *Milvus migrans lineatus*) is a most common bird, larger in size, around 12" in length, found everywhere in the Valley. It nests on trees or mountain slopes. It has a curved bill to devour refuse, small animals and birds.
- ***golar*** (The Curlew, *Numenius arquata*) is not a common bird and is seen around Wular Lake and banks of some rivers. It is like a *pachhin*, a game bird and weighs around 3/4th of a kilogram.
- ***gorkha kaav*** (The Himalayan Snow Cock, *Tetraogallus himalayensis*) is a bird found in higher ridges. It makes a loud, long, clear whistle, which gets intensified and repeated more rapidly in flight. It lays eggs in crags and rocky ground.
- ***grad*** (Vulture, *Gyps fulvescens*) is a bird, much bigger than a *geuunt'h*, found in many parts mostly on mountains and survives on the refuse and carcasses. It acts as the best scavenger in the area. Two other types, namely, the long billed brown vulture (*Gyps indicus*) and the Indian scavenger vulture (*Neophron ginginianus*) are seen in the vicinity of Srinagar.
- ***haariu waatiuj*** (The Rufous backed Shrike, *Lanius schach crythronotus*) is a water bird smaller in size than *heuur* but ferocious in nature as it captures and kills other birds with its strong beak, hence the name (*waatiuj* in Kashmiri means 'executioner'). It has a long tail and black wings, light coloured underparts and black bars near forehead.
- ***hazaar dastaan*** (The Himalayan Whistling Thrush, *Myiophoneus temminchii temminchii*) is a bird, of the size of a *mynah*, found along streams of Liddar, Sindh and Kishan Ganga. It has black legs, blackish top, yellow bill and blue-black plumage. It produces a long but pleasing whistle.
- ***heuur*** (The Mynah, *Aeridotheres tristis*) is a common bird, larger than *tseur*, found everywhere. It is brown in colour with streaks of black around head, neck, breast and white on feathers and has yellow legs. It is a noisy bird, finds access to most of the houses and is seen picking insects in fields, compounds and gardens.
- ***hoank*** (The Shoveller, *Spatula clypcata*) seen in winter has a large spoon shaped bill and makes a quiet call 'chook chook'. The male has a handsome plumage.
- ***jall*** (The Eastern Calandra Lark, *Melanocorypha bimaculata*) is a migratory bird, which visits the

Valley in winter. It is a thin long bird (about 7.5" long, tail 4.5" and wings 4.5"), with plumage and black brown crescent mark on upper breast. It is a songbird because of which it is captured and kept as a pet in a cage. It is named so probably because it is captured using a *jall* (net).

- ***kaav*** (The House Crow, *Corvus splendens zugmayeri*) is a common bird of the Valley. It is much smaller than a *geuunt'h* and makes its nest on trees. It is black in colour with grey head and breast and lives on refuse, rubbish, snakes, lizards and other birds. It is known for its mutual cooperation as it makes *kaav kaav* sounds on seeing food, thereby drawing the attention of other crows.
- ***kabuutar*** or ***kotur*** (The Blue Rock Pigeon, *Columba intermedia*) is a fairly common bird in the Valley. There are a few species, which, besides this common type, include the most rare, the Himalayan Wood-Pigeon (*Palumbus casiotis*), the snow pigeon, the White-bellied Pigeon (*Columba lenconota*) and the ones found at an elevation, the Speckled Wood-pigeon (*Columba Hodgsoni*).
- ***kak*** (The Chikor Partridge, *Caccabis chukar*) is a common bird found in rocky hills and slopes of the Valley. It swoops down to the foothills onto the fields to pick up grains. The bird is hunted by *shikaris* for sport and by poachers for its meat. Breeding starts in the upper reaches in March.
- ***kakuv*** (The European Cuckoo, *Cuculus canorus*) is a common game bird of the Valley prized for its meat. It is of the size of a crow and is found on the lower slopes of the hills. It is ashy brown in colour with streaks of black across forehead and breast. It doesn't fly but runs very fast.
- ***kastuur*** (The Grey-winged Blackbird, *Merula boulboul*) is a songbird, not very common in the Valley, prized for the melodious notes it produces. It is larger than a bulbul and is generally seen in lawns. It has ash grey plumage, grey underparts, yellow bill and legs and brown iris.
- ***katij*** (The Common Swallow, *Hirundo rustica*) is a migratory bird of the size of a sparrow, which makes nests of mud and grass, sometimes onto the ceilings in the houses and stays till onset of winter. *katij* has blue-black plumage, white underparts and blackish feathers, short legs and long tail. It feeds on insects.
- ***keus*** (The Common Teal, *Querquedula crecca*) is a small migratory water bird found in *jheels* and lakes in winter. These birds arrive in August and remain till the onset of spring. The female produces a husky 'quack' sound and the male a short whistle. It does not breed here. It is a game bird weighing around 250 grams.
- ***koklas*** (The Kashmir Pucras Pheasant, *Pucrasin biddulphi*) is found in the forests, either singly or in groups. It makes a hoarse crowing call - the earliest bird sound heard at daybreak. Like chikor it comes down to lower altitudes.
- ***kolar*** (The Bald Coot, *Fulica atra*) is a water bird found in Wular Lake and other water bodies in winter. It looks for the weeds found in these water bodies.
- ***koliu t'uunch*** (The Common Indian Kingfisher, *Alcedo bengalensis*) is a bird slightly bigger than a sparrow. It is found close to water bodies, which abound in fish. It stays on tree branches, usually willow, concentrates on its prey and in a single swift action dives and catches the fish. It is light blue in colour with dark blue wings, orange underparts, white chin, red marks near eyes, red legs and a long black bill. It makes nests usually in hollows of willow trees. White breasted kingfisher (*Halycon symrnensis*) is usually seen around floating gardens.
- ***korish*** (The Snow Partridge, *Lerva lcrva*) is a small game bird found in some parts of the Valley especially on the mountains of Liddar Valley.
- ***kreu*** (The European Common Tern, *Sterna hirundo*) is a water bird found in the marshes and swamps in the Valley. It breeds here in summer. It has black head, pale grey plumage above and white beneath, red bill and brown iris. The bird is about 12" in length. It is a game bird.
- ***krind*** (The Laughing Gull, *Larus ridibundus*) is a migratory water bird found in *jheels* and lakes in winter. It has white head, pale ashy plumage, white underparts, deep red bill and long legs.

- ***kukil*** (Cuckoo, *Cuculus varius*) is a small but common bird of the Valley. It does not make its own nest but lays eggs in other bird's nest. It is a very noisy bird.
- ***kul dadiur*** (The Himalayan Tree Creeper, *Certhia Himalayana*) is a bird slightly bigger than a sparrow. It is found in regions around Gulmarg, Kokarnag and Pahalgam. Its body has black stripes, white throat, brown underparts, dark brown iris and black bill. Its bill is long, slender and curved, which helps it in its activity to pick insects from under the barks, tree trunks etc.
- ***kumyur*** (The Dusky Ground Thrush, *Merula unicolor*) is a bird, which is very common in the Valley. It is seen hopping in gardens and chinar groves in search of worms and other insects. It sings all the time and is prominent, particularly in the morning and the evening.
- ***mung*** (The Lesser Cormorant, *Graculus sinensis*) is a migratory bird seen in spring and autumn either flying in flocks or seen sitting on trees or mud beaches. It does not breed here. Its colour is that of moong.
- ***niliu kraash*** (The European Roller, *Coracias garrula*) is found in most of the forests of the Valley. It makes a hoarse crowing call.
- ***niluj*** (The Mallard, *Anas boscas*) is a migratory bird, which arrives in October and stays till March. Though not common, these birds are known to breed here. It is a game bird weighing around 300 grams.
- ***peuuz*** is a bird of prey and is green in colour.
- ***pind*** (Indian Little Grebe, *Tachybaptes albipennis*) is a little bird commonly found in lakes and swamps. It breeds in thicker sedges and reeds. It is a game bird.
- ***poshinuul*** (The Indian Oriole, *Oriolus kundo*) is a migratory bird, yellow and black in colour. It arrives in the Valley in April and remains throughout summer. It builds nests with grass, twine and rags, on trees in such a way as to bind it with the supporting branch. It makes a pleasant and sweet whistle.
- ***rangiu raawul*** (The Simla Horned Pheasant, *Tragopan melanocephalum*) is not a common bird and is found in Lolab and hills around Kaji Nag.
- ***rangiu tseur*** (The Grey Tit, *Parus major Kashmiriensis*) is a common bird of almost same size as a sparrow. It has grey back, white underparts and cheek, black head and a black stripe across the abdomen. It is an insect eater.
- ***ratiumogul*** (The Indian Owl, *Tyto alba favanica*) is a common bird of the Valley, which catches its prey in darkness. It makes its nest under the roofs of the houses, in the wall openings and tree tops. It has a round face and is brown in colour with thin black and white stripes across the body. It uses its curved beak to pick mice and other prey in a noiseless flight.
- ***satut*** (The Hoopoe, *Upapa epops*) is a small common bird of the Valley slightly bigger than a *tseur*. It has a long beak. It makes nests in the holes in trees and buildings. It is an insect eater.
- **shiiniu-pi-pin** (The Streaked Laughing Thrush, *Trochalopternum hineatum lineatum*) is a wintery bird of the size of a *heuur* (*mynah*). It is dark brown in colour. It moves swiftly around the bushes. Its sweet call *shiin-pii-pii* is considered a forerunner of snowfall, which it seems to enjoy.
- ***sokh pachhin*** (The Pintail Duck, *Dafila acuta*) is a migratory bird seen towards the end of winter in and around the *jheels* of the Valley.
- ***sunal*** (The Monaul Pheasant, *Lophophorus refulgens*) is found perching on the pine trees in forests. *sunal* is the male bird whereas *haum* is the female.
- ***t'ech*** (The Water Hen, *Gallinula chloropus*) is a water bird, which is very common in the Valley. It is seen around the lakes in summer. It has black head, dark plumage, olive wings, red shield over forehead and light green legs. The bird is about 12 inches in length. It is a game bird.
- ***thuj*** (*Anas boscan*) is the female of *niluj*, the Mallard.

- ***totiu*** (The Green Parrot, *Pisi Hocula eupatria*) is a bird larger than a *heuur* (*mynah*). It is light green in colour, has a red semicircle round its head (only male), cherry red bill, pale yellow iris and a strong hooked beak. It feeds on berries and nuts.
- ***tsakav*** (The Ruddy Shieldrake, *Casarca rutila*), a game bird like a duck, is a migratory bird, not a common one, seen towards the end of winter or the beginning of spring. It breeds in Ladakh.
- ***tseur*** (The Indian House Sparrow, *Passer indicus*) is a common chirping bird, small in size, around 4 inches in length, found everywhere and nests in holes of buildings. Its male is called *keuunt'ur*.
- ***tsiuni haangur*** (The Himalayan Starling, *Sturnus vulgaris humii*) is a migratory bird (though some stay back) found all over the Valley. It is a thin bird, around 9 inches in length with yellow brown legs, glossy black plumage and brown bill, which turns yellow during breeding season. It breeds in holes of trees and buildings.
- ***zarbachi*** (The Woodcock, *Scolopax Rusticula*) is a migratory bird seen flying at dusk in open spaces in the Valley in summer. It breeds in forests. It produces a short strong metallic whistle.

In addition to the above, there are a few species of flycatchers found in the Valley, which are either permanent residents or the migratory ones. These include:

- The Scooty Flycatcher (*Hemichelidon sibirica*) in the first category and
- The Verditer Flycatcher (*Stoparola melanops*),
- The Indian Red-breasted Flycatcher (*Siphia hyperythra*),
- The Slaty-blue Flycatcher (*Cyornis leucomelanurus*),
- The White-browed Blue Flycatcher (*Cyornis superciliaris*),
- The Indian Paradise Flycatcher (*Terpsiphone paradisi*) and
- The Rufous-tailed Flycatcher (*Alsconax ruficauda*), in the second category.

2.4.2.2 The Insects and other Creatures

The insects and other creatures that are found in the Valley include:

- *beerinavag, buich* (scorpion), *bumsin* (earthworm)
- *dadu, danviir* (cockroach), *darz* (grub), *drikh* (leech)
- *euthiur kyom*
- *guh kyom*
- *haalviu, halu* (locustus), *hangi* (snail), *hatiu zong*, *huun meuchh* (dog fly)
- *kakazkyom, kanhapin* (centipede), *kankhichur, khar, kauklat* (lizard)
- *maachh tular* (honeybee), usually seen humming around flowers, *meuchh* (fly), *meuunkan, moh* (mosquito), *muhur* (caterpillar)
- *nenimondiuj* (frog)
- *panpompur* (butterfly), *pyuish* (flea)
- *rey* (ant)
- *soruf* (snake). Types include *euuchh dah, gunas* and *pohur,* all poisonous
- *tramur, tsar* (bug), *tuleur* (bee)
- *virikyom*
- *wahdagar, wotakriuul*
- *zalur* (spider), zov (lice), *zutish* and others

2.4.2.3 The Fish

An important part of Kashmiri diet is fish (*gaad'* in Kashmiri). According to Lawrence, "Fish forms an important item in the food of the Kashmiris, and those who dwell near the lakes; and the floating population of boatmen depend for a considerable part of their sustenance on the prey of their nets or lines. Fish are eaten fresh with oil or are dried without salt and kept for the winter."[58p157]

The water bodies of the Valley, namely, the lakes (Anchar Lake, Dal Lake, Wular), lagoons, Vitasta and other *Sars* abound in fish. Lawrence in his book makes a mention of the following varieties of fish in the Valley.

- *charri gaad'* - about 1 to 1.5 Kg in weight with a large mouth, scaleless skin and silvery belly.
- *chash gaad'* - about 0.5 to 1 Kg in weight with a pointed head and scaleless skin, white in colour.
- *guran* - a small variety of fish, which inhabits the streams and morasses.
- *harj gaad'* - about 0.5 Kg in weight with small mouth, dark back, silvery belly and firm scales.
- *sattar gaad'* - about 0.5 Kg in weight with silvery sides, mottled back and soft scaleless skin.
- *t'rout' gaad'* - about 1 to 2 Kg in weight with a large mouth, black back and firm big scales.

Kashmiri Pandits are known to prepare fish not only on a routine basis, but also as part of a ceremony known as *gaad'iu batiu*[px340].

Quote 2

nyul makhmal tala gon sabzaro, neelam chhata pyeth noan aakaash

pardyuv nag zan tsalvin su aaro, sonth chhavne balayaro ner

Master Zind Kaul

Translated it means,

'The thick turf on the ground is like a green carpet and the sky over the roof is saphire blue. The mountain brook moves zigzag with its mercurial melted lead like water, Dear friend this is the time to go out and enjoy the spring'

CHAPTER – 3

THE IDENTITY

3.1 The Community

Kashmiri Pandits over the centuries have evolved into a unique society with a distinct identity and culture of their own. In this long journey, spanning over 5000 years, they adopted a life-style of simplicity and spirituality, based on literary pursuits rather than on materialistic progress. The ancestors have protected this identity in the past and the present generation is trying to do so at this juncture. This philosophy has helped Kashmiri Pandits evolve a unique culture, spiritual in intent, and produce a galaxy of laureates, philosophers, saints, scholars and other eminent people in almost all walks of life. They have inherited the spirit of tolerance and a religious bent of mind. To Kashmiri Pandits, religion is a way of life and is practiced to achieve various goals. Right from childhood they are taught Sanskrit *Shlokas,* which guide them throughout their lives. Some of these *Shlokas* are:

» *Atithi Devo Bhava* (guest is God)
» *Sarva Bhavantu Sukhenah* (peace and prosperity for entire mankind)
» *Shrutir Vibhinnah Smritir Vibhinnah* (respect all faiths)
» *Vasudaiva Kutumbakam* (entire world is one family)

Kashmiri Pandits (inset 46 a-c) have maintained a unique identity by way of a number of marks, signs, symbols and practices, both social and ethical, and also by the dresses they wear. Some of these marks, signs and symbols are the result of the practices followed, as part of rites, rituals and ceremonies that have given them a distinct identity. These include practices followed, as part of:

- the *Nitya Niyam*[px245]
- the socio-religious functions like *Vivaha*[g1], *Yajyopavit*[px367] and other ceremonies. These include use of *isband*[px104], *poshiu maaliu*[px238], *vyuug*[g1], *t'yek taal*[g1], besides the acts of *kruul khaarun*[g1], *wanawun*[g1], *aalath*[g1], *atagath*[g1] etc.
- the *Grihyasutra*[px210] and *Samskara* Rituals[px356]
- Various religious Scriptures and Texts[px206], Belief and Faith[px221], and
- the reverence shown to the Religious Places[px255]

In addition to the above, there are two important aspects, unique to the community, which help them move forward. These are, their self-belief and acceptance of new ideas. Kashmiri Pandits possess a tremendous self-belief. This is evident from the fact that they have accepted challenges, covered the rough terrains, performed under adverse situations, competed in most difficult conditions and not only proved their calibre but also shown their brilliance. A noteworthy fact is that they earned the trust of those, who ordinarily would not have trusted them. As regards the acceptance of new ideas, the community, in general, is considered progressive. It is seen that all through their existence, Kashmiri Pandits have kept their mind, head and heart open to new ideas and enlightened thoughts. This is borne by the fact that they allowed other faiths to be introduced into and practiced in the Valley. This happened when around 350 BC, Buddhist monks were allowed to give expression to their thoughts and philosophy. Not only did Kashmiri Brahmins allow them to propagate their philosophy

but also contributed to it in some ways. The same thing was done with the Muslim missionaries, who came to the Valley around the tenth century. However, there are instances in the history, when some men at the helm of affairs failed to appreciate the new idea and in the process not only suffered themselves but also made the community to suffer. History is a witness to the fact that the civilisations that changed and moved with time, prospered and those that did not, perished. However, it may be pointed out that while accepting the new ideas, Kashmiri Pandits followed their traditions, a reason why probably the community and its culture has survived till date. In their journey, from the ancient past to the present, the community has evolved with many strengths and weaknesses. However, at this critical juncture the community is faced with certain threats, which, if not handled with foresight and wisdom, may prove detrimental to their very survival. Also, many opportunities are knocking at their doors, which can be used to counter the threats.

A brief account of these four aspects is as under:

a) The Strengths

Over the years, a number of strengths of the community got camouflaged and overshadowed by the unfortunate circumstances and happenings in the Valley and also by the wrong projections made by the vested interests. Even in the changed circumstances, the traditional Kashmiri Pandit continues to display these strengths in one form or the other. Some of the known strengths are:

The Family Bond

Traditionally, Kashmiri Pandits have been living together in joint families (inset 47). This practice seems to have suffered a blow, for the present at least, due to the unfortunate happenings in the Valley because of which many joint families seem to have fallen apart. There are records to show that in the earlier times those who were either forced out of the Valley or moved out on their own, continued to live together as a joint family. As is known, most of the families in the Valley live in houses, which can not be termed as small. Space wise, most of the houses are big and are well suited for a joint family. In local parlance, the size of a Kashmiri house (inset 48) is gauged in terms of *taak* (indicating number of windows, width wise) and *poor* (storeys), a typical size being 3 *taak*, 3 *poor*. It is quite common to find each of these houses having a *braand*[g1], *vuz*[g1], *vot* (sort of a drawing room), *chookiu*[g1] (kitchen), *kueth* (rooms), *t'hookur kut'h*[g1], *keuuni* (top floor) and *breuurkeuuni*[g1]. Some houses have a *dab* (a wooden balcony). Many houses are very well furnished with rugs, carpets (inset 49) and other articles of Kashmiri crafts (inset 50). Those not well to do also furnish their houses adequately. Many families make use of local grass mat, called *waguv*. A common feature among such joint families is the fact that the system proves to be a blessing in many ways as under:

- Firstly, in a joint family the children, their parents, grandparents and great-grandparents live together and share joys and sorrows, ups and downs and highs and lows of life.
- Secondly, no one ever experiences insecurity, seclusion, or loneliness.
- Thirdly, everyone in the family has a place and a role to play, according to the hierarchical position in the family. One always gets a due share, within the permissible resources, lives without any hassles and achieves what one wishes to, with the blessings of the elders. The foundation of such a system is based on values, the key concepts being the respect, love, affection and common good of all the members. In such a system elders command respect and children get love and affection. There is no scope for acrimony, cheating, concealment, deceit or selfishness.

- Fourthly, having received education and grooming in such an environment, not less than a *Gurukul* of earlier times, a member is bound to be pious, tolerant, compassionate, peace loving and caring. Such a system can withstand the challenges and tests of time.
- Lastly, the bond of love and affection that people develop within the family has a salutary affect outside the family, within the Mohalla and in the society. That is why, the marriage of a neighbour's daughter is considered as the marriage of one's own and the parents of the girl feel at ease because of this assured support. It is quite common to see the young people organise the marriage, right from day one, though under the direction of an elderly person. People voluntarily lend their support and help to celebrate the marriage. The resources in the neighbourhood are treated as common resources and there is nothing like an exclusive facility. A mortar and pestle with one family is enough to cater to the needs of the neighbourhood.

However, things changed for some families, when, some members of these families (the so called non-traditionalists) in 1960s and 1970s started deviating from the value system inherited by them. They decided to stay away from the joint family, probably due to the notion that such a system denied them an opportunity to progress or due to the feeling that their aspirations could not be fulfilled. This led to the concept of a nucleus family and gave birth to a new class of people, who could not see beyond their nucleus family - the wife and a child or two. However, this concept luckily did not take off on a large scale and at a pace as to disrupt the joint family system. It, however, gave birth to a new group of people with individualistic nature. Such nucleus families started exhibiting traits other than those practiced in a joint family - a change from the traditions.

Living in Close Proximity

The members of the community have always displayed an affinity for each other and a desire to be in close proximity[px49], a basic social requirement. It was thought earlier that this desire to live in close proximity was restricted to the elderly people but the facts show that this is true even in case of the younger generation. The saying *bat'iu bat'iu kaav bat'iu* applies to almost the entire community. The saying has been rightly used to describe one of the important characteristics of the community. Like crows, who on seeing some food loudly call other members, Kashmiri Pandits inspire and motivate their relations and friends to come closer, join a scheme or buy a piece of land or a residential unit nearby. Some authors in the past felt that this characteristic of Kashmiri Pandits was on the decline but the events spread over many decades of migration and displacement prove it otherwise. This is the reason for many Kashmiri Mohallas, clusters and colonies having come up at various places. Even otherwise, the community being very small, everyone knows everybody else or is related to the other one way or the other.

Showing Excellence in Various Fields

Kashmiri Pandits over a period have not only displayed flair for learning, understanding and interpreting religious scriptures and related literature but also shown the ability to excel in each field. During the early days, they excelled in learning and using Sanskrit language. As the need arose, they displayed remarkable ease in learning and attaining proficiency in other languages like Persian, Urdu, Hindi and English. The efforts of Somanada, Kshemendra, Abhinavagupta, Ishwar Kaul, who compiled Kashmiri dictionary, Harabhata Shastri, who edited, collated and translated hundreds of Manuscripts, and Pandit Mukandram Shastri, who, within two years time, not only learnt Tibetan language but also translated 1.5 Lakh *Shlokas* of the Tibetan treatise *Kangur and Tangur* into Sanskrit verses, are praise worthy. Many others attained fame as scholars of Persian, Urdu, Hindi and English.

Giving their Best

Kashmiri Pandits have over centuries learnt to live under adverse and even worst circumstances. Their ability to survive during the periods of some of the harsh rulers shows not only their inner strength to live under adverse circumstances but also their ability to make peace with themselves. They have displayed their will and determination to follow their convictions. Further, they give their best even under worst circumstances. Kashmiri Pandits are known to have served their masters faithfully and remained loyal to them. That is probably the reason why there are so many from the community, who have been put in positions of authority and power by various rulers including those professing other faiths. According to Pandit Madan, "The Pandits, domiciled outside the land of their forefathers, have produced some of the best known political personalities of modern India, notably Motilal Nehru (1861-1931 AD), Tej Bahadur Sapru (1875-1949 AD) and Jawahar Lal Nehru (1889-1964 AD), as also a number of illustrious Urdu litterateurs such as Rattan Nath Dhar Sarshar (1846-1902 AD) and Anand Narain Mulla (1902 AD).[59p15]

Carrying on with their Traditions

The community has carried on with centuries old practices, deep rooted into their belief, customs, ceremonies, rituals and rites. Interestingly, most of the traditions, held dear by them, have survived till date probably because of the fact that the community is festival oriented and the occurrence of a festival or two in a month infuses vigour and enthusiasm in them. Their unflinching faith in their traditions has helped them carry forward these traditions from generation to generation. History shows that members of the community followed their traditions even during the adverse times when they were facing religious persecution. It is said that during the reign of one of the worst Governors, Kashmiri Pandits were not permitted to discharge the last rites of their dead at Harmukat Ganga[px278]. The families of the departed members, therefore, decided to preserve the ashes of the dead. According to Pandit Anand Koul, "By the close of this Sultan's rule (923 Hijra or 1516 AD) about 9,000 Pandits, including women and children, who were going on a pilgrimage to the Harmukh Ganga, perished on the Mahalesh Marg owing to having lost their way at night. The place where they perished is called Hap Radan (dead defile)."[53p50]

b) The Weaknesses

Like any other community, members of the Pandit community also suffer from weaknesses, which vary in extent and apply to a few people, a group or a certain percentage. There are some members, who have attitudinal problems, some are irrational, some talkative, some selfish and some, who, for no reason, stretch their vocal chords. There are some others, who never say no to a thing but give hundred and one excuses for not doing that thing. There are still others, who have no value for time. If the other person keeps on waiting, so what? It is, however, difficult to attribute all these weaknesses to the entire community. These weaknesses, by and large, can be found in the emerging class or the group of the so called non-traditional members of the community. The weaknesses, big or small, displayed by an individual or by a group, are discussed below with a view to understand the problems and make necessary amends.

Inability to Manage the Community Affairs

One of the weaknesses, attributed by some to the entire community, is in its approach towards reaching a conscientious decision in respect of the community matters. Though it is easy to blame the people at the helm of affairs, yet it is necessary to link it with the hurt psyche of the community

in the past. Historically, during the reign of some of the sadist rulers, the community was not allowed to function as a group and off and on was subjected to harsh measures so much so that the survival of the individual, in general, and the ethnic group, in particular, became impossible. During those periods, the community lived in fear and was probably never able to overcome the hurt and anguish, which only increased with time. One would not expect a word of sympathy from any quarter and would look at everything with suspicion and mistrust, a tool used for survival those days. Thereafter, the use of the tool continued for such a long time that it became almost a part of the characteristics of many members. CE Tyndale Biscoe writing about the character of Kashmiris says, "But why are they so different from the people living around them? Because they happen to live in one of the most beautiful countries on earth, and therefore other people have coveted it. Kashmir has been conquered and reconquered by invaders, who have murdered, oppressed and enslaved their ancestors, and so ground the life and heart out of them that their better selves have been crushed. It is quite possible that if we Britishers had had to undergo what the Kashmiris have suffered in the past we might have lost our manhood."[5p79] It is, therefore, not surprising to see the state of affairs the community is in today. Those who could play the role of a leader and make the difference for the community, do not have the inclination or the time and those who are at the helm of affairs either do not possess the qualities or are not given the support and the respect they deserve. This situation was summed up by Pandit Kashyap Bandhu[px649], who had once said,

"bat'as gatshi aasun su leader yus pakniu aasi peuuz, gandaniu gosoin tiu kheniu bulbul"

Translated, it means that Bhattas can have someone as leader, who is like a *peuuz* (a bird, which needs no expenditure for travel), a *gosoin* (an ascetic, who requires a simple cloth to wear) and a *bulbul* (a bird, which requires less food to survive). However, not to belittle the efforts of some of the individuals and community organisations, it may be said that under the prevailing circumstances many have tried and succeeded in providing succour to the needy.

Inability to Manage the Community Heritage

The state of affairs, mentioned above, also explains the reason for the state of neglect and dilapidated condition of most of the ancient monuments, temples and shrines in the Valley. Pandits, as a community, have certainly failed to take control of, restore, maintain and preserve the sites of their rich cultural past and prevent their deterioration and decay. Summing up the attitude of the community Walter R Lawrence wrote, "The Pandits of the city care nothing for archaeological research, and know little about the past glories of their country in the old Hindu times."[58p161] Lawrence made these observations more than a century ago. These observations apply equally well even today. There are hundreds and thousands of temples and shrines in the Valley, with religious and historical importance, which are in bad state. The community has also failed to preserve the vast store of knowledge, available as original Manuscripts, documents, letters and reports, through the use of modern technology and other means to prevent it from loss due to fire, earthquakes or wanton destruction. It is surprising to note that as a community not much has been done to carry out research into the past and publish the findings, leading to the growth of the literature and preservation of the heritage. The fact, that Kashmir, in general, and houses of Kashmiri Pandits, in particular, were the store houses of rare Manuscripts, was known for long but no collective initiative was taken to bring the information to light. Whatever has been done, is due to the efforts of some individuals, who from time to time, have managed to bring out the information. However, the community owes it to many Western Indologists[px675], who laboured hard to collect the Manuscripts available in Kashmir in 18th and 19th century. They not only preserved the Manuscripts for posterity but also studied some of these and

published their findings though in their endeavour they were ably assisted and supported by a few Pandit notables.

Dividing the Community

An analysis of the events over a few decades reveals that the biggest enemy of the community has been none other than some members of the community, who, for no justifiable reasons, divided the community on the basis of profession, time of migration or displacement, language, social status etc.

- To begin with, the miniscule community was divided on the basis of profession. World over people believe in the dignity of labour but the principle does not seem to apply to some. It is a known fact that long ago the community elders created the *Guru* class to serve the interests of the community. Because of the then prevailing circumstances, the elders of Kashmiri Pandits thought of and accepted a change in their social set up. They divided themselves into three classes, namely, the *Jyotishi* (astrologer) class, the *Guru* (priest) class and the *Karkun* (working) class. It was decided that *Jyotishi* Pandits would take to the acquiring of *Jyotish Vidhya*, the *Guru* Pandits to the study of scriptures, dealing with performance of rites, rituals and ceremonies and *Karkun* Pandits to general studies and other vocations. It was decided that the son of a daughter would become a *Guru* (also known as *Guruji*[g1] (priest), *Brahmin* or *Gor*, a derivative of *Guru,* and practice the profession. The *Gurujis* were not only proud of being the custodians of *Dharma* but also enjoyed a respectable position in the society. As per the practice, every family had a *Kul Brahmin* (family priest), who would maintain a diary of events of all the family members and ensure the conduct of the various functions as per tradition. This arrangement worked fine initially, but with the passage of time the *Guruji* not only became dependant for livelihood on his *yazman*[g1] (client), and in some cases lost his respect and regard, but also was discriminated against on the basis of the profession. One of the reasons, assigned to the loss of regard for the *Gurujis,* was that in the matter of knowledge of the scriptures and the command on the subject, they did not match their ancestors. As a result, with the passage of time, they became as ignorant as the subjects were. The religious ceremonies and rites came to be performed more mechanically, than with knowledge and faith. The result was a decline in the number of such professionals. However, according to Pandit Madan, "Numerically preponderant and economically better off, the *Karkun* have arrogated to themselves the higher position in the Pandit social hierarchy. The *gor* are regarded as inauspicious, mean, and greedy. The main reason for this attitude seems to be the fact that they receive food and other gifts from their *yajaman* (clients or patrons) in the name of the dead."[59p20]
- The second division was created on the basis of migration or displacement. Some of the families had an opportunity of migrating or misfortune of getting displaced earlier, whereas some others did so later on. The people, who migrated or got displaced earlier, got the label of *preuun* or *purane* (old). The people, who did it later got the label *neuv* or *naye* (new). This created an artificial distinction, which divided the community into *purane* and *naye*.
- As if this was not enough, the next division was created on the basis of language. This was done by those who having migrated or got displaced earlier and having settled at various places started using nomenclatures like Kashmiri 'speaking' and 'non-speaking'. Some used the label more as a matter of pride rather than as a cause for introspection.
- Yet another division, based on social status, was created by some members of the community. As is known, the ancestors of the community believed in the philosophy of getting a daughter-in-law, status wise, from a middle class or an average family and giving away their daughter in marriage in a family with a higher status. The principle applied equally well to both the sides and all such families lived in harmony. With the passage of time, the thinking changed and some families, with materialistic

attitude, started a new trend based on principle of social status and the philosophy of give and take. Marriages in such groups usually take place between families of same status and if the girl happens to be rich, the better. Over the last decade some families, having solemnised marriages based on this thinking, have made ostentatious display of what they give or what they receive. However, the unfortunate aspect in many such cases has been the subsequent surfacing of social problems.

- Other instances include the treating of Purbi's, descendants of those who married a non-Kashmiri, as a separate group as also *leji bat'iu*[px135] and *Buher*[px135], generally a business class, who changed their faith due to the oppression but had returned to Brahminic fold. The story of *Panyech*, a group, who perform a social duty of accepting alms from the bereaved families on behalf of their dead, is not different. It is also interesting to note that some people are trying to find out the differences in surnames where probably there exists none. The case under point is the talk of the difference between 'Dhar' and 'Dar'. However, if there is any basis for this difference, then simple logic tells that there must also be reasons for the difference in surnames like Hakku, Hakhu and Hakhoo, Thusu, Thussu and Thusoo; Tiku, Tikku and Tickoo; Wali, Vali and Walie and other surnames with variations.

Displaying Ego

Kashmiri Pandits are individuals, who generally excel in everything they undertake but collectively have a poor record as regards the service to the community. Some members are known to display their ego in private and / or in public, during their personal discussions, in official meetings, while giving counselling and even in seeking help. Whether at local level, regional level, national level or international level, the story is the same. As is known, ego manifests itself in many ways. It can be on account of knowledge (superficial), power, wealth, from the feeling that the said person is superior to others and even on account of following or not following a practice. Every such member in any association or a forum pretends to be most important. Assuming that there is an hour's time allotted for the meeting, such a functionary would want this one-hour to himself. This is the symptom of a disease, which has infected many a leader and the so-called well-wishers of the community. Such community meetings turn out to be more a record of personality clashes rather than the progress on the community issues. This has more often been the reason for the leaders not being able to come to a common understanding on an issue and speak in one voice. The events and the bitterness shown by the various organs of the community, whether in Kashmir (ASKPC, Sheetalnath and Sudhar Samiti), or outside the Valley (KSD, AIKS, Kashmiri Sabha, Chandigarh or Pannun Kashmir and others), should be seen in the light of these weaknesses. It is an unfortunate situation, where, because of their past experiences and historical events, every member of the community is cautious and is not sure of the credibility of the leader, and in turn the leader, because of the attitude of the former, is not able to make a headway in spite of the best intentions. Under these circumstances, the only loser is the community whose members can do nothing but watch the spectacle as mute and dumb spectators. The action of few is enough to bring discredit to the entire community. It is disheartening to note that time and again those at the helm of affairs have not been able to sink their differences and address the issues, facing the community, in one voice. This has taken its toll of the community. This phenomenon can be gauged from the following anecdote:

A gentleman was looking for his Kashmiri friend at Jammu. Enquiries from the people around, did not help him much. His search finally led him to a shop manned by a Kashmiri Pandit and was happy with the prospect of meeting his friend, through the assistance of the shopkeeper. He made enquires about his friend from the shopkeeper and provided an additional information that the person, he was looking for, had retired as an Accountant General. This statement was enough to trigger the shopkeeper,

who immediately retorted, "Don't tell me this, here every Kashmiri Pandit is an Accountant General." The gentleman felt sorry for having volunteered the additional information. It is probably this attitude and behaviour, on the part of some, that leads to the setting up of parallel organisations, trusts and societies, all claiming to be genuine. The continuation of *Koshur Samachar* as well as *Koshir Khabar* for sometime, after Kashmiri Bhawan restarted its functioning in 1986 AD and the publication of *Nechhipater*[px196] by different bodies with different dates for the same festival, is the continuation of the same weakness.

Displaying Aggrandisement

This weakness is found among some members, who think very high of themselves. They indulge in showmanship rather than austerity (the main characteristic in the past), display materialistic attainment rather than literary and spiritual attainments (the hallmark of the Pandits in the past) and adopt practices of other communities rather than strengthen their own (history records that the ancestors of Kashmiri Pandits protected and preserved the faith and traditions even against the onslaughts of the foreign invaders and also testifies the supreme sacrifice Guru Tegh Bahadur made to protect the *Tilak*, *Janue* and the *Dharma* of Kashmiri Pandits). Such members indulge in wasteful practices, which include arranging *daaj*[g1] (*Dahej*, dowry) beyond their means, purchasing items having consumer appeal rather than practical utility and serving food in a wasteful manner. Some families arrange lavish feasts with not only Kashmiri dishes (sometimes only in namesake) but also other items adopted from other communities. Some of the women members, to show their hospitality, are in the habit of forcing a guest to take a little more food or item, even if he / she doesn't want to. An oft repeated phrase *biu zan marooviu* or *myoon marun chhuviu* - literally meaning 'I will die if you refuse to accept little more', is used to coax the guest.

Displaying Ignorance

Over the last few decades, some members of the community have started displaying their ignorance on various counts. They seem to prove a point, that education and qualification do not go together. The more qualified a member from this group is, the higher the level of ignorance. It is easy to identify a member of this category from the following Chinese proverb:

He who knows not and knows not, that he knows not - is a fool, shun him;
He who knows not and knows, that he knows not - is ignorant, teach him;
He who knows and knows not, that he knows - is asleep, awake him;
He who knows and knows, that he knows - is a wise person, follow him.

Earlier times, more and more Kashmiri Pandits would fall in the last category but with the changes taking place, this group seems to be losing on number count. Whether it is on account of showing respect and regard to elders, following the traditions, knowing the importance of a particular auspicious day or making use of the mother tongue - *koshur*, members from this group are seen to display ignorance. In one instance, the bride is reported to have created a scene in front of the cameraman insisting that *d'ejihor*, that she was wearing, is an old fashioned thing and should be removed.

Feigning Ignorance about *koshur*, the Mother Tongue

It has been observed that some community members exhibit a weakness, the crucial one, with regard to the use of their mother tongue, *koshur*. Some feign ignorance about their ability to understand and / or speak *koshur* while few others feel shy of conversing in it. It is to be understood that those who don't speak their mother tongue, have already lost 50% of their identity. However, even in such

cases one can understand the difficulty of those, whose ancestors migrated many centuries back and hence do not speak the language, but one can not appreciate those who moved out only a decade or two earlier and do not speak *koshur*. Members of this group, whatever percentage, seem to pride themselves in using a language, other than *koshur*. On the one hand, they think that it is not necessary to speak and understand *koshur* or know about the community's rich cultural past, but pride themselves when their children speak a few Hindi or English words (even if pronounced wrongly), on the other. This is hurting the interests of the community and leaving their present and future generations rootless. The failure is, however, on the part of their parents, who do not converse with or impart adequate knowledge of *koshur* to their children. This is supported by the following facts:

- Many parents and grandparents do not converse in Kashmiri with their children but do so in Hindi (mostly) or English. Such parents are ignorant of the fact that mother tongue is learnt only when one converses in it. The best time and the only time for the child to learn mother tongue is during his / her first three years after birth. This is the time when the child is exclusively with the mother, father and other members. Obviously there is no reason for the mother or any other member to converse in a language other than the mother tongue. By conversing with the child in a language, other than the mother tongue, the parents knowingly or unknowingly are advancing the learning of other languages to the child, which in any case he / she will be exposed to after 3 years in the external environment.
- Many parents and grandparents converse with their children in Hindi, probably because they find in it an opportunity to improve their own Hindi speaking skills. However, while doing so they mix and use many Kashmiri words. Looking at the ground reality, one notices that the children are left more confused than wiser. The conversation made with them is neither proper Kashmiri nor proper Hindi, something in between, which may be termed as *Kindi* (Kashmiri-Hindi). However, parents do not realise that they are doing so at the cost of their mother tongue - *koshur*.
- Such parents believe that a change from the past makes them modern in outlook. This is not true because change, though inevitable, has to be for a common good. One has to draw a line between 'what to change' and 'what not to change'. It is seen that progressive societies have never changed their value system and have on the other hand strengthened their mother tongue.

Three important aspects favour learning and strengthening of *koshur*. Firstly, the mother tongue is a strong bond that unites families and the communities together. Secondly, one can not appreciate the true meaning and essence of Lal Ded's *vaakhs*, Ropa Bhawani's *vaakhs*, Krishan Joo Razdan's *lilas*, Nund Rishi's *shruks,* Mahjoor's or Nadim's poetry without knowing *koshur*. Thirdly, most modern societies have preserved their cultures and are following the same even while being part of the process of modernisation. For example, almost all Japanese speak their mother tongue. The same is true with Germans and most other communities. It is, therefore, important to note that at this point in time those who shy away from speaking *koshur* or do not wish their children to learn it are basically cutting them off from their roots and hurting their interests. Worst still is the fact that some of the community leaders, who themselves do not converse in *koshur* or use the language in public, issue appeals for others to do so. Also, not many community programmes are conducted in Kashmiri.

Solemnising Marriages with Other Communities

Marriages of Kashmiri Pandit boys and girls with other communities have now been happening for quite sometime now. It has happened in the earlier times and is happening in the present times, the only difference being that earlier times it was a rare happening but now it is more common. The marriages have taken place not only across the States in India but also across countries and continents. Both boys and girls have joined the bandwagon. Though marriage is a personal choice, yet the

happenings over a decade or two show the trend. Many youngsters have gone in for such an alliance for which elders hold youngsters responsible. However, the rationalists talk of the factors that have encouraged the youngsters to take such a step. They wonder if the exposure, these youngsters got during these years of exile, or the problems of the community, namely, disunity (reflected through innumerable organisations and their official publications, each cutting the other), extravagance (not observing functions and ceremonies in simple and symbolic manner), dowry and such other problems, are anyway responsible for such a trend.

Breaking of some of the Solemnised Marriages

It is disheartening to note that, of late, many divorce cases, among the Kashmiri couples (including the ones, who married outside the community), have been reported. The community well-wishers are as much concerned and incensed by such a marriage as by a divorce case. Divorce in itself is bad for any couple and it is worst in case of a Kashmiri Pandit, because for them marriage is an institution[px388], founded on mutual trust, regard and moral ethics. A situation where divorce becomes inevitable only shows deviation and departure from these traditions and basic values. There is, however, a silver lining seen in the efforts of some well meaning members of the community, who try to resolve the differences of some of the estranged couples and bring them round.

Showing Lack of Care and Concern for Elders

This aspect, though not prevalent in the community on a large scale, is mentioned because of a few cases reported in the print media. The community is known to believe in the tradition and practice of showing respect to and taking care of elders, especially the parents. However, in the cases reported this tradition and practice seems to have lost its hold over some members, who in their pursuit for materialistic gains, have practically abandoned their parents and left them on their own to fend for themselves. The living examples are the members of the community living in Old Age Home, Ambphalla, Jammu. The reasons for such a development, however, are not difficult to guess.

c) The Opportunities

The depressing situation, which the community found itself in after the mass exodus, not withstanding, many people and community organisations, in general, did not lose their nerve. They made use of the situation and created opportunities for their children to pursue their education in schools, colleges and technical institutions in various parts of the country. This, at the outset safeguarded the interests of the future generation. As a result of the efforts made by various bodies, individually and collectively and the concern shown by some of the State Governments, HRD Ministry and other bodies, many boys and girls from the community got admissions in various institutions. These include the branches of Kendriya Vidyalaya, Colleges of University of Delhi, Indraprastha University, Punjab University, Chandigarh and various Medical, Engineering and other colleges in Chandigarh, Maharashtra, Gujarat and other states. The displacement, though unfortunate, provided the children some relief and an opportunity to compete with others at the national level. The situation also provided an opportunity to many members to change their mindset, who, faced to the wall and left with no other option, ventured into small businesses and other vocations to sustain themselves and their families. Some found an opportunity to exploit their hidden talents and started composing poems and writing on various aspects of life, thus contributing to what came to be known as 'literature in exile'. The biggest opportunity that awaits the Pandits is to wake up from the slumber and resurrect the community back to its eminent position and reveal the spirit of the Kashmiri culture and tradition to the world. This can

be achieved through a planned road map, which includes:

- Strengthening, supporting and developing the existing associations and sabhas under an umbrella organisation as a single entity with a single voice and a common goal. For this, all the available resources shall be treated as community resources and shared and used for the common good. Each of the Bhawans, Ashrams and Sabha facilities shall act as centres not only for preserving cultural heritage but also for promoting it. Such centres shall act as nerve centres of the community and discharge various responsibilities to alleviate the sufferings of the members.
- Setting up of research centres, where one can make individual and collective contributions to art, literature, science, philosophy and other fields. These centres shall encourage research work on ancient Manuscripts, literature and texts, available in many libraries, waiting to be explored, understood and translated into other languages.
- Arranging for affiliation of these research centres with some of the known Universities, not only to get recognition to the work done but also to get fellowships and doctoral degrees to the research scholars. The centres shall initially get the work published in reputed journals but eventually the centres shall launch their own research journals.
- Setting up of publishing houses aimed at popularising literature related to art, culture and language. The overall emphasis shall be not only to make available the community and other literature to the readers at affordable rates but also to provide support to those who wish to get their works published.
- Establishing not only educational institutions at college and university level but also professional colleges catering to the needs of the community in various disciplines. Many members from the present generation, individually or collectively, have the ability to think big and start an Engineering college, a Medical college or a university.
- Setting up of hospitals, which, with the calibre of the Kashmiri professionals in the field, shall create a niche in Medical Sciences as well as the Medical Services. Such hospitals shall eventually become the state-of-the-art facilities.
- Establishing a few old age homes, exclusively for the aged people of the community, with a view to provide not only a shelter and peaceful living to them but also Kashmiri environment, which shall reduce their pain and agony undergone due to their separation from their roots.
- Setting up of a museum to showcase Kashmiri Pandit Culture and Heritage in totality as a long-term policy to preserve and promote the heritage.

d) The Threats

Many elders and writers have over the last few years given vent to their feelings and expressed their anguish over the various threats that the community is facing. With more than three lakh Pandits having moved out of the Valley, from earlier times till 1990 AD and three and half lakhs more having been forced out in 1990 AD and after, the community is facing economic, social and cultural problems. Some of these problems have assumed a threat perception and are starring at the face of the community, in general, and some members, in particular. Some of the writers have opined that the community is losing the unique identity, their customs and traditions and is moving towards its extinction. Their opinions are based on the media reports, reflecting the prevailing circumstances and in some cases on the first hand information. The apprehensions voiced are:

- Some younger people have sought and solicited marriages from outside their own community. This has happened in case of both the boys and the girls, families from the rich and the poor backgrounds and those from the cities as well as from the villages. Some of the marriages have happened with the consent of the parents and some others, without.

- With the elderly people retiring from the Government service and practically no recruitment from the community, to replace those who retire, the avenues within the State for the young generation are meagre. This is a major deterrent for the young people to return and settle in the Valley.
- Some surveys have projected an increase in death to birth ratio. This is considered as one of the biggest threats faced by the community today, as it is likely to reduce the size of the already miniscule community, further.
- With the population of the elderly people declining and the younger generation moving out and getting used to the outside culture and way of life, some may not be inclined to move back to the Valley, when things return to normal.
- Some of the aged people may face seclusion and period of anguish because they may have none to take care of them or may be abandoned by their children due to pre-occupations with their own work or otherwise.
- The inability to practice their routines and traditions, as a result of displacement and under the difficult and pitiable conditions, in which many families are put up in the camps at various places, is likely to wean away the younger generation from the traditions.
- The tendency on the part of some of the parents to discourage their children to speak *koshur* and encourage them to talk in Hindi and / or English, supported voluntarily or involuntarily by grandparents, is a big threat to the unique and ethnic identity of the community.
- The tendency on the part of some to adopt practices like observing *Karva Chouth* but not *tsandan Sheshti*, worshipping *Sai Baba* and not their *Isht Devi* and showing extravagance during functions and marriages is also likely to hurt the interests of the community.

However, whether the opinions expressed and the predictions made, by those who are concerned, about the community's extinction are going to come true or not, only time will tell. But, going by the past history and the ability of the community to stand up again and again, it is more likely that the apprehensions will not come true and the community will rise again to its position of strength.

3.1.1 *bat'iu* (The Pandit)

Kashmiri Pandit, popularly known as Bhatta[g1] (*bat'iu* in Kashmiri), belongs to a handsome race of men with fine well-cut features, small hands and feet and graceful figures. He is recognised by his chiselled features, long nose, fair complexion and a masculine look. The word *bat'iu* usually brings to mind the picture of an elderly Pandit with a *saaphiu* (turban), a traditional dress of *pheran* and sporting a *t'yok*[g1]. Not so long ago, a *bat'iu* (Kashmiri Pandit, inset 51) could be recognised from a distance by his *saaphiu* or *dastaar*[g1], *t'yok*, *neuurivan*[px238], *pheran*[g1], *dussiu*[px159] and *churidaar peuujamiu*[px159]. With the exception of *dastaar,* in general, people today continue to support these signs and symbols. A Kashmiri Pandit is regarded as very intelligent, quick-witted and highly analytical. He is very well educated and considers pen as his best friend and companion. As an educated person, he prefers employment, generally in the Government, because of security reasons, but is not averse to making his livelihood anywhere and in any other field. Merit has been the hallmark of a Pandit, who looks only for an opportunity to prove his mettle.

He has faith in himself but is over-cautious. His faith in himself is so great that from time immemorial, he has ventured into the unknown only to find his roots getting firmer and deeper into the new activity and making a mark for himself. He excels in everything and in any capacity - be it a clerk, teacher, manager, corporate head, scientist, diplomat, doctor, engineer, advocate or a Judge. He is

industrious, loyal and uses his genius in whatever capacity he performs his role. He is courteous, polite and modest in habits. Writes Pandit Anand Koul, "The Pandit is truly of 'simple breed' - simple in food and simple in dress. Patience and resignation are writ large on his behaviour. Give him a slap on the right cheek and he will turn the left but will never provoke to a quarrel. So law abiding, he is that he regards a state official as a 'fiat of destiny'. He is kind to his family and respectful to ladies and is loath to remain away from home, often embracing idleness as a refuge from it. He is free from crime against the person and from burglary and thievery. Being naturally sober-minded, he has no lust for passion. Wine and drinks, he spurns at. Contentment dominates his character. So long as rice and millet grow and salt is not dear, his life is much the same and gods may be propitiated."[53p37] Pandit Anand Koul wrote these lines in 1924 AD. Today, it applies to most of the people but may not apply equally well to all. Today a Pandit likes good food and has a royal taste. However, everyone at work is methodical and believes in a systematic and organised way of life. Over a period some of the characteristics exhibited by the Bhatta earned him many an epithet. These include *bat'iu teh* (referring to his calibre and pride), *bat'iu teez* (the aura around him), *bat'iu gav grat'iu* (The Pandit is a mill, referring to his being industrious), *bat'iu moor shenkhi* (The Pandit died of hesitation, referring to being over-cautious) etc. A Pandit loves his *meuuj kashir* so much so that given a choice, he would want to live and die in the Valley. He is conscious of the Sanskrit *Shloka* in *Ramayana*, which says *Janani Janam Bhumi Shacha Swargad Api Gariyasi*. Translated it means, 'Both, my mother and my motherland (birth place) are superior to the Heavens'.

The discriminatory policies, practiced by some of the rulers over decades, and the political and economic conditions faced by the members have made Pandits to take a hard decision to try their luck elsewhere. But even under these conditions, Pandits maintain a link with their roots. History gives innumerable examples to indicate that they excelled not only in educational pursuits but also in other fields. Almost all the members have time and again exhibited faith in their cultural traditions. The traditional Pandit continues to hold and exhibit the belief even in the changed circumstances and the younger generations do so, though to the extent possible. Over a last few decades a new class, comprising of the non-traditional members, has emerged, who do not follow the practices. This also includes the members who follow the practices only in name sake. Events in the recent past suggest that things have changed to an extent because of the happenings in the Valley. The hardships, sufferings, tribulations and miseries that the members of the community have gone through due to the turmoil in the Valley have changed the lives of many. The community suffered deep hurt and anguish due to the trauma. Under the circumstances, a change in attitude, a change of heart, thought process, belief and the practices, of a few, is, therefore, understandable and is not surprising. But, knowing fully well that Kashmiri Pandits have a remarkable ability to adjust according to the prevailing circumstances, experts opine that they will rise again to their position of strength. Kashmiri Pandits have a great survival instinct[px45], because of which they quickly adapt to the new environment. As soon as they sense something different or get a wind of the change, likely to take place, they think of alternatives and work on the best solution. Their intelligence, however, took a beating in 1989-90 AD at the hands of the fanatics, who continued with their plans and internal mechanisations and till last minute never allowed a Pandit to have a wind of what they were up to. But even in turmoil, Pandits kept their nerves cool and moved out to places of safety.

3.1.2 *bat'en* (The Panditani)

The Panditani, popularly known as *bat'en*, is a Kashmiri Pandit woman. She is simple,

gentle, soft spoken, religious, pious woman, who is dedicated and devoted to her husband (inset 52a) and the family. As a housewife she may miss a meal but is regular and punctual to perform *Nitya Niyam* and *Sanskars*[g1]. The word *bat'en* usually brings to mind the picture of a woman in her traditional dress of a *pheran* (inset 52b) and *tarngiu*[g1] and adoring gold ornaments like *d'ejihor*[g1], *at'h*[px161] and *at'ahor*[px161]. She could be recognised by *t'yok* and all these symbols. With the exception of *tarngiu* and *pheran,* which, in general, have been replaced by a saree (inset 52c), all other symbols are supported by the present generation. A *bat'en* is fair, good looking, extremely beautiful, graceful and refined. She is intelligent and generally educationally qualified, though some may not be as qualified as the menfolk. She lives by example and is the source of inspiration for the younger generation. In the past, when the husband was posted at places other than his hometown, where he would discharge his duties, she would look after the household and manage all the affairs with poise and ease. She, in general, has played her role as a housewife but there are innumerable examples to show that she has made significant contributions in various fields, shoulder to shoulder with men, while at the same time discharged her responsibility towards the family. According to Pandit TN Dhar, "In Sanskrit dramas the king is always addressed as 'Bhatta' and the queen as 'Bhattini', both meaning exalted and honoured ones. These two titles are used for Kashmiri Pandits and Pandit ladies in the modified form of 'Bhatta' and 'Batanya' respectively. These titles show the respect and reverence they have been commanding all these centuries not because of their wealth or riches, which in any case they did not possess in any substantial measure, but because of their scholarship, piety, character, wisdom and compassion and concern for every one."[12p41]

Generally fragile and delicate, she displays characteristics[px48] of a person of strength, stamina, patience and tolerance. Her acts of hospitality, the ability to keep track of events and ensure that everything is organised and organised well, has earned her a place of pride in the family. She commands respect and appreciation from one and all. Writes Pandit Anand Koul, "The Panditani is, indeed, a picture of self-denial. She abhors fashion from her very core. She is noted for her modesty, punctiliousness, and chastity and also for industry and thrift. She is brought up to be as mother, never a wife, having been given the epithet of *bacha-pasand* (fond of children). She is a picture of self-abnegation. She has not become a wife by self-assertion or by the survival of fittest. She stands resplendent as the mother worshipful, not a beautiful wife to be wooed. She towers above low humanity because of her moral grandeur and not physical charms. Her high spiritual status is reflected in the mythology; indeed the Pandits, nay, all Hindus, think habitually of God as She."[53p38] Though there is no system of veil among Kashmiri Pandit women, yet old ladies, to show respect and regard for the elders, have a practice known as, *nor dyun* (covering part of the face with the arm of *pheran* or portion of a saree). However, these days, *Vivaha* is the only time when she uses it as a *maharen*.

3.1.3 *bat'iu shuer* (The Children)

bat'iu shuer (inset 53), Kashmiri Pandit children, are beautiful and match their parents in displaying sharp features and intellect. The girls are pretty, homely and generally submissive. Both the boys and the girls are, in general, obedient and show a lot of respect to their parents, elders and teachers. Like other members, they also consider merit as the cornerstone in their future journey and to higher rungs of life. They are generally shy type but when it comes to demonstrating their ability and calibre, they put their best foot forward. Barring some exceptions, their demands are not many and usually adjust within the available resources of the family. Like their parents, they strive for their self-respect and try to hold their head high. For a Pandit family, imparting of education, the

formal education, to all the children including girls is a must. Kashmiri parents, under any circumstances, try their best to provide good education to their children. Many families have been seen to achieve this focussed objective even at their personal inconvenience and discomfort. Whether, practically feasible or not, Kashmiri parents want their child to be a Medico, Engineer or a Professor. With this in view, they not only seek admissions of their children in good schools and colleges in the Valley and outside but also arrange for proper coaching. The desire, to see their children excel, has increased over the years, in spite of the fact that the opportunities in the Valley started dwindling, since mid sixties and competing outside the Valley became quite tough. The children on their part have, in general, not only obeyed and respected the wishes of their parents but also enhanced their pride by doing well both academically and professionally. The excellent results, year after year, whether in school, college or institutions of higher education only show the importance that is attached to formal education to the girls as well as the boys. The excellent results, the outcome of the efforts of both the children and the parents, are helping the children to become worthy citizens. There are some, who have earned a name in other fields. Mention can be made of Jyoti Warikoo, who while grappling with thieves managed to catch one of them and in the process sustained head injuries. For this act of valour, she got *Lalitaditya Shaurya Puraskar* (2002).

With the limited opportunities available in the Valley, many children, over the last few decades, had to move out of the Valley for their education and / or seek professional opportunities. This is basically what has taken them to almost all parts of the world. Though girls, like the boys, strive hard to achieve excellence academically and professionally, yet majority of them remain in touch with household jobs and learn the lessons of family life. Earlier times, she would share the responsibility of performing most of the household jobs. The children generally wear simple dresses but are not averse to using something conforming to the latest trend. Boys mostly use *kamiiz* and pant but have been using the modern dresses as well. Girls mostly use their traditional dresses of *shalwaar kamiiz* and a *chuni*, though some younger ones, who have moved ahead with the times use jeans and pants.

3.2 Brahmin, Bhatta and Pandit Appellations

The community owes allegiance to the Hindu faith. Centuries back when they moved into the Valley, they brought with them vast knowledge of *Vedas* and other literature. They found the Valley most suited to follow their spiritual and intellectual pursuits. Their stay provided them enough time to achieve maturity in their philosophical and religious thinking and understanding of nature and its mysteries. However, during their journey, many great changes took place, as many religions and faiths were introduced into the Valley from time to time. Kashmiri Pandits started their journey, along with other Hindus, as Saraswat Brahmins and much later came to be known as Kashmiri Brahmins. About this Lawrence quotes Aurel Stein, who says, "It is most probable that by the time of Zain-ul-Abidin all Hindu inhabitants, except the Brahmans, had adopted Islam. It would seem more exact to use henceforth the term Brahman instead of the too general 'Hindu'."[58p191] However, somewhere in their long journey, much before the advent of the Muslim rule, they got an appellation Bhatta. It is observed that a Kashmiri Brahmin, in the earlier times, used to be called Bhatta (Sanskrit - the honoured one). This was probably because mostly the Bhatta, the Bhatt clan, had excelled in all walks of life and hence the honorific Bhatta was given to the entire community. This is supported by the fact that one finds such names as Avtara Bhatta, Bala Bhatta, Bhauma Bhatta, Kalatta Bhatta, Shiv Bhatta, Soma Bhatta, Srikanth Bhatta, Tota Bhatta, Vakhpati Bhatta and others, who attained prominence in their respective fields in the earlier times. The use of the honorific Bhatta, as a suffix,

is seen in the chronicles till Jonaraja's time. The place Batote on Srinagar-Jammu road seems to have been named as such because of the route (*Bhatta vath*) followed by Bhattas, when they fled to escape the suppression in the Valley. The honorific Pandit seems to have been given during the Muslim period, subsequent to which the community came to be known as Kashmiri Pandits. Mention of it is found in the works of *Ain-i-Akbari* and *Tuzk-i-Jahangiri*. According to Justice Kilam, "Gradually there sprang up Pandit colonies in Agra and Delhi. There too they maintained their separate identity, and came to be known as 'Kashmiri Pandits', a term said to have been coined by Emperor Muhammad Shah on a representation by Pandit Jai Ram Bhan to distinguish them from the Brahmans of other parts of India."[50p76] According to Brigadier Rattan Kaul, "In the Mughal Durbar, Akbar's learned Brahmans and scholars were referred to as Pandits, which was used as a generic term. Many Kashmeere Brahmans, who had migrated to the plains of Hindustan, were also generally referred to as Pandits, for their literary and religious knowledge, as majority of them had not carried their family surnames when they migrated." Further, "This form of address was not prefixed but suffixed with the name, like Narain Kaul Pandit, Miru Pandit etc. This honorific was not only used for them but also for many others in Hindustan, who had excelled in literature, art, culture and religion. The appellation of Pandit as a prefix is said to have come into vogue later on in the eighteenth century during the reign of Mughals." Further, according to him, it was on the representation by one Jai Ram Bhan in the 18th century, to distinguish Saraswat Brahmans of Kashmeere from the Brahmans (Pandits) of other parts of India, that the then Mughal king Muhammad Shah bestowed Pandit honour title on them as a prefix. The title was initially meant for those Saraswat Brahmans from Kashmir, who were linked with Mughal Durbar but in due course the appellation got tagged to all the members of the community, from the Valley, who came to be known as Kashmiri Pandits. Sheikh Mohammad Abdullah in his *Aatish-e-Chinar* is believed to have referred to this and said, "The appellation 'Kashmiri Pandit' is a little over 200 years old. In fact, the decadent Mughal King, Mohd Shah, applied it and that too at the behest of one of the courtiers, Jai Ram Bhan, a Pandit and forerunner of those who left Kashmir for patronage of the Mughal and settled in Delhi, Agra and other cities of India. These Pandits, by their God given abilities, inveigled themselves into the good grace and favour of Mughal."

3.3 *Gotras, Krams* and Names

Valley of Kashmir is known as *reshveuur* (Valley of *Rishis*) because over a period the land has produced a number of saints, seers and *Rishis*, who not only lived here but also contributed to its cultural growth. Basically, Pandits consider themselves as the descendants of *Sapt Rishis*[91]. The entry of Kashmiri Pandits into the Valley as Saraswat Brahmins assumed great significance for two reasons. Firstly, the event marked the beginning of the *Sapt Rishi Samvat,* the calendar system in use. Secondly, the members started tracing their lineage to these *Rishis* through their *Gotra* and also pay homage to them while performing various rituals. The Kashmiri Pandits at the highest level are known by their *Gotra* (a division or a group), at the next level by the *Kram* (a subdivision, family appellation or a surname) and finally at the individual level by their names, which in the earlier times used to be mostly from mythology or scriptures. A brief account of *Gotras, Krams* and names, used by the community, is as under:

3.3.1 *Gotras*

A *Gotra* represents the name of the Rishi to whose clan the member of the community belongs. As per tradition, *Gotra* shows the link with the ancestors, who not only maintained a continuity

of the past with the present but also identified and classified the *Gotras* into divisions. According to Pandit Anand Koul, "Originally there existed only six *gotras*, viz., Dattatreya, Bharadwaja, Paladeva, Aupamanyava, Maudgalya and Dhaumyayana. By intermarriage and intermixture with other Brahmins the number of *gotras* multiplied to 199."[53p20] According to Pandit Bamzai, "The Kashmiri Pandits are divided into 133 exogamous *gotras*, each member of which claims to be a descendant of a Rishi whose name the *gotra* bears."[1p17] Over the centuries it has been possible for Pandits to keep a track of the *Gotras* and also abide by the regulations that govern their use in practice. It is believed that a *Gotra* decides the characteristics a person is supposed to have and for a common person the practical use of *Gotra* is found during observance of religious ceremonies or social customs during which, besides naming one's *Gotra*, a member is also required to take the names of ancestors, at least a few generations past, belonging to the family tree. One important aspect of the use of *Gotra* is that *Sahgotra*, those having same *Gotra*, can not marry each other. This applies to at least four generations from mother's side and five generations from father's side. There is also a practice of *mangtiu anun* (adoption) among Kashmiri Pandits, according to which an issueless couple adopts a child from some other clan. In such cases the child gets dissociated from the existing *Gotra* and adopts the *Gotra* of the new clan. The *Gotras* of Kashmiri Pandits, given by Pandit Anand Koul, are listed in Annexure - 6.

3.3.2 *Krams*

Kram is a family appellation, commonly referred to as surname or family name. As per tradition, it is the *Kram* and not the *Gotra* that usually determines the social status of the family. *Kram* normally used to be based on the nature of the occupation or profession of an individual. However, with the passage of time, the scope got enlarged to include other aspects, which had nothing to do with the occupation or profession. Before talking about the *Krams* or appellations, used by Kashmiri Pandits, it is important to point out that earlier times, the practice of having a surname was not prevalent. People generally used single names and in rare cases a name with a prefix (such as Acharya) or a suffix (such as Bhatta). It is difficult to say with certainty how and since when the practice of having names in two parts (such as Krishan Lal, Raj Kumar etc., in case of males and Girja Kumari, Nirmala Devi etc., in case of females) or names in three parts including a surname (such as Pushkar Nath Dhar, Bansi Lal Saraf etc. or Phoola Kumari Kaul etc.) came into being. It is also difficult to point out since when coining of nicknames or such appellations started in the community. It is believed that in the earlier times, most of the Pandits were *Kouls* (Kauls) - the direct descendant of *Dattatreya*. It is also said that Koul (Kaul) is derivative of *Maha Koul,* another name of Lord Shiva. According to Pandit RK Koul, "The use of surnames in ancient Kashmir is negligible. Present Kashmiri surnames have more or less evolved during the Muslim or Sikh rule. It is stated that almost all the Kashmiri Pandits were Kouls and they were later on subdivided according to different nicknames and with the passage of time, these nicknames became permanent surnames."[54p89]

As pointed out earlier, Kashmiri Pandits are very sharp and witty people. They have had an oral tradition of passing on the knowledge and wisdom from *Guru* to *Shishya*. The wit coupled with the tradition of passing on the knowledge, from generation to generation, has helped them to make use of epigrams, sayings and proverbs with great ease in their daily conversations. This way they not only memorised the essence of the wisdom passed onto them, by their elders and *Gurus*, but also in turn they passed on this vast store of knowledge to others. This helped them to evolve and maintain their rich traditions. Somehow somewhere in this process a few people developed a characteristic to coin and use appellations. Whether it was for the sake of fun, humour or giving vent to their emotions,

during the long reign of suppression, or otherwise, they seem to have enjoyed / been enjoying it as a pastime. It is because of this characteristic that many families have got nicknames as their appellations. However, it goes to the credit of the families that they continue to use these appellations even in the modern times. It is interesting to note that most of the Kashmiri Pandits, aware as they are of their ability to give appellations to others, no more indulge in this pastime. However, many Kashmiri Pandits, equipped with a sharp memory, are ready and willing to recollect and share with you something about the past. They immediately tell you the entire history of an event or *kalaavali*[91] (the family tree) of the person, you met or enquired about, even if it happens to be decades old - a remarkable capability indeed. An analysis of the *Krams* or appellations in current use, among the community members, indicates that the appellations, in general, are based on characteristic, habit or weakness; disability or a physical feature; employer; episode; employment, occupation or profession; *Gotra* or honorific and landmark, locality or a place, one hailed from. A brief account of each of these categories is as under:

Characteristic, Habit or a Weakness

Many families over a period got their surnames because of the characteristic, habit or weakness of their ancestor. Examples include *Achkan* (One, who wore *achkan*, a special dress), *Atal* (one with a strong determination), *Bahadur* (One, who had shown an act of valour), *Bandhu* (a friend of others, *bandu* in Kashmiri), *Betab* (One, who was impatient), *Brayth* or *Breth* (One, who indulged in unholy acts), *Chacha* or *Checha* (One, who acted like an uncle, *chechi* in Kashmiri), *Chakoo* or *Chaku* (One, who would pass sour comments), *Chengloo* (One, who expressed happiness and joy even for inconsequential gains, *chengun* in Kashmiri), *Dev* (One, who possessed extraordinary strength or displayed unusual characteristics), *Dooda, Duda* or *Dudha* (One, who used to be an uninvited guest, *dudiu* in Kashmiri), *Gamkhwar* (One, who was always available to others in distress), *Hakhoo, Hakhu, Hakku* or *Hakoo* (One with a dry sense of humour), *Jad* (One, who even as a young behaved like an elderly person), *Kak* or *Kakh* (One, who was kind and generous to others, called an uncle, *kaakh* in Kashmiri), *Kuraz* (One with revolting temperament, *Kuraz*, a water animal in Kashmiri), *Mam* (One, who poked nose in others affairs), *Marchawangnoo* or *Marchwangun* (One, with a temper as hot as a red chilli), *Miskeen* (One, who behaved like a pauper, *miskeen* in Kashmiri), *Momboi, Mubai* or *Mubayi* (One, who was extremely soft and gentle in disposition), *Moghlu* or *Mughlu* (One, who entertained his friends with a cup of *mogiul chaay*, Kashmiri tea), *Safaya* (One, who was fond of maintaining cleanliness), *Sas* or *Sus* (One, who was fond of *sas vopal haakh*, a Kashmiri dish), *Seysu* (One, who was lazy, *syos* in Kashmiri), *Shoda* (One, with weakness of smoking of charas), *Tak, Takoo* or *Taku* (One, who relished taking food in an earthen plate, *took* in Kashmiri), *Thaploo* or *Thaplu* (One, with a weakness to snatch things), *Trakroo* or *Trakru* (One with a tough temperament), *Vaishnavi* or *Vashnev* (One, who used to take only vegetarian food), *Wanchoo, Wanchu* or *Wantu* (One, who was a hard nut, a reference to hard walnut, *woont'h* in Kashmiri), *Wangnoo* or *Wangnu* (One, who easily mixed with others, similar to the characteristic of a brinjal, *wangun* in Kashmiri), *Vatal, Watal, Watel* or *Wattal* (One, who, out of sheer devotion, swept and cleaned the temple premises) and *Zaroo* (One with a weakness to gamble).

Disability or a Physical Feature

A specific disability, disease, physical feature or a mere resemblance with something or someone, of the ancestor, also resulted in a nickname. Examples include *Batukh* (One with swimming capability of a duck), *Braroo* (A blue eyed one like a cat, *broor* in Kashmiri), *Chatoo* or *Chhatoo* (One, who was short, *tshout'* in Kashmiri), *Chanta* (One with a twisted mouth), *Ganjoo* or *Ganju* (One with a bald

head, *ganjiu* in Kashmiri), *Gigoo* or *Gigu* (One with deformed eyes), *Handoo, Handu* or Hundoo (One like a sheep), *Kachroo* or *Kachru* (One with golden brown hair, *kaatsur* in Kashmiri), *Kaloo* or *Kalloo* (One with black complexion), *Kanchatu* or *kanchot* (One with chopped ear, punishment awarded by an Afghan ruler), *Kao* or *Kaw* (One with black complexion), *Karihaloo, Kariholoo* or *Kariholu* (One with a twisted neck), *Khenkh* (One with a deformed nose, *khuunkh* in Kashmiri), *Kharoo* or *Kharu* (One with skin disease on scalp, *kheur* in Kashmiri), *Khoshoo* or *Khoshu* (One, who is left handed), *Kissu* (One, who had an extra little finger, *kis* in Kashmiri), *Kabu* or *Koub* (One with a hunchback), *Khosa* (One with sparse beard), *Langoo* or *Langu* (One, who was lame, *long* in Kashmiri), *Mandal, Mandloo* or *Mandlu* (One with a large buttock), *Mantoo* or *Manttoo* (One, who ate rice equal to one and half seer, *manut* in Kashmiri), *Mota* (A bulky person), *Mukko, Mukoo, Mukku* or *Muku* (One with a twisted nose, *mukiu* in Kashmiri), *Mushran* (One with abnormal features), *Nika* or *Nikka* (One, who even as an adult looked like a baby, *nikiu* in Kashmiri), *Padar, Padora* or *Padroo* (One with a foot like a hoof, *padur* in Kashmiri), *Phoaf* (A stutterer), *Raghu* (A fragile one), *Shangloo, Shungloo* or *Shunglu* (One with six fingers), *Sharga* (One with small eyes like a Parrot, *sharga* or *shogiu* in Kashmiri), *Sikh* (One, who had Sikh clients), *Tramboo* (One with pox marks on face, *Tromba* in Kashmiri), *Tunda* (One with a deformed hand), *Tut, Tutoo* or *Tutu* (One with a long chin), *Wangoo* (One with a deformed leg, *wong* in Kashmiri), *Zaharbad* (One with a skin problem, *zaharbaad* in Kashmiri) and *Zoroo* (One, who was hard of hearing, *zor* in Kashmiri).

Employer

Many Pandit families have surnames, which show a link with the employer, who had employed the ancestor of the family, or a link with the employment. Examples include surnames (with employer or link in the brackets) like *Bakshi* or *Bakhshi* (Punjabi officer with surname Bakshi), *Bamezai* or *Bamzai* (Bamzai Pathans), *Chagtoo, Chagtu, Chogtu* or *Choughtu* (Chagutai rulers), *Chak* (Chak rulers), *Durani* or *Durrani* (Durrani Pathans), *Hazari* (Hazari Pathans), *Jalali* or *Jallali* (Jallali Shias), *Jawansher* (Afghan Governor), *Khaibari* (Khaibari Chiefs of Kashmir), *Kuli* (Afghan Chief Noor Kuli Khan or Tarkuli Khan), *Lal, Lala* or *Lalla* (Punjabi Lala), *Mirza* (An employee of a Muslim noble, Mirza), *Misri* (Trader from Misr, Egypt), *Sultan* (Sultan rulers), *Watt* (Englishman Watt) and *Wazir* (An employee of a Minister, Wazir-i-Wazarat).

Episode

Many families or groups got their appellations because of an incident or an episode that took place in the past. Examples include *Tul* or *Tuli, Godd, Khod* or *Khoda, Taing* or *Teng, Ogra* or *Wugra* and many more, as under:

- The appellation of *Buher*, generally a business class, was given to the group of people believed to have returned to Brahminic fold, after their conversion due to the oppression in the Valley.
- The appellation of *leji bat'iu* is also interesting. This appellation was given to those Kashmiri Pandits whose ancestors had eaten food cooked by Mohammadan in a *lej*.[53p22]
- The appellation of *yech* (*Yachoo, Yachu, Yecho, Yechoo*) has been given to the group, who perform a social duty of accepting alms from the bereaved families, on behalf of the dead.
- Pandit Anand Koul gives a classical example[53p20] of one Pandit named Wasdev, who had a *Tul-kul* (mulberry tree - *tul* means mulberry and *kul* means tree) in his compound, because of which he was nicknamed Wasdev *Tul*. To get rid of this appellation, he cut the tree but a *mund'* (trunk) remained. The appellation changed to Wasdev *Mund*. In another attempt to get rid of the appellation, he removed the *mund* but it resulted in a *khod* (depression). He was thus nicknamed Wasdev *Khod*. He made a last attempt to remove the *khod* by filling it with clay. Not being able to level the ground, it resulted

in a *t'eng* (mound) and thus was called Wasdev *Teng*. Thereafter, he also seems to have reconciled with the situation and enjoyed every bit of the humour.

- The surname *Gadoo* is a variation of word *gaad'* (Fish). According to Pandit MK Gadoo from Dehradun, one of his ancestors was performing *Sandhya* and *Puja* on the bank of Vitasta, near Purshyar. After his *Puja,* a friend of his challenged him to cross the Vitasta, which due to severe cold had frozen to the extent that one could walk on it. Accepting the challenge, he walked in. When he was midway, the ice broke and he fell into the water. Not only did he manage to come up and cross over but also came up with a fish in his hand. Hence the nickname. However, according to Pandit HL Gadoo from Delhi, the appellation has come from the word Gadi of Shergadi (Shergarhi), where one of his ancestors worked.
- *Jala* or *Jalla* got their appellation because the fishermen would spread their nets, *zaal* in Kashmiri, on their compound wall near Dal Lake.
- The appellation of *Ogra* or *Wugra* was given to a Pandit, who was in-charge of distributing food to the people affected by a famine. Finding the number of people to be fed, more, he is said to have ordered preparation of watery rice, *wugra* in Kashmiri, instead of the normal cooked rice. The episode earned him the appellation.[54p109]
- *Naqaib* or *Naqib* got the appellation from the Persian word *Naqib* meaning Trustee. Their ancestor during Afghan rule was authorised to put seal on *Pashmina* shawls for exports. Another version is that during the Muslim rule, they were the first to put on the veil (*naqab* in Kashmiri).
- *Pachhin* appellation has come due to an interesting episode. A Pandit wearing a *khraav* (wooden sandal) was returning home, when suddenly the strap gave way. Unable to repair it, he lifted the sandal by the strap and walked bare foot. Those who saw him carry the sandal thought it to be a prey bird, *pachhin* in Kashmiri, hence the nickname.
- The appellation of *Peer* or *Pir* to the descendants of Pandit Rishi Pir Padshah is too well-known. His ancestors were *Khoshu*. Because of his high spiritual attainment, he performed miracles, which were attributed to him as a *Peer*. However, there is one more example of how another clan got *Peer* or *Pir* appellation. As narrated by Smt. Phoola Peer and corroborated by Pandit Bhaskar Nath Peer from Gurgaon, one of their ancestors was Pandit Ayut Ram Ganju, a spiritual person from Vechar Nag. Once he wanted to go on a pilgrimage to the Ganga. His aged mother also insisted on joining him but realising the hardships she had to undergo, he decided to fulfil her wish by bringing Ganga close to her. Before leaving for the pilgrimage, he gave her a towel and a *gad'viu* (pot) and asked her to wait on a particular day near the well in their compound and take bath with Ganga water, which would flow into the well. On the appointed day she waited near the well and was surprised to see water rise to the brim. She had a bath but those around were surprised to see the miracle happen. Word spread in the locality and since this was during the Afghan rule, when Islamic influence was high, neighbours and others described the act as the act of a *Peer*, a religious and spiritual person. The family thus got the appellation *Peer*.
- The appellation *Shah* was given to the great grandfather, of Dhanvanthi Rama Rau[px656]. He once took part in a poetry recital at the Court of Mughal Emperor Bahadhur Shah and was awarded the highest prize, a *khilat*, or ceremonial robe, which he wore over his own costume. The *khilat* suited him so well that the Emperor turned to the audience and said, "Doesn't he look like a Shah?" The name stuck and the family came to be known as *Shahs,* rather than Dhars.[78p7]

There are, however, many other episodes, which have resulted in other surnames. These include *Budki* or *Budhki* (One, who, while constructing a house, unearthed a treasure in the form of a pot of gold coins, known as *budki* in Kashmiri), *Thalchoor* (One, who unwittingly carried a thali, *thaal* in

Kashmiri, of rice back home) and *Vali, Valli, Wali, Walie* or *Walli* (One, who was the first to build a chimney, *wol* in Kashmiri).

Employment, Occupation or Profession

Many families have got an appellation based on the employment, occupation or profession of an ancestor. It is interesting to know that one Pandit Shamboo Nath became popular as *shombiu myets* (One, who dealt in clay) and later on as shombiu *tseuni* (One, who dealt in charcoal). Similarly, one Pandit Vishen Joo became Vishen *phambiu* (One, who dealt in cotton). Other examples include *Adalti* (One working for a Court), *Akhoon* or *Akhun* (An Arabic or Persian teacher), *Arzi Navis* (Petition writer), *Badam* (Trader of almonds), *Bakaya* (One, whose duty was to realise taxes), *Bazaz* (Cloth merchant), *Bhandari* (Store in-charge), *Chakbast* (Employed to keep account of *Chaks* - the landholdings), *Cheru* (Trader of items made of wood from apricot tree, *tseer kul* in Kashmiri), *Darbari* (A courtier), *Divan, Dewani* or *Divani* (An officer with Sikh Court), *Dral* or *Dalal* (Broker), *Fehrist* (Trader of *shahtoosh* and *pashmina*), *Fotedar* (A treasurer during Mughal rule), *Galdar* (A trader of pulses), *Guzarwan* (One, who collected taxes at Guzar), *Hak* (Cultivator or trader of *haakh*, a Kashmiri vegetable), *Hakim* or *Hakeem* (A medical practitioner using natural herbs), *Harkar* (A postman), *Hashia* or *Hashiya* (One, who mastered art of drawing margins), *Hastu* or *Hastwaloo* (In-charge of elephants), *Jailkhani* (One employed in a jail), *Jangi* (First to serve the State Army), *Kalapoosh, Kalpush* or *Kalpushoo* (Trader of ladies headgear), *Kandhari* (One, who traded with someone from Kandhar), *Karvani, Karvayun* or *Karwani* (Trader of Peas, *kariu* in Kashmiri), *Kashkari* (Variation of Kashgari, one, who traded with someone from Kashgar), *Khazanchi* (A cashier), *Kotha* (In-charge of a granary), *Langar* (Kitchen in-charge), *Manvati, Manovati* or *Manwati* (One, who made Tax collection of one Manwati, equal to 2.5 seers, of rice from tenants), *Munshi* (A clerk), *Matoo, Mathu, Mattoo, Mattou* or *Mattu* (One, who served as a Math or Mutt Manager), *Mirakhur* (One, who looked after the Royal horses), *Nagri* (One, whose duty was to make official announcement through beating of a drum), *Nasti* (A trader of snuff, *Nas* or *naas* in Kashmiri), *Nazir* (A Court clerk), *Oont* (One, who collected taxes from camel owners), *Patwari* (A revenue clerk), *Peshin* (One, who performed his duty in the afternoon, *peshin* in Kashmiri), *Qazi* (Judge), *Qanoongo* (One, who interpreted law), *Rafiz* (One, who got involved with the Shia community, a Muslim sect known as *Rafiz*, and pleaded their cases with the Maharaja), *Saraf* (A goldsmith), *Shakdher* (Official for procurement of food grains), *Shali* (One, who traded in paddy), *Sharabi* or *Shorabi* (A trader of liquor), *Shora* (In-charge of gunpowder store), *Sooder* (A money lender), *Taimni* or *Taimaini* (One, who traded with someone from Taimni Pathan, near Kabul), *Tameri, Tamiri, Taimiri* (One, who executed construction works, *tamir* in Kashmiri), *Tankha* (One, who was responsible for distribution of salaries), *Tariwala* (One, who worked in telegraph office), *Tilwani* (An oil merchant), *Topa* (One, who in the military service of a ruler wore a *topa*, part of traditional dress), *Toshkhani* (In-charge shawls), *Tufchi* (Officer in a Gunnery Department), *Turki* (One, who traded with someone from Turkey), *Vakil* (A lawyer), *Waza* (One, who worked as a cook), *Zalpori* or *Zalpuri* (One, who traded with someone from Zablistan), *Zarbu* or *Zarabi* (An employee in a mint, *zareuub* in Kashmiri) and *Zardchob* (Trader of turmeric).

***Gotra* or Honorific**

Appellations in this category include *Aga* (Title given to someone, who was a Persian scholar), *Batta, Bhat, Bhatt* or *Butt* (One from a Bhatta clan), *Bahugan, Bahuguna* or *Bohgan* (One with many qualities), *Dattatreya* (One from Dattatreya *Gotra*), *Gurtoo* or *Gurtu* (One, who shunned non-vegetarian food and / or made extensive use of *guret' myets*, a disinfectant), *Jogi* or *Joogee* (One, who had become an ascetic or a *Jogi*) and *Jotshi, Jyotishi* or *Zutshi* (One, who learnt and practiced *Jyotish Vidhya* or

Astrology), *Pandit* or *Pandita* (A learned person, one, who took to study of Sanskrit but without duties of a priest), *Razdan* or its Anglicised version *Rosedon* (One, who kept secrets) and *Sadh, Sadhoo* or *Sadhu* (One, who practiced austerity and performed *Sadhana*), *Siddha* (One, who was a *Siddh Purush* or blessed), *Sahib* (A learned Pandit, who had attained spiritual prowess), *Saproo* or *Sapru* (One, who was the first to learn Persian) and *Sedhu* (One, who had attained *Sedhi*, spiritual bliss), *Shair* (One, who took to poetry), *Shastri* (One, who took to learning of scriptures), *Tickoo, Ticku, Tikkoo, Tikku, Tikoo* or *Tiku* (One, who believed in Trika philosophy of Shaivism or was a devotee of Tripura Devi) and *Zutshi* (see *Jotshi*).

Landmark, Locality or a Place

Families have also appellations based on specific landmarks, localities, they resided in, or the places, they hailed from. Examples include *Arigami* (from Arigam, Anantnag), *Babdemb* (from Babdemb, Srinagar), *Bachloo* (from Bachru), *Badgami* (from Badgam), *Badhwan* (from Wadwan), *Badiyari* (from Badiyar), *Baghati* (One having a garden), *Banihali* (from Banihal), *Beru* (From Beervah, Badgam), *Chakru* (from Chokur), *Chandpuri* (from Chandpora), *Chhachabali* or *Chhatabali* (from Chhatabal, Srinagar), *Deemb, Deambi* or *Dembi* (near a marshy land, *demb* in Kashmiri), *Ganz* (from a locality with people dealing in tannery), *Gairoo, Geeru* or *Gheeru* (from Geeru), *Goja* (from Goja Mohalla, Anantnag), *Haksar* (from Hakchar, Baramulla), *Hali* (from Hal, Pulwama), *Hangal, Hangloo* or *Hanglu* (from Hangalgund, Anantnag), *Hanjura* (from Hanjura, Badgam), *Ishabari* or *Ishbari* (from Ishbar, Srinagar), *Kakapori, Kakapuri* or *Kakpuri* (from Kakapora, Pulwama), *Kakroo* or *Kokroo* (from Kokargund, Anantnag), *Kangan* (from Kangan, Srinagar), *Kanzroo, Kunzroo* or *Kunzru* (from Kunzar or Kunjhurgam), *Kar* (from Karhama, Handwara), *Kathwari* (from Kathwar), *Katju* or *Kathjoo* (from Kathlishwar, Srinagar), *Kemmu* (from Kyom, Kulgam), *Khardori* (from Khardori Mohalla), *Khoyihama* or *Khuyhama* (from Khuyhama, Bandipora), *Kilam* (from Kilam, Kulgam), *Krid* (with a creeper, *krid* in Kashmiri, in their compound), *Ladhu* (from Loduv, Srinagar), *Lahoro, Lahori* or *Lahoori* (from Lahore, Pakistan), *Lalpori* (from Lalpora), *Madan* (from Madanyar, Srinagar), *Mahanoori* or *Mahnoori* (from Mahnoor, Badgam), *Malmohi* (from Malmoh, Magam), *Mazari* or *Mazaree* (near a graveyard, *mazaar* in Kashmiri), *Mujoo* or *Muju* (from Mujagund, Baramulla), *Nagami* (from Nagam, Badgam), *Nad* (near a ravine, *nad* in Kashmiri), *Nagri, Negri* or *Nugri* (from Nagri, Handwara), *Nehru* (near a canal, *Nahar* in Hindi), *Pampori* (from Pampore), *Pardesi* (An outsider), *Parimoo* or *Parimu* (from other side, *parim* in Kashmiri), *Purib* or *Purbi* (emigrants from Punjab but settled in Kashmir), *Raina* (from Rainawari, Srinagar), *Rangar* (from Rangar), *Safapuri* (from Safapore), *Sathoo, Sathu* or *Suthoo* (from Sathoo, Srinagar), *Seli* (from Seli), *Seru* or *Seeru* (from Seerkanilgund), *Sheopuri, Shivpori* or *Shivpuri* (from Shivpora, Srinagar), *Soporee, Sopori* or *Sopory* (from Sopore), *Sum* (near a small bridge, *sum* in Kashmiri), *Sumbaly, Sumbli, Sumbly* or Sumbally (from Sumbal, Baramulla), *Tchrer* (from Tchrar, Badgam), *Teli, Telwani* or *Tilwen* (from Telwani village, Anantnag), *Thas, Thassu, Thus, Thusoo, Thussoo, Thussu* or *Thusu* (from Thus, Kulgam), *Thatoo* or *Thathoo* (from Thath, Baramulla), *Trichal, Trisal* or *Trisel* (from Trisal, Pulwama), *Tul* (One having a mulberry tree in their compound), *Vesu* or *Vessu* (from Vessu, Anantnag), *Vechari* or *Vichari* (from Vecharnag, Srinagar), *Wakhloo* or *Wakhlu* (near a big stone mortar, *wokhul* in Kashmiri, used by washermen or a place where mortars were chiselled), *Zaboo* or *Zabu* (near a wet land, *zabuu* in Kashmiri), *Zadoo* or *Zadu* (from Zadipur, near Brijbehara) and *Zewan* (from Zewan, Srinagar). Besides these, there are many other appellations, which, though included in the work, need elaboration and categorisation.

The surnames of Kashmiri Pandits, whether categorised or not, but included in this work, are listed in Annexure - 7 along with the corresponding *Gotras* in brackets.

3.3.3 Names

Kashmiri Pandits in the ancient times usually used Sanskritised names in a single word form. Examples include the names of Kalhana, Kshemendra, Varahmihira, Sanghabuti etc. However, with the passage of time, the practice changed to two or more worded names like Aftab Ram, Jawahar Lal, Kailash Nath, Kash Kak, Radha Krishen, Soma Bhatta, Sri Bhat, Sridhar Bhat etc. In this two-word usage the appendage of Ram, Lal, Nath, Kak, Krishen, Bhat, Bhatta etc. was quite common among men. Similarly, among the women one finds names in a single word form like Indra, Yashodra etc. Examples of two worded names include Arnimal, Kamalawati, Lal Ded, Lassa Kuj, Mathura Devi, Tek *bat'en* etc. and include the names which were taken from objects in nature like *posh* (flower) in Poshmaal, Zoon (Moon) in Zoonmaal etc. In all these names the suffix Maal, Wati, Ded, Kuj, Devi, *bat'en* etc. used to be quite common. The later periods show a practice of appending *Kram* with the name. One finds names like Jawahar Lal Nehru, Kailash Nath Katju, Durga Prasad Dhar etc. among men and Vijaya Lakshmi Pandit, Swaroop Kumari Bakshi, Vidya Gauri Gadoo etc. among women. To show respect to the elderly Pandits, there was a practice of using a suffix Joo, a word derived from Sanskrit word *Jiv,* meaning life, to their names. One, therefore, finds names like Ram Joo, Krishan Joo and Bal Joo etc. quite common. It was also quite common for the elders to call their younger ones by pet names like *baaliu* (for Bal Krishen), *kashii* (for Kashi Nath), *krishniu* (for Krishen Ji), *nathiu* (for Nath Ji), *rood* (for Radha Krishen), *shawur* (for Shiv Ji) and *soomiu* (for Soom Nath). Similarly, the youngsters while addressing the elders also used to show proper etiquettes. It used to be quite common to address elders as *bab* (for grandfather), *ded* (for grandmother), *taathi* or *bobuji* (for father), *kaken* (for mother), *baijaan* or *bairaaj* (for brother), *laliu* or *lal seuub* (for uncle), *benijigar* (for aunt) and the like. However, with the passage of time, the addresses used by youngsters also changed. These days, it is common to hear elders being addressed as *Papa Ji*, *Pita Ji* or Daddy (for father); *Mata Ji*, Mummy or Mom (for mother); *Bhaiyya* or *Bhaiyya Ji* (for brother); Uncle or *Chacha* (for uncle); *Aunty* or *Chachi* (for aunt) or the like. However, the formal way of greeting and addressing others with folded hands and saying *Namaskar mahara* still continues. The practice of using short single word names like Tinku, Chinku, Pinku and some such names, whether the name meant anything or not, started a few years back but of late, there is a trend of using the names which are not only Kashmiri in origin but also have a meaning. Examples include such names as *Ansh, Akshit, Ankit, Bhavia, Navsheen, Sheen, Shehjaar, Shihij, Shreya, Shuhul, Vitasta, Vishu* etc.

3.4 Education and Occupations

3.4.1 Education

Kashmiri Pandits are known to be men and women of letters. Since ages, they are known to have acquired knowledge of religious scriptures, philosophy, languages and other subjects. They also learnt *Ganit* (Mathematics), *Jyotish Vidhya* (Astrology), *Karma Kanda* (practices related to rites and rituals), music and sciences. People from far off places would come to the Valley for Sanskrit learning. About this, Pandit Anand Koul gives reference to Hieun Tsiang and Alberuni. Hieun Tsiang writes, "The people of Kashmir love learning and are well cultured, since centuries of learning has been held in great respect in Kashmir."[53p3] Alberuni, the famous historian, in his accounts says, "Kashmir is the High School of Hindu sciences."[53p3] Maharaja Ranbir Singh, to facilitate learning, is credited with having set up a Sanskrit library at Jammu, namely, Sri Ranbir Singh Temple Library, with Manuscripts collected from various parts of the Valley and elsewhere.

During the earlier times, a child would be put, right from the childhood, under the guidance of a *Guru*, who would provide the needed knowledge and direction at a place known as *Gurukul*. With the passage of time, the practice changed and many started receiving the knowledge and direction after visiting the *Guru* on a routine basis. However, there are many instances where parents are known to have engaged best of the teachers to impart knowledge to their wards. As mentioned earlier, the elders divided the community into three classes, with the *Karkun* class taking to general studies. With this division, the type of education, one would pursue, practically got defined. However, with the passage of time, this demarcation, which initially was firm, got diluted as slowly and steadily *Jyotishi* Pandits as well as the *Guru* Pandits also towed the line of the *Karkun* Pandits and pursued studies aimed at seeking employment. With the spread of modern education, the demarcation got further diluted as the number of those opting for study of *Jyotish Vidhya* or scriptures started reducing whereas the number of those seeking modern education started increasing. The effect of this trend is noticed not only in the education pursued by the younger generation of today but also in the occupations subsequently pursued by them.

Modern education was introduced in the State in the last quarter of nineteenth century during the reign of Maharaja Pratap Singh. A few schools were established on the syllabus pattern of Punjab University. CMS School was the first school established in 1880 AD at Fateh Kadal and later on another branch, rechristened as Tyndale Biscoe School, was started at Lal chowk. CMS School Fateh Kadal was later on run by local management as Central School. Subsequently, many other schools, both Government and private, were set up. These included, Sri Pratap Singh Hindu High School, established by Annie Besant in 1898 AD, State High School, Bagh-i-Dilawar Khan, Fateh Kadal, Islamia High School, Burn Hall School, Presentation Convent at Rajbagh and many others. Many social groups also set up schools, which include Devki Arya Putri Pathshala at Wazir Bagh and the schools set up by Anjuman Himayat-i-Islam and others. Vasanta High School was set up in 1956 AD. Maharaja Hari Singh, who was very keen to see his subjects well educated, introduced compulsory education in the Valley and made it free up to college level both for the boys and the girls from poor section of the society.

Elders talk of dedicated teachers, who not only maintained high standards of teaching but also took personal interest in enhancing and honing the learning skills of the pupil. Till not so long ago, it was a common sight to see schoolchildren write on *mashk* (small wooden tablet, *Takhti* in Urdu) making use of *narkeuun kalam* (indigenous pen) and *sepi miil* (indigenous ink). The stress of the teachers and parents was on proper handwriting. Many elders give, with pride, the example of a dedicated teacher, who to ensure that the pupil brushed up their knowledge during vacations, would invite them to his residence for any help and clarification. He would ask some to form a group and meet him at a convenient place, where he would go and help them solve their difficulties.

One important highlight of the education system in the Valley has been the fact that most of the people, who excelled in their lives or made a mark, were those who studied in Government schools. At the higher level, the first college to come up was Sri Pratap College for boys as a result of the upgradation of Sri Pratap Hindu High School in 1905 AD. Amar Singh College, Srinagar was set up in 1942 AD. The first college for girls, the Government College for Women, MA Road, Srinagar, came up in 1950 AD. The thrust for girl's education had started in late 1930s. Prior to 1940 AD itself, number of girls had taken admission in SP College. The technical institutes, engineering and medical colleges that came up over a period include Regional Engineering College, Hazratbal; National Institute of

Technology, Hazratbal; College of Engineering at Divar, Parihaspora and Patan Baramulla; Sher-e-Kashmir Institute of Medical Sciences (a Deemed University), Kashmir Tibbia College Hospital and Research Centre, Bemina; Government Dental College, Srinagar and Unani Medical College, Srinagar. After the start of the University of Jammu and Kashmir, the students undertook Postgraduate studies up to MA or M.Sc. Prior to this, students would migrate to Lahore or get enrolled in various other Universities outside the State. Kashmiri Pandits, known for their zest for higher studies, moved out of the Valley for higher studies and also for better prospects. However, in the absence of the technical institutions and colleges of postgraduate studies, there existed at the Government level an arrangement under which meritorious students were nominated to institutions outside the Valley. Though this provided some relief to some from the community, yet majority was left on their own because of the limited number of such seats. The setting up of technical institutes, engineering and medical colleges in the Valley eased the situation a bit, but the trend continued. Those who moved out did their best and excelled in various fields of learning. Writing about their ability Ms. Kusum Pant says, "In the first half of nineteenth century when Urdu and Persian education was sufficient for obtaining service under the British, Kashmiris had begun to acquire English education in addition to their traditional learning. The first Kashmiris to do so belonged to Delhi, and the institution where they received the new learning was the Delhi College. Mohan Lal Kashmiri followed by Ram Kishan Haksar, Moti Lal Katju 'Bismil', Bishambhar Nath 'Sahib', Radha Kishan Sapru, Dharam Narain Haksar and Sarup Narain Haksar were those who studied in the English classes which were started in the college in 1820's."[72p101] Many members from the community made use of the available opportunities to upgrade themselves and make a mark. These include from the State, the first graduate (Pandit Nand Lal Kitroo), the first MA in English (Pandit Jia Lal Kaul Jalali), the first Metallurgist (Pandit Bhuvanesh Kaul) and the first to get a Ph.D. degree (Dr. RK Kaw). The educational institutions or bodies associated with education, which did pioneering work to spread education in the Valley include, in alphabetical order under each category, the following:

a) Government Institutions

To cope with the aspirations of the people and provide compulsory education, Government established a number of schools and colleges.

A brief account of some of these institutions, in alphabetical order, is as under:

Amar Singh College, Srinagar
Amar Singh College was started in 1942 AD as a degree college at Gogjibagh, Srinagar in the beautiful surroundings of erstwhile Government Technical School. Dr. RK Bhan was the first Principal.

Babapora Middle School
Babapora Middle School had a high standard of education. Many good teachers served it. The school has the distinction of having been visited by Dr. S Radhakrishnan, The President of India.

Government College for Women, MA Road, Srinagar
Government College for women, MA Road, Srinagar, established in 1950 AD, is one of the premier centres of learning for girls. The college has been serving the society in the best traditions. Mahmuda Ahmad Ali Shah was the first Kashmiri woman to head the college. In addition, there is a Government College for Women at Nawa Kadal and two-degree colleges for women at Anantnag and Baramulla.

Government Degree College, Baramulla

Government Degree College, Baramulla came into being in 1963 AD, when the Government took over the administrative control of the then Saint Joseph College Baramulla. Historically, the educational institution initially started as Saint Joseph High School in pre 1947 AD days and was later on upgraded to a college. The institution is known for the community service rendered right from its inception especially in the spread of education among the boys and girls from the majority community. The school was served by dedicated teachers.

Government Medical College, Srinagar

Government Medical College, Srinagar, a premier institute in the Valley, was established in late 1959 AD during the regime of Bakshi Ghulam Mohammad. Over the years, the college produced thousands of students, who subsequently became doctors and professors and made a mark in their lives. The role of senior doctors like Dr. Ali Mohammed Jan, Dr. Naseer Ahmad Shah, Dr. (Prof.) ML Kaul (Ghassi), Dr. Girija Dhar and others in establishing the college is praise worthy. Dr. Saligram Kaul was the first Kashmiri Principal of the college.

University of Jammu and Kashmir

University of Jammu and Kashmir was established in 1956 AD with three full fledged departments of English (at Srinagar) and Economics and Geology (at Jammu) to cater to the needs of higher education in the State. M.A.Fyzee was the first whole time Vice Chancellor. The University fulfilled the long felt need of the students from the Valley. The University was bifurcated into University of Jammu and University of Kashmir in 1969 AD.

Raghunath Middle School

Raghunath Middle School is one of the oldest schools established during the reign of Maharaja Hari Singh. Initially it operated from the premises of Raghu Nath Mandir, then from a private building at Karan Nagar and finally from its own premises at Chota Bazar, Karan Nagar, Srinagar.

Rajakiya Pathshala, Srinagar

Rajakiya Pathshala (Government Oriental College) was set up to spread education among the Kashmiris. It started as a State school, originally established by Maharaja Ranbir Singh in 1874 AD, where education was imparted in Sanskrit and Persian. It was later on upgraded to State High School and Engiish teaching and imparting education according to the university curriculum was introduced. The school had the distinction of being the only State High School, which was inspected by Lord Minto in 1906 AD. The revered teachers included Pandit Anand Kak, Pandit Balji Nath Pandit, Pandit Gopi Nath Ganzu, Pandit Gopi Nath Raina, Pandit Govind Bhatt Shastri, Pandit Ishwar Bhatt Shastri, Pandit Kashi Nath Handoo, Pandit Nath Ram Kalla, Pandit Nila Kanth Gurtoo, Pandit Pitambar Nath Shastri, Pandit Tika Lal Siddha, Pandit Vishnath Shastri and others.

Regional Engineering College, Srinagar

Regional Engineering College, Srinagar, established in 1980 AD, became a premier institute in the Valley to impart Engineering degrees to the students. Till that time, students used to get their degrees from other educational institutions from outside the State. Located at Nasim Bagh, near Hazratbal, the college has served to meet the aspirations of the locals and has produced hundreds and thousands of engineers in various disciplines, who have contributed to the progress of the State. Dr. ZU Ahmed was the first Principal and Dr. ON Wakhlu the first Kashmiri Principal.

Sher-e-Kashmir University of Agricultural Sciences and Technology

The University was established in 1982 AD as a State University to impart knowledge to the students in the field of Agricultural Sciences.

Sri Pratap College, Srinagar

Sri Pratap College, originally known as Hindu College, was the result of the efforts of some of the Kashmiri Pandit stalwarts, who collected funds for setting up the college and succeeded in achieving their objective. The college was affiliated to Banaras Hindu University. The college started as Sri Pratap Hindu School at Sathu, Srinagar in 1898 AD and became a college in 1905 AD. It was inaugurated by Dr. Annie Besant and was headed by eminent people like Prof. Moore, Prof. Collie and Prof. V Chakraborty. Prof. Sharga succeeded Prof. Chakraborty in 1909 AD. The college was then raised to degree level in 1911 AD, taken over by the State Government, renamed as Sri Pratap College and affiliated to Punjab University, Lahore in 1912 AD. Over the years, the college became a premier institution in the Valley and shaped the lives of thousands of students. Those who served the college, as Principal include Prof. Maulvi Ibraham, Prof. RC Pandita, Prof. BK Madan, Prof. PN Qazi, Prof. JL Kaul, Prof. SL Raina, Prof. MD Taseer, Prof. Satish Raina and others.

Teachers Training College, Srinagar

Teacher's Training College started around 1949-50 AD at Exhibition Ground with the aim to impart training to teachers employed in various schools and colleges of the State. The first Principal of the college was Prof. Aslam Khan. The renowned educationists and teachers, who served the institute include Pandit Gopi Nath Vishen, Pandit Kashi Nath Kaul, Pandit Niranjan Nath Karihaloo, Pandit Shyam Lal Mattoo, Pandit Shyam Lal Seru, Pandit DN Muju, Pandit Som Nath Saraf and others.

b) Private Bodies and Institutions

Spread of education got a fillip in the Valley with the setting up of a number of educational institutions to supplement the efforts of the Government. The schools, which were established include Arya Kanya Girls School, Kathlishwar; DAV School; Kashyapa Girls School; Mallinson Girls School; Mission School; National High School; Presentation Convent; Raghunath Middle School and Roopa Devi Sharda Peeth, besides the Institutions and schools run and managed by Hindu Education Society, Vishwa Bharati Women's Welfare Institution and Anjuman-e-Nusrat-ul-Islam.

A brief account of these educational institutions and organisations, in alphabetical order, is as under:

Arya Kanya Girls School, Kathlishwar

Arya Kanya Girls School is co-located at Kathlishwar Mandir at Zaindar Mohalla. The school is housed in a two-storey building.

Burn Hall School, Sonawar

Burn Hall School, founded in 1956 AD, is known for the high standards of education and also as the nurturing ground for the students, with many having attained high position in life. The school, which expanded to include higher secondary wing recently, became a trendsetter in primary and secondary education in the Valley. After the successful setting up of a school at Baramulla, the Christian missionaries of Ireland set up this school in a rented house at Hotel road (now MA road). The building is the present Teachers Training College. The school celebrated its Golden Jubilee recently.

CMS High School, Fateh Kadal

A Christian missionary, Rev. J. S. Doxey, established CMS High School in 1881 AD, soon after education in Britain was taken over by the State. Rev. Doxey started the school, popularly known as Mission School, at Fateh Kadal, with five boys on the roll. These included Pandit Anand Koul and Pandit Narayan Das. Those who succeeded Doxey include Dr. Neve, Hinton Knowles and CE Tyndale Biscoe. The school was shifted in late 1950s and started functioning as Tyndale Biscoe School at Kothi Bagh (inset 54), Lal Chowk, Srinagar and CMS School at Fateh Kadal was run as Central Missionary School. Subsequently, other missionary schools came up at other places. CE Tyndale Biscoe strived hard to set high standards for the school with the assistance of a few dedicated and capable teachers. In its journey towards excellence in education, many more educationists got associated with the school. Some of these educationists in their professional careers were responsible for shaping the lives of hundreds and thousands of students in the Valley. These educationists include such names as Pandit Dina Nath Mattoo, Pandit Govind Kaw, Pandit Ishwar Kaul, Pandit Kanth Kaul, Pandit Mahadev Joo Safaya, Master Nab Ji, Pandit Nanak Joo (Nana batuk) and Pandit Nand Lal Bakaya. Other names include Pandit Prithvi Nath Razdan, Pandit Radha Krishen, Pandit Samsar Chand Kaul, Pandit Shamboo Nath Kachru, Pandit Shankar Pandit, Pandit Sat Lal Razdan and Pandit Tikka Lal. It goes to the credit of the institution to have produced such stalwarts as Pandit Anand Koul, Bakshi Ghulam Mohammad, Pandit Durga Prasad Dhar, Ghulam Mohammad Sadiq, Moi-ud-din Karra, Pandit Narayan Das, Pandit Shyam Lal Saraf and others, who in their later years rose to occupy prominent positions in public life or achieved excellence in their scholarly pursuits. Those who had an opportunity to receive their education in such an institution talk with pride of the discipline and character imbibed by them, for which they give the credit to CE Tyndale Biscoe and his team of dedicated teachers.

DAV School

DAV (Dayanand Anglo Vedic) chain of schools in the Valley and outside was started by Panjabi philanthrophists. In the Valley, the branches of DAV School functioned at Magarmal Bagh and Rainawari. The school at Magarmal Bagh was later shifted to Jawahar Nagar with Pandit RK Ganju as the Principal. Pandit Sridhar Joo Duloo served as the Principal of school at Rainawari. Subsequently, another school started functioning at Noida.

Ganesh Ghat Primary School, Srinagar

Ganesh Ghat Primary School was one of the oldest schools started in a rented building at Breyikuj, Habba Kadal, Srinagar to spread education. The school was run in a three-storey building till 1980s, when the activity was shifted to the premises at Shihilteng.

Hindu Education Society Kashmir

Hindu Education Society Kashmir was established in the year 1944 AD for propagating liberal education in consonance with the ideals of the Hindu religion and culture among the inhabitants of Kashmir. The society, since its inception, has been run by a managing committee, headed by a President, in accordance with the rules framed in the constitution. Over the years of its existence, the community stalwarts like Pandit Shiv Narayan Fotedar (founder President), Pandit Bala Kak Dhar, Pandit Jia Lal Kilam, Pandit Sona Koul Madan and others nurtured the society. The society grew from strength to strength and set up a number of institutions, which include Middle and High Schools and colleges. The society set up a community Education Development Fund, which takes care of programmes, related to child development. Besides catering to the academic needs of the children, the society organises cricket tournaments to provide opportunity to the displaced children to get groomed and to show

their talent. The society has been providing valuable service to the youth from the camps through their units like Lalleshwari Study Centre. The institutions managed by the society include:

- Gandhi Memorial College, Srinagar
- Gandhi Memorial College, Jammu
- Hindu Middle School, Purshyar, Srinagar
- Hindu High School, Sheetalnath and Gankhan, Srinagar
- Lal Ded Memorial School, Badiyarbala, Srinagar

Islamia Schools and Colleges

To promote education among the majority community in the Valley, Maulvi Rasool Shah founded an organisation named Anjuman-e-Nusrat-ul-Islam or ANI in 1899 AD. The activities started at Rajouri Kadal, a locality in downtown Srinagar. In the subsequent years, ANI spread a network of schools, popularly known as Islamia schools to impart education. These include:

- Islamia College of Science and Commerce, Srinagar (1961 AD)
- Islamia Oriental College, Rajori Kadal, Srinagar (2000 AD)

nani hund tsat'haal

Nani was the daughter of Pandit Hargopal Kaul. She was the first Kashmiri Pandit Lady to head a Girls school, established by her father at Chinkral Mohalla, which became famous as *nani hund tsat'haal* (school of Smt. Nani). After her, Smt. Nirmala Peshin Kachroo ran the school.

National High School, Srinagar

National High School, started at Baramulla in pre-independence days, set up another branch at Karan Nagar, Srinagar. Later on Baramulla branch was closed. The school was served, as its Principal, by Pandit SL Raina (first Principal), Pandit JN Kachroo, Pandit JN Patwari, Pandit MK Dhar and others.

Roopa Devi Sharda Peeth

To promote Sanskrit learning among Kashmiri Pandit girls, Pandit Parmanand, the first Accountant General of the Jammu and Kashmir State, founded Roopa Devi Sharda Peeth in memory of his daughter Roopa Devi. The school operated from the premises of Raghunath Mandir, Srinagar, started streams of *Ratna, Bhushan* and *Prabhakar* and produced a few *Shastris*.

Saint Joseph High School, Baramulla

The institution, run by Mill Hill Mission Scotland, having a diocese at Ambala, initially started as Saint Joseph High School in pre 1947 AD days and was soon upgraded to the level of a college. With the growth and expansion, the institution was converted in 1963 AD into Saint Joseph High School and Saint Joseph College, which came up as a separate institution at Khoja Bagh. The college, subsequently, was taken over by the Government in 1966 AD. The institution played a key role in the spread of education among the majority community, especially the girls. Father G Shanks was the Head priest and Principal when *Qabailies* from Pakistan raided Kashmir in 1947 AD. The Nuns of the school faced the wrath of the unsavoury acts of the raiders, as a result the institution had to be closed. The institution could be reopened only in 1951 AD, which paved the way for continuing the pioneering work, started in pre 1947 AD period, to spread of education in this part of the Valley.

Sharda Vidhya Peeth

Sharda Vidhya Peeth was the ancient seat of learning, probably the only of its kind in those days,

where students from all over the world would come to learn literature, *Jyotish Vidhya* and Religious philosophy. It was the highest seat of Sanskrit learning - taught and written in Sharda script. As is known, most of the ancient scriptures and other religious texts have been written in Sharda. It is interesting to note that the session in the University would start on *maag zuuniu pachh tsoram*, known as *Shruk tsoram* or *Shloka Chaturthi*[px343]. The community observes the day, even to this day.

Vishwa Bharati Women's Welfare Institution, Rainawari

Vishwa Bharati Women's Welfare Institution was conceived by a group of dedicated people way back in 1950 AD. It was realised in 1951 AD in the form of a school and named Vishwa Bharati Girls School. The school was run in a rented accommodation owned by Pandit Keshav Nath Tiku at Rainawari. Such stalwarts as Pandit Prem Nath Thusoo, Pandit Aftab Joo Ganjoo (first President), Pandit Sudharshan Kaul Darmarthi and Pandit Sridhar Joo Duloo served the institution. Others who served include Pandit Brij Lal Miya, Pandit Tara Chand Kaul, Pandit Tara Chand Bilcha, Dr. Jagat Mohini, Pandit Shyam Lal Vaishnavi, Pandit Kashi Nath Kaul, Dr. Omprakash Nakhasi and Pandit AN Sadhu. Mata Ji (Smt. Dhanavati) was the first employee of the institute. In due course of time, the institution grew from strength to strength, with the active support of some enlightened people from the neighbourhood, and shifted the activity to the premises provided nearby by the Dharmarth Trust.

Subsequently, the institution grew into a multi-disciplinary institution and expanded to include an Oriental College, with Pandit Govind Bhat Shastri as its HOD, and a B.Ed. College, both at Rainawari. The credit for improving the financial position of the institution, expanding the activities and making Vishwa Bharati a multi-disciplinary institution and opening up additional branches at Noida and other places outside the Valley goes to the Pandit Som Nath Ganjoo, the General Secretary of the Institution, and his dedicated team. The efforts of re-building the institution once again at Rainawari, after it was razed to ground due to militancy, are praise worthy. The B.Ed. College, after its closure in Srinagar, was re-started at Jammu and subsequently, the facilities were expanded and multi-institutional organisation established at Noida. The institution runs and manages the following:

- Vishwa Bharati College for Women, Rainawari, Srinagar
- Vishwa Bharati Women's College for Education, Rainawari, Srinagar
- Vishwa Bharati Higher Secondary School, Rainawari, Srinagar
- Vishwa Bharati College of Education, Akalpur, Jammu
- Vishwa Bharati Higher Secondary School, Akalpur, Jammu
- Vishwa Bharati Higher Secondary School, Sector 28, Noida
- Vishwa Bharati Higher Secondary School, Greater Noida
- Vishwa Bharati Higher Secondary School, Dwarka, New Delhi

Women's Welfare Trust, Srinagar

Professor Srikanth Toshkhani and other dedicated members from the community founded the Women's Welfare Trust under the aegis of Theosophical Society, Kashmir branch, at Kral Khud in 1926 AD. The focus was to encourage female education amongst Kashmiri Pandit families. Pandit Aftab Kaul and Prof. Srikant Toshkhani did the pioneering work. The first school run under the auspices of this Trust was Vasanta Girls High School, named after Annie Besant. It was initially started at Barbuz kocha, Habba Kadal and later on shifted to a spacious building at Kral Khud and was subsequently upgraded to Higher Secondary School. The Trust managed and run 13 schools. Some of these schools include:

- Kashyapa Girls High School - the result of upgradation of Drabiyar Middle School to high school and shifting to own premises at Chota Bazar, Karan Nagar.

- Raghunath Middle School - originally at Raghunath Mandir but later on shifted to a nearby building.
- Vasanta Middle School, Kral Khud, Srinagar (originally at Burbuz Kocha, Habba Kadal).
- Vasanta Girls High School, Sheetalnath, Srinagar.

Besides the above, the following Educational Institutions (with year in brackets) deserve a mention:
- Asian Institue of Medical Sciences (1994 AD)
- Government College for Women, Baramulla (1979 AD)
- Government College for Women, Nawakadal (1961 AD)
- Government College of Education, Srinagar (1948 AD)
- Government College of Physical Education, Gandarbal (1976 AD)
- Government College for Boys, Baramulla (1940 AD)
- Government Degree College for Women, Anantnag (1979 AD)
- Government Degree College, Bemina (1972 AD)
- Government Degree College, Handwara
- Government Degree College, Kargil (1995 AD)
- Government Degree College, Kupwara (1988 AD)
- Government Degree College, Leh (1994 AD)
- Government Degree College, Pulwama (1986 AD)
- Government Degree College, Sopore (1950 AD)
- Government Dental College, Srinagar (1986 AD)
- Government Oriental College, Bagh-i-Dilawar Khan, Srinagar (2000 AD)
- Institute of Music and Fine Arts, Srinagar (1974 AD)
- South Kashmir Teachers Training College (1995 AD)

3.4.2 Occupations

Kashmiri Pandits are known to have followed any trade and occupation, except a chosen few. Writes Lawrence, "Briefly, it may be said that a Pandit may follow any trade or occupation except those of the cobbler, potter, corn-frier, porter, boatman, carpenter, mason, or fruit seller. Pandits have been known to adopt the profession of acting and music, and a Pandit now in my employment was once a cavalry soldier in the army of His Highness the Maharana of Oodeypore. In 1894 many Pandits were working as daily labourers on the river embankments."[58p303] Post 1990 AD exodus from the Valley also a Pandit has been seen working as a *bat'iu mazoor* (porter). Commenting on Pandits, Dr. Ernest F Neve writes, "Hindus, owing to religious scruples, will not engage in handicrafts. But they compete vigorously in trade, both as merchants and shopkeeper."[64p49] This is true since in earlier times Kashmiri Pandits are known to have been in trade and trading in carpets, fruits, shawls, papier mache (a craft, as a cottage industry, practiced in Kashmir by Muslim artisans to produce products like ash trays, bowls, coasters, containers, flower vases, jeweler boxes, lamps and wall plaques from local raw materials) and other novelties produced in Kashmir. Those who took to business include *bazaz* (cloth merchant), *bisot* (shopkeeper), contractor, dealer, exporter, *sonur* (goldsmith), supplier, wool merchant and others. Though all the Pandits are learned, yet the segregation into the three classes[px122] had broadly defined their education and the occupations. Over the years, the ground realities have not changed much and the present generation also, irrespective of the class, is opting not only for employment but also willing to venture into any other occupation, including business. Though not directly involved as artisans, many Kashmiri Pandits excelled as Art and Craft teachers and taught the subject in the schools. This is how many Kashmiri girls have thorough

knowledge and practice of arts like needlework, embroidery, designs and drawings, knitting, mat work, tailoring and many other arts.

As per the division into the three classes, the *Jyotishi* Pandits acquire *Jyotish Vidhya*, teach and interpret the essence of the suject and prepare *Nechhipater*. Though the number of *Jyotishi* Pandits is very small, for the reason spelt out earlier, yet those who have been in the field have excelled and made a mark. The Pandits of the *Guru* class perform rites and ceremonies of the Kashmiri Pandits. They are associated with auspicious occasions like *Hawan*[px233] (offerings), *voharvod*[px366] (birthday), *Yajyopavit*[px367] (sacred thread ceremony), *Vivaha*[px372] (marriage) and the rites and ceremonies associated with death of a person from *Antyeshti*[px391] to *vaharveuur*[px403]. It is not easy for someone to take up this profession without acquiring the knowledge of the scriptures and learn the *Shlokas* by heart. Though nowadays, the number of Pandits from this class is limited, yet the ones, who are still performing the rites and ceremonies are the ones, who have inherited it as a family tradition and are keen to keep it alive. The gradual decline in the number of the *Jyotishi* Pandits as well as the Pandits of the *Guru* class is attributed to their children having opted for other vocations and professions. With the changed scenario, some of the Kashmiri Pandit families have found a way out and have started using an audiocassette or a compact Disc (CD), which some enterprising young members of the community have prepared, as a solution to the problem arising due to the non-availability of a *Guruji*. It is said that necessity is the mother of invention. Sensing the need, some of the Kashmiri Pandits have selectively switched over to this arrangement to maintain their traditions.

Many Kashmiri Pandit families living in the villages and far-flung areas are, by profession, mostly agriculturists, orchard owners and fruit merchants. However, majority of others are average people, who in the past were rich and possessed lot of land, both dry land and *aabi zamin* (cultivable land), but were deprived of their possessions because of the *Agrarian Reforms Act* and became small landowners. They cultivate their own land using traditional methods, pair of bullocks and *aliubeuun* (plough). The portion of the dry land yields produce like almonds, walnuts, fruits, a few varieties of vegetables, from the kitchen garden called *veuur*[g1] (inset 55), besides non-fruit bearing trees like *phrass* (poplar), *divdoor* (deodar), *yaari kuel* (Pine) and / or *viir* (Willow). The portion of the *aabi zamin* yields paddy or some other cereals. The entire produce from both dry land and *aabi zamin*, in many cases, is just sufficient for the entire family to sustain themselves for the whole year. The consequences of the displacement, of such families in 1990 AD, from their roots can very well be imagined. This group of people is left with no sustenance now, except for the relief provided by the Government. Though there are some, who have established themselves as contractors, traders and exporters, yet there are many, who earn their living by running small shops or businesses.

As far as the Pandit women are concerned, they, in general, share the household responsibilities as much as men do and in many a cases a bit more. This is irrespective of the fact whether she is a housewife or a working lady. As is known, the Pandit women have pursued education since the inception of introduction of modern education in the Valley, which is why they have moved ahead shoulder to shoulder with the men. There are a number of women, who have made a mark for themselves as educationists, doctors, engineers and lawyers. It, however, goes to their credit to have ensured that their professional engagements in no way affect their family life. The women in the villages, on the other hand, are mostly housewives, who take care of the household activities and in addition support the men wholeheartedly in their routines. They are seen sharing the daily routines of sowing the seeds, harvesting and winnowing the paddy. It is interesting to point out that till not so

long ago, there were a few elderly ladies, who would perform the job of a *wanawan waajen* (professional singer of marriage songs) and the odd job of a *waan wanan waajen* (professional weeper engaged on the demise of a person) - a practice not prevalent now. With the job opportunities, in the State, dwindling for the last few years and decades, the younger generation has also been forced to leave the Valley and look for other alternatives. Many youngsters have not only moved to other parts of the country but also moved beyond the shores and many others are following suit. This trend continues and has led, to an extent, to the shrinking of the joint families, which used to be the hallmark of Kashmiri Pandit's way of traditional living. Those who have ventured into big businesses are not many but seeing the ground reality, those who ventured have made a mark for themselves.

3.5 Pastime and Recreations

Kashmiri Pandit men, women and children have traditionally engaged themselves in productive works. To keep themselves well informed and brush their intellect, they read a newspaper, magazine or a book and listen to the Radio for the current affairs. In the earlier times there were not many newspapers and those available were issued from Jammu or Lahore. Not many papers were published from Srinagar. The *Daily Martand*, brought out in Urdu from Sheetalnath and representing the voice of Kashmiri Pandits in the Valley, was eagerly awaited every day. *Desh,* edited and published by Pandit Kashyap Bandhu, was the other paper that also served the same purpose.

As regards the sources of entertainment available to the people, there were not many in the earlier days, but with the passage of time people started enjoying other modes of entertainment. Radio, as a medium of information and entertainment became functional in 1948 AD, when Radio Kashmir started its services. Not many people, however, owned a radio receiver and those who were keen to listen to news or music used a cheap innovative device, called *kanna* Radio (basically an improvised detector and an ear phone). Television service was introduced in Kashmir in early 1973 AD, when Doordarshan, Srinagar, started transmissions from the tower at Shankaracharya hill. A few cinema houses, which were set up after 1930 AD, catered to the interests of cinema going population. Regal was the first cinema hall set up in late 1930s and was known for running good English movies. Subsequently, other cinema halls like Amresh, Palladium, Broadway, Sheeraz, Neelam, Naaz and Firdaus came up. Though not very common in the earlier times, a visit to a hotel or a restaurant by the youngsters picked up momentum only after 1970s. People started visiting hotels like Nedou's (oldest hotel), Oberoi Palace, Broadway and others.

It is a known fact that Kashmiri Pandit children, by and large, are career conscious. They, in general, devote their time to studies and pursuit of professional achievements. With a focus on the future, they normally engage themselves in activities, which help them in achieving their objectives. They, however, do not spend all the time in studies but indulge, as a pastime, in other activities like story writing, poetry, music, singing, dance, drama, painting and sports. From time to time, people have made significant contributions not only in literary field but also to various forms of art. A number of *Bhakti* poets are known to have composed *lilas* in their pastime and contributed to the *lila* movement[91]. Someone wasting time or loitering about aimlessly was unheard of in the earlier times but things seem to have changed for the worst, due to displacement from the Valley. Of late, some members have been reported to indulge in unproductive activities. There is recorded evidence to suggest that Kashmiri Pandits initially resisted the attempts of some of the enlightened people to make their wards join sports of any kind. However, when the ice was broken, there was no looking back and

many Kashmiri Pandit boys not only took part in sports but also excelled. Young children, in general, spend their pastime in indigenous games like *ani katiur, at'iu boor, dav dav, garam saziu, kabad'i, lat'hikinj lot'h, sazalong, tikataar, tsuuri tshipi,* by the boys and *okus bokus (hukus bukus), rat' rat'h, razi lamun, sazalong, tiinkiu* and *tulee-longun,* by the girls. Kashmiri Pandits have a unique way of recreation. They have, in general, interwoven recreation into their daily lives through religious practices. For example, a visit to Hari Parvat, which most of the Kashmiri Pandits in and around Srinagar undertake on a daily basis, is good enough to keep them hale and hearty and free from the most common ailments. Others prefer to walk a few kilometres to the office or place of work to burn their calories and stay fit. Many others participate in the night-long sessions of *Bhajan,* organised by *Bhajan mandaliis* (devotional groups). These sessions are normally organised at devotees houses, local Mandirs, *Ashrams* of the saints or shrines of Chakrishor and Pokhribal or any other religious shrines and places. Those who love music engage themselves in practicing the same. People are known to use varieties of musical instruments. Kashmiri Pandits often visit Mata Kheer Bhawani on *Ashtami* as a routine, but clubbing it with an outing once a while serves the twin purpose of not only paying obeisance to the deity but also having rest and recreation.

Many families hire a *d'uungiu*[g1] and go to Tulamulla taking the water route through Vitasta, Dal Lake, Oont Kadal and river Sindh. They show their reverence to Mata by offering obeisance and prayers during their stay for a day or two and on their return journey halt at places like Dodarhom, Anchar or take a detour via Nishat and Shalimar and enjoy the beauty of the nature, an experience worth the effort. At Dodarhom (inset 56), people spend some time under the shady chinar trees dotting the bank of river Sindh adjacent to the bridge on the road connecting Ganderbal with Tulamulla, just 3 kms away. The experience of going to places, spread over a couple of days, in a *d'uungiu* is altogether a different experience. The serene and calm environment, broken by the occasional sound of the oars, one gets while moving through the water bodies or the Dal Lake, lifts ones spirits and puts him or her in a state of ecstasy. Through this experience one feels face to face with the nature. After a few days tour, clubbed with visits to shrines, one gets not only recharged but also devotes time to daily routine and other professional work happily till the next outing. The next outing could be an exclusive week long trip, in a *d'uungiu*, to Dal Lake or places around it. It is also not unusual to see a few friends hire a *Shikara* and cruise down the Vitasta from a particular place up to Veer at Chhatabal and back. This not only turns out to be refreshing experience and the best form of recreation but also enriches the individual's knowledge about the historic city of Srinagar. One is able to refresh the memory with the historical facts, physically see the landmarks, dotting Srinagar along the two banks of the river and appreciate the beauty and importance of this ancient city. Whether, it is Gadadhar Mandir, Ganpatyar, Shah-i-Hamadan mosque at Khanqah, Badshah tomb or the old structures, one looking on top of the other, there is lot to see and know about. Elderly people say that a *Shikara* ride, besides serving as a cheapest mode of transport in earlier days, provides the necessary recreation and thrill. The occupants enjoy the hustle and bustle of the city life as visible on its ghats. Earlier days a river procession, organised on major festivals and ceremonies, marked an important source of entertainment. Elderly people nostalgically talk of the river procession that was organised during the visit of Russian President, Bulganian, in mid 1950s, to the Valley.

A visit to the shrine of Guptganga at Ishbar or the Ishbar Ashram of Swami Lakshman joo and visits en route, on the way back, to Nishat Bagh, Shalimar Bagh, Cheshma Shahi, Harwan or other places of interest, is something to cherish about. The same is true in case of a visit to Ziethyar or Shankaracharya Mandir, which provides an opportunity to enjoy the beauty of Dal Lake, the Boulevard,

Nehru Park and Char Chinari. One can not think of enjoying the month of *tsithiur* (March-April) without going to *badaamveuur*[px84], where hundreds and thousands of Kashmiris throng and enjoy *kahviu*[px167], *shiir chaay*[px167], *luuchi*[px171] and *nadiurmonji*[px168], under the fully blossomed almond trees. This is usually clubbed with *Darshan* at various *Shaktisthals* at Hari Parvat. A visit to Amarnath Guffa by itself fulfills one's desire of a lifetime, yet it provides an opportunity to be face to face with God's creation of the lush green meadows of Pahalgam, the serene environment of Sheshnag and the snow decked peaks of the mountains, which give a soothing effect to the eyes, the mind and the soul. One has similar experiences during the pilgrimages to Devibal Badipur[px294], Gangajattan[px302], Gangabal[px278], Harishor[px296], Martand[px263], Shadipur[px273], Veri *Nag*[px288] and all such places that are sacred to Kashmiri Pandits. It is interesting to note that there are many other places in the Valley, which though not linked with the religion, have interested the community. Visits to Achabal[px83], Dachigam[px109], Gulmarg[px60], Harwan[px85], Jawahar Tunnel[px57], Pari Mahal[px85], are usually on the tour itinerary of many families. The members during these trips are usually known to try their photographic skills with a camera and create an album using the services of the two oldest photographic shops, the Mehta Photographers and Datta Photographers, at the Bund, Srinagar.

Kashmiri Pandit women and girls normally engage themselves in knitting, needlework, tailoring, cooking, interior design, painting, music and other arts and crafts. The menfolk in the villages are very hard working and are usually seen in their fields, orchards or in pastures with their cows and cattle. The women and girls in villages and far-flung areas do not have much spare time, as they get busy with their daily routines, which, among other things, include feeding the cows, cleaning *Gowshala* (cow shed), milking of cows, cleaning, washing and cooking. In certain villages, where the supply of water has not been provided yet, they have to fetch water from the nearby water source. It is a common sight to see women in the villages pounding paddy using *kanz* (mortar) and *muhul* (pestle) to remove the husk from the paddy. This practice was also prevalent even in Srinagar till not so long ago, even after electricity was made available. Another common feature, both in villages and towns, is the use of *grat'iu* (grinding mill). Even today many people use it probably as an exercise to keep themselves fit and free from various ailments. Kashmiri Pandit women love to sing. The womenfolk in the villages sing devotional and other folk songs during cultivation of their fields, while winnowing and husking of paddy, milking a cow or spinning on a *yendiur*[g1]. Many Pandit women are known to work with raw wool as a pastime and also as a source of earning. They remove the course material and convert the soft one into yarn, which is then made use of in making *Pashmina* shawls. The elderly ladies in the city sing while using *yendiur*, taking care of the young ones, simply basking in the Sun or enjoying the nature's beauty sitting in a balcony or in a garden. Some elderly men use *jajiir*[g1] (inset 57), whereas some elderly women are known to use *naas* (snuff).

3.6 Language, Proverbs, Sayings and Folklore

3.6.1 Language

Kashmiri Pandits speak *koshur,* the Kashmiri language, spoken by millions of people residing in the Valley and the areas surrounding it. The Kashmiri language and its dialects are spoken in an area of approximately 10,000 square miles. According to the 1971 AD census of India, the total number of Kashmiri speakers was 2,438,360 with the main concentration in the Kashmir Valley. A number of Kashmiris, over the years, migrated to other parts of India and elsewhere. The group includes those members of the community, who speak Kashmiri at home.[34p3] The language, spoken

by Pandits, Muslims and the Sikhs, is considered by many as an offshoot of Indo-Aryan language with its roots in Sanskrit, the language of the learned Brahmins. However, in the earlier times, the language of the masses in Kashmir was *Prakrit,* a variation of Sanskrit. This, later on, with the absorption of the words either from the languages introduced by the rulers or those spoken on the fringes of the Valley, became Kashmiri, the language more or less spoken these days. According to Prof. SS Toshkhani, Kashmiri is a unique language in the Indian Linguistic context. It is analytic like the modern Indian languages of Sanskritic stock and synthetic like the old Indo-Aryan itself, possessing characteristic of both and at the same time having peculiarities of its own. According to him, there exists very strong evidence to support the claim that Kashmiri has descended from the Vedic speech or, as pointed out by Buhler, from "One of the dialects of which Classical Sanskrit was formed."

Historically, Kashmir over the centuries has been under the rule of Hindus, Muslims and Sikhs. It is noticed that the policies pursued by the various rulers from time to time, gave a fillip to a particular language and relegated some others to the background. Assessing the language against this backdrop, it is seen that over decades and even centuries of its evolution Kashmiri language has suffered neglect. It did not receive the patronage, as other languages did. Many rulers patronised Persian, Arabic and Urdu - languages other than those in vogue, a step which not only relegated both Sanskrit and Kashmiri languages to the background but also influenced Kashmiri language in a big way. Persian influenced the language after it was introduced by Zain-ul-Abidin as the Court language, whereas the language is believed to have come under the influence of Arabic much before it. Urdu and Hindi, subsequently, influenced the language to a greater extent and Tibetan, Turki, Dogri and Punjabi, to a lesser extent. This influence is evident from the fact that the language spoken now uses many adopted words from these languages. According to Lawrence, "Most of the learned Kashmiris state that the Kashur vocabulary is a polyglot, and that out of every hundred words 25 will be Sanskrit, 40 Persian, 15 Hindustani, and 10 Arabic. The remaining 10 will be Tibetan, Turki, Dogri and Panjabi."[58p454] Sikh and Dogra rulers continued with Persian as the official language. It is, therefore, not surprising to see that the influence of Persian on the Kashmiri language also continued during the Sikh and Dogra rule. However, during the Dogra rule its influence on Sanskrit was abated to some extent due to the opening of Sanskrit *Pathshalas* to propagate the learning of Sanskrit.

After independence in 1947 AD, two important changes took place. One, the State came under the rule of the democratically elected people and, two, Kashmiri language was recognised as one of the 18 (now 22) regional languages in the constitution. Both these changes could have helped in ensuring the progress of Kashmiri as a language but unfortunately no such thing happened. Many committees were set up to suggest a script for Kashmiri language. In absence of a common script, easy to read, write and understand, which could become popular among all the sections of the society, the scholars and writers continued to use their preferred script. One thus finds enrichment of Kashmiri language and literature due to the efforts of some individuals / organisations, committed to its cause, who produced their works using one or the other script, namely, Sharda, Devanagri, Nastaliq and Roman.

3.6.2 Proverbs and Sayings

Proverbs are short pithy sayings in general use and have been around since time immemorial. Proverbs evolve with time and reflect the cultural past of a community or society. The earliest attempt to record proverbs is supposed to have been made by Aristotle. As regards the collection and recording, for the first time, of Kashmiri Proverbs prevalent in the Valley, the credit

goes to Rev. Hinton Knowles, who, with the assistance of Pandit Anand Koul, published *A Dictionary of Kashmiri Proverbs and Sayings* in 1885 AD. Other authors who have listed some of the proverbs in their works include *Family and Kinship in Kashmir* by Dr. TN Madan, *Cultural Heritage of Kashmir* (1996) by Pandit KL Kalla, *A Dictionary of Kashmiri Proverbs* by Omkar N Koul and others. Rev. Hinton Knowles' work, which lists many proverbs and sayings, is the most exhaustive work to date.

Though there are many proverbs, which can be considered to belong to same genre and hence can be given their equivalents, yet not all proverbs can be translated or given a nearest equivalent in other languages. This is because there are some proverbs which are peculiar to a community or a society and do not have relevance for other communities. Take the example of this proverb:

tsuur samkhi tsuuras, pritshes gat'iu pachh;
goor samkhi gooras, pritshes kambiur pachh;
marad samkhi mardas, zan peyas yechh;
zananiu samkhi zanani, kares kathiu lachh

The proverb, in a subtle manner, gives the characteristics of a thief, a *Guruji* (Priest), a man and a woman. It conveys what one should expect when two people from the same class meet. A thief meeting another enquires about *gat'iu pachh* (dark fortnight, when they execute their plans), *Guruji* meeting another enquires about *kambiur pachh* (the fortnight, when they are busy with their business), a gent meeting another, as if a devil and a lady meeting another only talks and talks.

A flavour of Kashmiri proverbs can be had from the following:

- *aki athiu chhaniu tseur wazaan* (It takes two to make a quarrel)
- *anim soy, waveum soy, lajim soy paansay* (As I sow so shall I reap)
- *apzis chhuniu gwod kuni* (A lie has no base)
- *beuutsan izah tiu potlen puuza* (Serving others at the cost of own)
- *booni muhul taarun* (Undertaking an impossible task)
- *booy boyis pushpana, booy boyis dushmana* (A dear one turning hostile)
- *budiu gav tiu t'hah t'hah thovan yet* (Leaving behind a troubled legacy)
- *daarikin eunz yun* (Unexpected benefit)
- *dohlii siryi loosun* (Unexpected happening, a tragedy)
- *don salah tiu tran vah-villah* (Two is company, three a crowd)
- *drogui gav shrog tiu shrogui gav drog* (Quality comes at a cost)
- *euchhav rostuy euchh gaash* (Spiritual awakening)
- *euk tseut sum tiu saas ghav koli* (A bad fish spoils the pond)
- *gabi buthi ramahuun* (A wolf in sheep's clothing)
- *geuunt'i t'huul waalun* (To perform a difficult task)
- *gari pyet'h zamtur, bariu pyet'h huun* (Adopted son-in-law, an unwanted guest)
- *gurussas niu meuul tiu tsod' hyeth patkani* (An unwilling partner)
- *hali ti shraakh tiu bali ti shraak* (Between fire and frying pan)
- *hatiu honi khetiu myen netiu momen zang* (Inviting the trouble)
- *hatsar zad gatshun* (To feel ashamed)
- *hilay no dalay no, panni hani tsalay no* (To be rigid)
- *huun lot'* (A difficult character)
- *jandas payvandiu* (To keep ones secrets)
- *kahan ravmiuts gaav* (Disunity)

- *khod gupun* (A mischievous person)
- *khoji sund dastaar* (An act without a thought)
- *koli khotiu kol sarad* (Successor worst than the predecessor)
- *kuni gabi muth lej* (One with an ego)
- *liuchhi poos waalun* (Analyse to depth)
- *loori dastaar* (For name sake only)
- *lyembi pamposh pholun* (To flourish in adverse circumstances)
- *maaji khotiu kuur beud* (One worst than the other)
- *mantis panzuu gatshun* (Bolstering one's ego)
- *mot leugith saaliu batiu khyon* (Take undue advantage)
- *muulan drot tiu peutran sag* (Showing superficial attachment or concern)
- *myani bebi na guh loor* (Thinking big of oneself)
- *naariu wizi kruul khanun* (To make last minute effort)
- *nanveuur naav pyon* (Getting a bad name)
- *narium zonmakh, trakhah bormay zyaaday* (An obedient serves as a donkey)
- *nov shiin chhu galaan pranis shiinas* (New generation humbles the old)
- *panzyen athi oot' euud'raawun* (Making a mess of things)
- *patiu kani vaguv tsatun* (Back biting)
- *peuun paanas droot vaayun* (To cut own roots)
- *peuun paanas teuuriiph kareun* (Blowing own trumpet)
- *pilyem na tay tsoki geuum* (Grapes are sour)
- *razi soruph banaavun* (To make mountain of a mole hill)
- *sanjdi ditseum tsheuund tiu hendvend geuum niirith* (Penny wise pound foolish)
- *sedis hol kari kya* (A simple person is never harmed)
- *shaal tsalith bat'hyen loori* (Acting brave after the event)
- *thad'is akiul kati* (A tall fellow lacks wit)
- *tshop gaav gudeuum khaav* (An unassuming person can give surprises)
- *tshopiu chhay ropa siunz karkhay tiu sona siunz* (Silence is golden)
- *tshotis keran wot'is somb* (Short fellow - a naughty fellow)
- *tsong dishith on laagun* (To pretend ignorance)
- *tsuunt' dishith chhu tsuunt' rang rataan* (To follow suit)
- *vuni chhay vuzmaliu, patiu chhay gagraayi* (Lightening precedes a thunderstorm)
- *waav vuchhith naav traaven* (Act according to the situation)
- *yath na puush tath na duush* (Circumventing the difficulty)
- *yus mye rochhui, teus nishi racchtam bhagwano* (Save me from my own)
- *yus yi wavi, su ti looni* (As you sow so shall you reap)
- *zan zaaniniu zuun meuuj zuun* (Pretending to be innocent)
- *zeet'hev narev kheyiv saal* (not respecting human values)

3.6.3 Folklore

It is said that folklore is nature's creation because it takes birth in a society on its own through inspiration from the surroundings. Kashmiris sing various songs, called *kashir lukiu beuuth* (folk songs) to suit different situations and include *lad'i shah* (satirical songs), *wanawun* (ladies *Sangeet*), *shuer beuuth* (lullabies), *khaandar gewun* (marriage songs) and *kaami kaareuk beuuth* (workplace songs). A brief account of these is as under:

lad'i shah

lad'i shah is a folk poetry, which conveys wit and humour in a subtle manner. It is actually a mock poetry, sung in verse form, using sarcasm and pun. The topic is normally chosen by the artist, is current and deals with the day-to-day happening. The choice of words and the framing of verses are such as to trigger an instantaneous laughter in the listener. It probably owes its origin to the Dogra rule when people used it as an expression to highlight their sufferings. Through satire it conveys a lot about the activities of the officials, their wrong doings, the level of corruption and the plight of the people. Many hilarious pieces of *lad'i shah* sung by talented artists in the past through the medium of Radio and TV are quite popular with the common people.

wanawun

wanawun or *vanavun* is a type of ladies *Sangeet* sung by Kashmiri women, both Muslims and Pandits, on various occasions connected with their social functions. The folk songs, in case of Pandits, are associated with the *Samavedic* legacy, and constitute the traditional ceremony-chant sung in chorus by ladies in a solemn musical tune at the *Yajyopavit* and *Vivaha* ceremonies.[27pxvii] It is seen that *wanawun* adds to the religious ambience and the function attains an air of sanctity. *wanawun*, in practice, involves recitation of *vatsun*[g1] (stanza), with deep meaning and relevance to the occasion, delivered in a slow, rhythmic and melodious tone. *wanawun* is sung by a group of ladies, who sit together in the company of an expert, usually a senior lady, who guides them to recite it properly and correctly. Not so long ago, the senior lady leading the group used to be a professional, known as *wanawan waajen* or *wanawan geur*, who would provide the service on a nominal fee or recite it voluntarily as a social service. The senior lady leads the group by first uttering the *vatsun*, which others then recite. She starts with *Henzay*, an address to the ladies to join singing and is followed by the *vatsun* (stanza):

shuklam keurthay wanawun hyotmai, shobphal ditay meuuj bhawani

or

shuklam karith hemav wanawunui, rutphal ditay meuuj bhawani

As is seen, the stanza starts with *Shuklam*, which means Purity. The style of *wanawun* is different from other folk songs in that every word of the *vatsun* in Pandit *wanawun* is practically stretched and no instrument or even clapping is used. Both these features make it a unique form of folk music. Because of its religious sanctity as well as the utterances and the messages conveyed through those utterances, *wanawun* has gained popularity among Kashmiri Pandit families and it still retains a place of pride among the elderly people. Of late, some of the non-traditional women have, out of ignorance, started using other forms of folk singing on such occasions.

It is interesting to note that *vatsun* have been composed for all the events of a particular ceremony. These include *vatsun* for *dapun*, *livun* (*veur banaaveun, masmutsrun*), *durbatiu*[g1], *meuunziraat*[g1] (*veur banaaviun, kruul khaarun, meuunz laagiun*[g1]), *divgon*[g1] (*kani shraan, divgon puuza, divatagul*[g1]) and *Lagan*[g1] (*dastaar gand'un*[g1], *tarngiu gand'un*[g1], *maharen ya maharaza peuuraavun, vyuug traavun*[g1], *baraat yin, nabad aaprun, Dwar Puja*[g1], *athwaas, poshiu puuza*[g1], *nosh aneun*). In all these instances, one gets a glimpse of Kashmiri Pandit culture, tradition and heritage. The *vatsun* used for various events are rich and varied. While in some stanzas we recite the names of gods (Lord Rama, Lord Krishna etc.), goddesses (Mata Ragnya, Mata Lakshmi etc.), righteous kings (Dashratha, Shri Rama etc.), sacred rivers and lakes (Ganga, Yamuna, Vitasta, Gangabal etc.), flowers (*kong posh, jaaphiur posh, kapaas posh, yembarzal* etc.), in others we recite the names of relations and guests

to bestow honour on them. In some of the events, *wanawun* is aimed at recounting the love and affection the *maharen* got in her parental home and describing the environment in which she was born and brought up. In addition, many a time subtle messages like 'the future journey is full of challeges' and blessings are conveyed to her. *wanawun* is sung not only in praise of deities or in honour of guests, but also gives true reflection of what has happened or is happening. Therefore, it includes fun, humour, sarcasm or description of the delicacies being prepared and to be served to the guests. In fact, during *wanawun*, one can see the wit and humour of Pandit ladies at their best. In the backdrop of *wanawun*, the atmosphere gets surcharged when the *yazman baay* (housewife) and other ladies move around with *t'yek taal* tied to their sarees on the top of their heads and *isband*[px104] bags in their hands and are seen serving *veur* or *khir tiu mongaveuer*[px173] to the guests.

A sample of *wanawun* for each of the occasions is as under:

- ***mekhal* (thread ceremony)**
  - » *maskaasun: muskaasnas sanz hyot tho, manz hyot tho...*
  - » *yonyes: swa man kapsa vavnay aayey, Krishna maharazney...*
  - » *dastaar gand'un: swa man kapsa vavnay aayey, Krishna...*

- ***khaandar* (*Vivaha* or marriage)**
  - » *saatiu livun: prazi peth euntoon brahman tsheuurith, livnas kyuth diyi saath tseuurith...*
  - » *dapun: dapnuk samaan mol pyoy jeuuri, kaptui dekiu sardeuuriye...*
  - » *kruul khaarun: deviyav sag dyut vastar vanas, devta vath haavnas chhis...*
  - » *masmutsraavun: i) om sedi daataa vyegniu hartaaro ganpatyaaray masmutsray...*
  - » *masmutsraavun: ii) masmutsranas zangi kus ooye, mangla devi tiu nandkishor...*
  - » *mas paarun: kangnya euunmay chhana vaanay, mokhtay daanay jarsay...*
  - » *meuunziraat: dakhshin kis balas meuunzi hund tar draav, shar draav laalas chhi meuunziraat...*
  - » *meuunz laagiun: dohas phyurham yaarbaliye, shaaman chhaliye khor phaliye...*
  - » *brehmnas wanawun: rathiu voth brahmun khot vemanas, yot aav...*
  - » *divgon: sonn seund tongeurey ropiu seund beelo, shenkracharai vaalsi shila myets...*
  - » *Lagan chiiri: dakshin prazaapatun brahmun aamut, Lagan chiirey tiu zaaphal hyeth...*
  - » *kori divgon: vasudev raznee kachaak tiiray, piiri pye t' karyey...*
  - » *durbatiu: gokul gopi durbatiu peuuraan, mathurayi vasudev...*
  - » *kani shraan: vasudev raznee chandnavi daaro, chhano piiri hyen...*
  - » *divatagul: divatagul vat 'ithai veuri tiu handey, gari vat' ith hari tsandraaznay...*
  - » *Lagan: vushkiu draayi heli tay daani log puray, duuryuk yenivool kar vaatey...*
  - » *tarngiu gand'un: maasav kotiye tomas photye, pophav kotye kalabot, rathi voth...*
  - » *dastaar gand'un: swa man kapsa vavnay aayey, krishna...*
  - » *maharaza nernas: neuuvdas nendeur peyi maswal baagas, aagas dapitav vuznaavihas...*
  - » *maharaza palav lagnas: asvani neelkantha siri bhagvaano, ropiu tani gand'yo soniu jaamay...*
  - » *vyuugis natsun: zaakh devki, rochhnakh jasudaaye, zyen jaay cheuuni mathuraye...*
  - » *batas wanawun: asi reuchh kuurah tap keur keurye, batiu t'euuk...*
  - » *Dwar Puja: godiu aav brahma kalash vizay, adiu aav naraan...*
  - » *poshiu puuza: mokhtiu kani taarakh chhis taapdaanas, chhamay...*
  - » *noshi hund gariu yun: yazman baay chha vah vah karaan, shah aav roni hyeth gah traavaan...*

It is to be appreciated that those who understand the significance and importance of *wanawun*

continue to render it on various occasions. These days, it has become much easier for the younger ladies to recite it from the written material published by many writers. The available material on the topic includes a two-decade old compilation (129 pages) by an unknown author, *Lol Vakhnai* (2005 AD) by Shrimati Kamlawati Kaul and *Vanavun* (2006 AD) by Pandit Shiv Nath Hundoo. Some others have augmented the effort with recorded cassettes.

Folk Lullabies

Kashmiri mothers use *kashir shuer beuuth* (folk lullabies) having rhythmic sounds to give comfort to the children, soothe a crying baby or induce sleep in them. They take the baby in their arms or lap and sing these lullabies:

- *bishtiu bishtiu braaryo khotkho van, tora kyoho voluth babray pan...*
- *guriu guriu guriu guur, tse haba aasi vumbiur puur...*
- *ho ho karyo kan kay duuro kan kay duuro...*
- *ho ho karyo ad'akale dod' chato daamiu daamiu gali galay...*
- *kati pholham lo golabo lo, sheri laagtho bo golabo lo...*
- *tsheuntho roni manzlis karay gura gur...*

3.7 Wit and Humour

Kashmiri Pandits, in general, are very sharp and are known for their wit and humour. They possess high intellect because of which they are able to provide spontaneous and instant responses. There are innumerable instances in the recorded history, which support this fact. They display their wit and humour in many subtle ways by resorting to use of idioms, sayings and proverbs. Many members even use epigrams, not easily understood by a common person. Many writers have expressed their wit and humour through their writings. Kshemendra is known for his works, which are full of humour and satire on the actions and traits of people of his time practicing many a profession. Lal Ded in her *vaakhs* used her wit to convey her feelings in a language understood and appreciated by a common person. Pandit Lalla Laxman gave some humourous masterpieces. There are many others who have used their wit and humour in their writings and include Pandit Autar Krishen 'Rehbar', Pandit Dina Nath Kaul 'Nadim', Pandit Hari Krishen Kaul, Pandit Omkar Nath 'Shabnam', Pandit Nand Lal Kaul, Pandit Prem Nath 'Premi', Pandit Makhan Lal 'Mahav' and others. Not to be left behind, Kashmiri Panditanis also display their sense of humour during *wanawun,* the traditional Kashmiri folk songs. Though they have some ready made stanzas, which they utter during the various events, yet they are known to create verses and couplets, full of mock, fun and sarcasm, which when recited are enjoyed by one and all present. *lad'i shah*[px155] is another example, which, being satirical and humourous, triggers laughter. It is a known fact that those who held their sway for a number of years on Radio Kashmir, because of their wit and humour, include two prominent personalities Pandit Pushkar Bhan and Pandit Som Nath Sadhu. The famous feature programme *Zoona Dab*, which was the joint creation of the two artists, showed wit and humour at their best. The programme, which was telecast for years, glued the listeners to the Radio sets. Pandit Pushkar Bhan's hilarious programme *Machama* was a treat to the ears and portrayed the wit and humour possessed by him. Similarly, *Dastaar*, a popular Television serial written by Pandit Hari Krishan Kaul and telecast by DDK Srinagar, was rated very high for its content of wit and humour.

Over the years and decades in the past, some members of the community also developed an uncanny knack of coining names and appellations (this trait was found almost in all Kashmiris), which gave

rise to hundreds of surnames, the community has been carrying along. How and why they developed this characteristic is not known but what is evident is the fact that a mere utterance of some of the surnames evokes a laughter. There are many epithets, used by common people for those in position of authority, which reflect a high sense of humour and include *adawat koul* (for a Patwari[g1]), *chugli beg* (for a news reporter), *dewali dass* (for Chief stores officer), *rishwat babu* (for a Qazi), *shahmat singh* (for a Chief Police officer) and many others. However, it is interesting to note that the consequences of the display of the wit and humour earned a Pandit both the laurels and punishments depending on the level or status of the person before whom he displayed his wit and humour.

The following interesting episodes from the history are worth the mention:

- Pandit Zairam Bhan was the Diwan of Mohammad Shah, the Emperor of Delhi. In due course of time, he became one of his trusted courtiers. He had a son Naran Bhan by name. The Emperor used to shower love and affection on the child, who would mostly be found in his lap. As Pandit Zairam Bhan was proficient in Persian, his son was also taught Persian language. Once it so happened that the Emperor while having his food chewed a bone. Finding the taste of the bone marrow so good, he remarked in Persian, "*Ustakhwan ra ajab lazatest*" (the bone has a good taste). The young boy, who was present, cut a foolish joke by saying, "*Sag divana ast?*" (Is dog mad? that he chews the bone). The Emperor was enraged with this remark. He not only got the boy trampled to death but also dismissed Pandit Zairam Bhan, razing his palace to the ground and confiscating all his property.[53p58]
- One Afghan Governor was holding his office and his brother-in-law, Tar Quli Khan, was reading a petition written in verse form and each verse ending in '*sag shavi, sag shavi*' (thou shalt become a dog, thou shalt become a dog). The Governor got offended with Quli Khan and noticing poor Pandit (Dila Ram) at a distance summoned him to read the petition. Dila Ram read the petition ending each verse with '*sag shavam, sag shavam*' (I shall become dog, I shall become dog). Asking him, why he read it differently than Quli Khan, Dila Ram replied that it was impolite to talk in bad language to the ruler. The Governor was happy. He dismissed Quli Khan and appointed Dila Ram in his place and gave him the title of 'Quli' - hence the name Dila Ram Quli.[53p62]
- Diwan Dila Ram Quli was once asked by Timur Shah Durani to give the reason for supporting the *t'yok* on the forehead. The Pandit replied that a single mark on the forehead indicated that God is one. Seeing two other marks on the tips of the two ears, he asked him, why then two more? To this, he replied that these two represent the witnesses to this fact. The ruler seeing one more mark near the throat asked why then the fourth one? He explained that it meant that if someone entertained a doubt about it was fit to be beheaded. The ruler was happy with his answers.[53p39]
- Pirzada Mohammad Hussain Arif, who served as a Judge in Kashmir, made fun of Kashmiri dress in the following Urdu couplet

  Haseen is mulk ke zarb almashal hain sare aalam mein
  Libas in ka magar mein ne bohut hi bad numa dekha

  In reply, a poet of Kashmir Pandit Saligram Salak composed the following Urdu couplet

  Tamasha Hazrat Arif ne jo Kashmir mein dekha
  Woh sab main ne ye shakal nazam Makhzan mein chhapa dekha
  Libas bad numa ka eb kyon hum pe lagate ho
  Kahan jama faqiroon ka kisi ne khushnuma dekha[29p21]

3.8 Dress, Costumes and Ornaments

3.8.1 Dresses and Costumes

Kashmiri Pandits generally put on simple dresses, though some use sophisticated ones as well. The dresses and costumes used include those worn by Pandits in high position, Panditanis from well to do and affluent families, men and women with Royal dispositions and common people. Special dresses are used on specific occasions like *Yajyopavit, Vivaha* and other ceremonies. The performing artists also use special costumes. The Panditani puts on simple dresses, mostly her traditional ones, of various colours. Talking about her, Dr. Neve says, "The Hindu women are particularly picturesque as they wear bright coloured garments - red, orange, violet, or green."[64p44] All married ladies generally wear a *duuet* (saree) though some in villages use *pheran* and *tarngiu* and the unmarried ones use *shilwar, kamiiz* and a *chuni*. Kashmiri Pandits have usually two types of dresses, one for use at home and the other when they go out on business or duty. The typical dress at home usually is a *kamiiz* (shirt) or *kurta* (an oversized shirt) with *peuujamiu* (trouser) or a *churidaar peuujamiu* and a *pheran*, with or without a *dastaar*, during the winter. In case of extreme cold, a sweater inside and a shawl, *dussiu* or *tsaadar* outside is used to augment the dress.

A brief account of dresses, in alphabetical order, worn by Pandit (men and women), is as under:

- ***achkan*** is a full sleeved, closed neck, tight fit overgarment, longer than a coat, usually black in colour, with buttons in the front, put on by a male member at the time of his wedding. Many use it as a normal dress for day-to-day use.
- ***birjus*** is a type of a *peuujamiu*, stitched from a *tsaadar*, sometimes with an inner lining, worn by some people as part of their official dress.
- ***churidaar peuujamiu***, also known as *tangmuur peuujamiu*, is a tight-fit trouser white in colour, longer than the legs. When worn, it becomes a tight fit dress with a number of wraps.
- ***dastaar***, also known as *saaphiu*, is the turban used by an elderly Kashmiri Pandit. Earlier times, the use of a *dastaar* (inset 58) was quite prevalent but these days, not many use it. The style of the *dastaar*, prevalent these days, is the tight fit type. It is believed that it was introduced during the Dogra rule. It is usually white in colour but could be pink, orange or saffron. It is made of muslin or linen cloth, 4.5-5 yards in length, folded horizontally into a flat stripe and tied around the head, in a shape pointing towards the front. Use of *dastaar* during *Yajyopavit*, called *mekhli-maharaza dastaar*, and *Vivaha* ceremony, called *maharaza dastaar*, is a must. These *dastaars* are colourful. Traditionally, the *dastaar* used by Pandit families on these occasions is made of a coloured silk saree with embroidery.
- ***dussiu*** is a special garment, made of both *pashmina* and *raffal*, used by gents and wrapped over the shoulders. It is normally 3.5 yards in length and 1.5 yards in width, when folded length wise. It is usually given as a gift to the son-in-law and being very warm is used to give warmth to the guests, especially during winter months.
- ***kamiiz*** (shirt) is the usual wear, which is used by male members, young and old. It is also the part of women's dress, called *kamiiz shalwaar*. People have been using both the ready made stuff available as well as the one got stitched as per their choice. *kamiiz* is part of both the in-house dress, used with a *peuujamiu,* as well as the office dress, used with a pant.
- ***peuuzaar*** is a slipper or a type of leather shoe without laces.
- ***pheran*** is a long loosely stitched overgarment, made of cotton or woolen cloth (*Pot'* or *Pashmina*), having two arms and openings at the top, for the head, and at the bottom. It is worn over the

shoulders and covers the body from the neck to ankles. It has a provision for adjusting its length, by an inch or two, by using a fold, called *laad*, at a height of eight to ten inches above the ankles. *pheran* is always used with an inner garment, called *pootsh*[91], to provide extra warmth in the winter months. In spite of the extremities of cold climate and difficulties in drying of clothes, due to limited infrastructure in the Valley, the inner garment is washed more often than the outer garment, thereby ensuring the desired level of cleanliness for good health and hygiene. Traditionally, a Kashmiri Pandit lady would use a *pheran* and *tarngiu*, but nowadays, use of a saree is more prevalent. The *pheran* used by a Panditani is slightly complex. Though stitching wise it is similar to the one worn by a male, yet design wise it has many differences. These include the use of silk or muslin cloth instead of the *pot'*, the use of white protective covers, called *neurvaar* (inset 59a), covering 8-10 inches of the arms from wrist upwards and use of borders, stitched to the edges near the collar, arms, pockets and the bottom edge. The border is a red band, called *d'uur* (inset 59b), about one to one and half inch wide, especially woven from silk thread on a wooden utility called *d'uuerwaan*. Many elderly ladies used to weave it themselves in their spare time and some are even known to have made a living out of it. She also uses a *luung* (inset 59c) around her waist, especially when she goes out. The *pheran* used by the younger generation, especially during the winter months, is made of wool and is intricately embroidered. A rough variety of *pheran*, called *munul*, is stitched from a *tsaadar* and is usually used in the villages.

- ***peuujamiu*** (trouser) is usually part of the in-house dress of a Kashmiri Pandit. However, a particular type, called *churidaar peuujamiu*, is used as part of the office dress or dress for outing. It usually is worn with *achkan* but is also used with a coat, jacket or a *dussiu* on top.
- ***seuud'*** or ***duuet*** **(saree)** is a simple dress usually 6m long wrapped round the body in a particular style. *Saree*, a dress introduced and encouraged by Pandit Kashyap Bandhu, replaces the traditional *pheran,* the use of which among Kashmiri Panditanis over the last few decades has been diminishing. Now, only few old ladies in Srinagar and many in the villages continue to use a *pheran*. It is said that the mass exodus of the community in 1990 AD led to a major switch over to *saree,* thereby causing a setback to the traditional magnificent dress. The complete dress includes a saree, a blouse and a peticoat. Sarees are available in various materials, shades, designs and textures. The silk saree of Rajbagh, Srinagar is very famous. Panditanis are fond of sarees of Bangalore silk, Kanjeevaram, Kashmiri *raffal*, Rajbagh silk, *pashmina* and also the modern chinon, crape, chiffon etc. Kashmiris have a weakness for the embroidery work, whether on sarees, shawls or other garments.
- ***shalwaar*** is a type of *peuujamiu* worn by females, young and old, but stitching wise it is different from it in style and design, which keeps on changing with the fashion. One of the differences is that it is broad at the top and tight fit around the ankles. *shalwaar* is part of the woman's dress.
- **shawl** is an essential part of the formal dress of a Panditani. She loves to use a variety of the shawls produced in the Valley. These include the general purpose shawls with embroidery (inset 60) and the costliest and delicate ones like *pashmina* and *shahtoosh*. So fine and delicate is the shawl made of *shahtoosh* that it can be passed through a finger ring, hence the name *ring shawl*. Kashmir is known world over for the quality of shawls and the delicate work on them. The artisans who produce these beautiful and high quality shawls are Kashmiri Muslims. It is said that these shawls were in great demand and were adored by the European women. The use of a type of shawl, known as gents shawl, made of both *pashmina* and *raffal*, is quite prevalent among Kashmiri Pandits. It is recorded that, "The history of this industry goes to remote antiquity. When the Kashmiris took to it is not known, but a mention of shawls is made in the *mahabharata*."[91p150]
- ***suit***, consisting of two pieces, coat or pant, or three pieces, coat, pant and waistcoat, generally forms part of the official dress of an office going Kashmiri Pandit. He would use it with a *kamiiz*, with

or without a necktie. The dress got introduced in the early part of 19th century. Prior to that, Kashmiri Pandits wore their traditional dresses. Some members prefer to use an *achkan*, a *churidaar peuujamiu* and *dastaar* or a *tuuep* (cap), while a few others have been seen using a hat. Middle-aged people use a *tuuep* whereas the young people use a *tuuep* or a *muffler*.

- ***tarngiu*** (see picture 59a-c), a headgear worn by elderly ladies, is a part of Panditani's overall dress. It comes into vogue from *Vivaha* onwards. The making of a *tarngiu* is usually a complex process, takes a few hours and only the skilled hands give it a try. It has many parts, which include *kalpuush*[g1] (scalp cap), *taalitsok*[g1], *zuuj*[g1] (a cotton net), covering the *kalpuush* and hanging at the back till waist, and *tarngiu laat'h*[g1] (white cotton strip, a few metres in length). Also part of *tarngiu* is *shiish laat'h*[g1] (a cellophane stripe fixed over *tarngiu laat'h*) and *puuts*. Additionally, the lady wears *d'upat'iu*[g1], *vod'apallav*[g1] and *luung*[g1], when she goes out of the house.
- ***tsaadar*** is an open warm covering made of wool, both course and fine variety. It is either half the size, called *ok-pachal tsaadar* and used without a fold, or double the size and folded, called *du-pachal tsaadar* and wrapped over the shoulders. The cost of the *tsaadar* is decided by its weight and the quality of the thread used. *tsaadar* is also the name of the long white cloth used during functions and ceremonies for serving food to the guests.

3.8.2 Ornaments

The use of ornaments of gold, called *sona vass,* among the Kashmiri Pandits has been an age-old practice. It is customary for a daughter in a Kashmiri Pandit family to use certain ornaments during *divgon*, part of *Vivaha* ceremony and after. It is unthinkable to see her without the minimum customary ornaments of *d'ejihor, at'h* and *at'ahor*. With the passage of time, some rich people have added certain others items, which include *katshkar, necklace, Mangal Sutra* and other items.

A brief account of the various ornaments of the past and present, in alphabetical order, is as under:

- ***at'h***, also called *raz*, is usually a gold chain but can also be a silk thread, roughly 15-18 inches in length, used for suspending the *d'ejihor*. It is looped through the 2 through-holes in the *d'ejihor* (see Fig. 3.1), positioned and suspended vertically over the two ears. It has a mechanism not only to secure it through a hole, called *shrav*, in the centre of the ear, but also to put it round the ear to support its weight and the weight of the *d'ejihor*. The folded lengths of the chain, from the ears to the *d'ejihor,* enhance the grace and beauty of the otherwise charming Pandit lady. The splendour of the ornament is noticed especially when it swings in rhythm like a pendulum, the moment the graceful lady walks around. The *shrav* in the ears is made at an early age. An experienced lady, from the relations or from the neighbourhood, makes it at home. In some cases a goldsmith makes it. The process is called *kann tsombun*. It is performed on an auspicious day as per tradition and is called *Karnvedh Sanskar*[px359]. It is a low-key affair and no celebrations are made on the occasion. To ensure that the *shrav* does not get closed with passage of time, the girls make use of a circle or *a* button, usually made of gold. It is to be noted that the *at'h*, the bride uses for the first time on the eve of *divgon*[px378], is not made of gold but is a simple thread of *neuurivan*, which is subsequently replaced by a gold *at'h* by her in-laws after the wedding.
- ***at'ahor*** is an attachment to the *at'h*, approximately two inches in length, of black thread or *solma* (a material of silver), made into a flowery design and put into *at'h* in such a way as to rest below the *d'ejihor* and add to the splendour of the ornament and the grace of the lady. As mentioned above, she puts on *at'ahor* along with *d'ejihor,* during *Shringar* on the eve of *divgon*. With the

changing times, however, some married women have been seen to wear *at'ahor* made of gold, a miniature *d'ejihor* and *at'h* only half or quarter size of the original.

- ***chapkeul*** is a necklace, worn by women. It is composed of little ornaments in the form of the bud of the campa flower (Hindi *Champakali*). It is a gold ornament, not very much in use these days.
- ***d'ejihor*** (inset 61) is a gold ornament put on by a Kashmiri Pandit lady as the sacred symbol of her marriage. She puts on the *d'ejihor* along with *at'h* during *Shringar* on the eve of *divgon*, part of *Vivaha* ceremony. As mentioned above, the *at'h* used during *divgon* is only a *neuurivan* thread and not the gold chain adored by the lady subsequently. Adoring of ornaments on *divgon* signifies the formal initiation of the girl into Brahminism. The *d'ejihor* is usually round in shape, like an almond or a *Singhara*, weighing up to three tolas (30 grams), tapering on either side and ending with two small pointed heads. It is said that earlier times a *d'ejihor* could be as heavy as seven tolas. It has got two through and through holes (top-down), which are used for an *at'h* to hold the *d'ejihor* in place, almost at the breast level. According to Pandit Kamlesh Tufchi, *d'ejihor* is a *Shiv - Shakti Yantra*, which is probably why it is held in position at the breast level to provide protection. Knowledgeable people talk of three parts of a *d'ejihor* (a) the left part, called the *Shiva kon*, (b) the right part, called the *Shakti kon*, and (c) the middle part, the *Bhairava*, which connects together the *Shiva kon* and the *Shakti kon*. As per practice, a Kashmiri Pandit woman continues to use *d'ejihor* even after her husband departs.

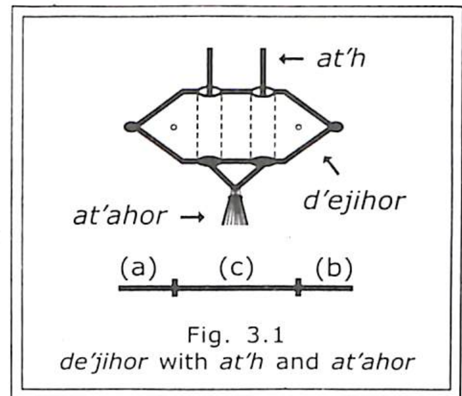


Fig. 3.1
de'jihor with *at'h* and *at'ahor*

- ***dekiu t'ikka*** or ***Tikka*** is a certain ornament worn on the forehead (commonly of gold and studded with jewels) or a caste mark on the forehead of a Hindu.[19p991] It is an ornament used by a bride on the eve of the *Vivaha* ceremony. As the name suggests, it symbolises *t'yok*, which is worn by the bride in such a way as to rest on the forehead. It is supported in place by another ornament called *talaraz*.
- ***gunus*** is a gold ornament, thicker and heavier than a bangle but with open ends.
- ***hati phol*** is a small round bead type gold ornament with a hole in the centre, held in a thread and worn round the neck.
- ***katshkar*** is an ornament, usually of gold, type of a bangle with designs, worn by Kashmiri women. It is light and thin and in a set of four, two for each arm. A variation is called a *gunus*.
- ***kanaduur*** is an ornament, a kind of ear ring or pendant, usually of gold, used as a set with a single pearl and worn on the lobe of the ear.
- ***kanthamaal*** is a string of round gold beads worn around the neck in the form of a *Mala*.
- ***kanwol*** is a large earring worn earlier times both by men and women.
- ***kor*** is a gold bangle, heavy and thick, worn by married women.
- ***Mangal Sutra*** is basically a symbol of married women among non-Kashmiris. Till a few years ago, it was not an ornament used by a Kashmiri Pandit lady.
- **Necklace**, a later addition to the list, is a gold ornament with a beautiful design, worn around the neck. One or more units of necklace are given to the prospective bride. A similar type of ornament, called *honzur,* was used earlier times.
- ***paanzeb*** is a silver ornament made into a chain with design and worn around anklets.
- ***ropiu tuj*** is a utility, made of silver, usually attached with the *pheran* and used as a tooth pick.
- ***rong*** is a gold ornament in two parts. It is fixed through a hole in one of the nostrils.
- ***talaraz*** was used by Panditanis, wearing a *pheran* and *tarngiu.* It used to be tied to d'ejihor on either side and would rest on *tarngiu.* It could be either a black thread or a gold chain.

- *t'apas* are a pair of gold ornament usually worn by a girl on her ear lobes.
- ***weuuj*** is a gold ring, which adores the fingers of the bride. Two or more rings normally form part of the gold ornaments given to a daughter on her *Vivaha*.

3.9 Staple Food, Cuisine and Delicacies

The staple food of Kashmiri Pandits is rice, which they take with plenty of vegetables. Most of the Kashmiri Pandit ancestors had simple food habits and would enjoy the food with a vegetable or two. Many would consider such a simple food as the food of *Rishis*, as can be inferred from the saying:

haakhah batah tiu nadiur miskaalah, reshan hund saalah chhu ganiimath

haakh[px99], *monji*[px99], *nadiur*[px100] and *waangan*[px100] are the vegetables for which Pandits have a weakness and would love to have these anytime and anywhere. These vegetables are easily available, hence are prepared more often. Because of this weakness every family in the village has *veuur*, where they cultivate vegetables of their choice. The same is the case with some of the families in the cities and towns. Kashmiris are known to make fine cuisine and delicious dishes out of the cultivated vegetables as well as from some other plants with medicinal properties. A Panditani is a good cook and possesses all the skills to prepare varieties of dishes even for daily lunch and dinner. She prepares a dish out of a single vegetable or in combination with others, each with a specific recipe, to give it a good taste and flavour. The varieties, for example, that one can expect from *nadiur* are, *tsoek nadiur, gogji nadiur, nadiur churmiu, nadiur daal, nadiur olav, nadiur paalak, nadiur syun* and *nadiur yakhiun*. Kashmiri Pandits use a variety of kitchenware (inset 62a) and other utilities (inset 62b). These are listed in Table 3.1 on the next page. Besides the earthenware pots, the utensils include items of *sartal* (brass) like most of the cooking vessels, *loi* (bronze) like *khoos*, *kenzi khoos*, used for drinking hot tea, or *thaal* for taking food, *traam* (copper), coated with *kalay* (tin) and stainless steel, a later addition. Kashmiri Pandits have traditionally used earthenware pots especially the *lej* and *deg*, type of cooking vessels. This is because the items cooked in earthenware pots give a taste and flavour that is different from the one cooked in metal kitchenware. Use of copper, for religious purposes, has been attached a special significance. The same is true for the items of copper used as kitchenware. However, such kitchenwares are given a protective coating, usually of tin.

As far as the preparation and serving of the special cuisine, dishes and delicacies is concerned, Kashmiri Pandits have created a niche over the years. They love to prepare and serve their choicest dishes on ceremonies like *sondar*[px364], *kahnethiur*[g1], *shishur*[g1], *voharvod*[g1], *Yajyopavit* and *Vivaha* as also for celebrations for achievements like educational excellence, getting a job or promotion. Inviting people on an occasion is a way of sharing the joy and happiness with relations, friends and guests. A Kashmiri Pandit is fond of celebrations and is willing to arrange it at the drop of a hat. Kashmiris have been seen to act as great hosts and can go to any extent, when it comes to hospitality. They are guided by *Atithi Devo Bhava* (guest is God) philosophy. This is best described by the following Urdu couplet of the noted Kashmiri poet, Pandit Brij Narain 'Chakbast',

Zara zara hai mere Kashmir ka mehmaan nawaaz,
Rah main pathar kay tukdoon ne diya paani muje

Translated it means, 'every particle of my Kashmir is hospitable, even the wayside pebbles have quenched my thirst'.

01.	*anyut*	-	a type of *t'uur*, smaller in size.
02.	*beelan*	-	a rolling pin, made of wood, used with a breadboard.
03.	*bohgun*	-	a utensil of brass or steel of various shapes and sizes, both wide open as well as slightly narrow at top, used for cooking.
04.	*chakliu*	-	a breadboard, made of wood, used with a rolling pin.
05.	*chhomph*	-	a tool, usually wooden, used for churning curd.
06.	*chilamchi*	-	a brass or steel utensil, with round basin, flat at bottom, 15-18 inch diameter on top and 6-8 inch depth with side in S shape.
07.	*chumtiu*	-	a utility item used as forcep in the kitchen.
08.	*dahn*	-	a hearth or fireplace used for cooking, using wood and cowdung as fuel. It is made of mud and bricks with 2-3 openings on top for utensils and front for wood.
09.	*dakniu*	-	a lid.
10.	*damchuuliu*	-	a small open metallic coal based *chullah*.
11.	*diichi*	-	a pitcher, made of brass, broad and round at the base and less broad at the neck.
12.	*d'ul*	-	a type of basin with a narrow base and wide-open top, with a rim.
13.	*d'ulij*	-	a type of *d'ul* but small in size.
14.	*gaagiur*	-	a pitcher like a *not'*, broad and round with a narrow neck.
15.	*gad'viu*	-	a tumbler of brass or steel, with a small base, broad at centre.
16.	*garvanj*	-	a wooden frame attached to a sidewall for keeping a *not'* or *gaagiur*.
17.	*gilaasiu*	-	a tumbler of brass or steel, narrow at base and broad on top.
18.	*grat'iu*	-	a hand mill for grinding a solid substance like pulses or spices.
19.	*hahkool*	-	a small coal based *chullah* made of brick, iron and mud.
20.	*kanz*	-	a mortar of wood or stone in which paddy is pounded.
21.	*kenzi Khoos*	-	a *khoos*, of brass, with a small thin stand at the base.
22.	*khoos*	-	a cup, made of brass, used for taking tea.
23.	*kraay*	-	a type of frying pan with depth, made of brass, iron or steel.
24.	*krenjul*	-	a cane basket, narrow at base and wide open on the top.
25.	*kreutsh*	-	a ladle or spoon made of brass, steel or wood.
26.	*krochh*	-	a metallic utility for removing fire from *dahn* (oven).
27.	*lej*	-	an earthenware utensil, a pot, wide at base and slightly narrow on top.
28.	*longun*	-	a utility, made of wood, used as a measure for grains.
29.	*lopun*	-	a facility for storing grains in villages.
30.	*muhul*	-	a wooden pestle used for pounding paddy in a mortar.
31.	*muji koand'*	-	a utility used for grating raddish, carrot etc.
32.	*noor*	-	a metallic pipe for blowing air in a utility like *dahn*, for igniting fire.
33.	*not'*	-	a pitcher for storing water. It is also used as a musical instrument.
34.	*pahraat*	-	a big flat based, round wide-open basin, of brass, with raised edge.
35.	*paryun*	-	a seive, of iron or steel, used for removing chaff from flour.
36.	*pot'* or *tsaadar*	-	a white cloth, spread in front of a guest for keeping *thaal* and serving food.
37.	*rikib*	-	a small plate.
38.	*samaavaar*	-	a utility for making Kashmiri tea.
39.	*shup*	-	a utility used for winnowing grains.
40.	*teuuv*	-	a griddle.
41.	*thaal*	-	a plate, of bronze or steel, with raised edges.
42.	*t'ook*[91]	-	small earthenware plate used especially for serving dishes.
43.	*tumbiu*	-	a small and very thin tumbler, usually of brass.
44.	*t'uur*	-	a type of shallow basin with a base and curved inside rim on top.
45.	*wokhul* tiu *kaajwat'h*	-	a utility for pounding or mincing small quantities of spices. It has two parts *wokhul* (mortar) and *kaajwat'h* (pestle). Other variation is *nyeuum* tiu *tshoot'iu*.

Table 3.1 Kitchenware and other utensils used by Kashmiri Pandits

Elaborate preparations are made to organise an event, with major part of the time taken to cook and prepare the cuisine and delicacies. For major functions, an elderly and experienced person is made the in-charge of cooking. Earlier times, the cooking used to be exclusively done by the ladies of the family or the relations, with the support from other ladies from the neighbourhood, but now cooks are being engaged for the purpose. Depending on the occasion and the financial position of the family, the food to be served, including the choice of the dishes i.e. whether vegetarian or non-vegetarian, is decided. For example, non-vegetarian dishes are not served on *Yajyopavit, meuunziraat,* or *Lagan*. It may also not be served, if the day happens to be an *euut'ham* or any other auspicious day when traditions do not permit its use. A vegetarian meal normally includes plain rice or *pwalaav* or both, *damoluv, nadiur yakhiun, raazmah, tsoek wangun, nadiur churmiu, haakh* etc. whereas a non-vegetarian meal may include plain rice, *syin pwalaav, qaliyi, roganjosh, yakhiun, matsh, kabargah, tsok tsarvan* and other items. Not so long ago, may be some twenty to thirty years back, the *baraatis* on a Kashmiri Pandit marriage were entertained and served as many as 25-30 chosen varieties of vegetarian cuisine and delicacies. These delicacies are listed in Table 3.2.

aliu roganjosh, aliu yakhiun, damoluv, dam monji, golab jaman, haakh, kangiuchh, martsawaangan pakori, modiur treel, monji aanchaar, muji chet'iny, nadiur churmiu, nadiur yakhiun, paalak mat'ar, papad, phulgubi roganjosh, pudaniu chet'iny, pwalaav (modur), raazmah, sheuum, shuftiu, tsaamani qaliyi, tsoek waangan,vathiur band, vyet'h tsaaman and *zaamut dod.*

Table 3.2 : Delicacies served during a KP marriage in 1980s

For such an event it used to be customary to prepare the dishes and delicacies with the help of *waaziu* (cook) making use of an indigenous chullah, called *wuriu* in Kashmiri. As per practice in the Valley, the *wuriu* (inset 63) is made a few days earlier at a place, which not only is spacious but also is covered on all the sides. It is usually made on an auspicious day by the *waaziu*, for which he receives *zang*. *wuriu* is typically made of two brick walls in parallel, 10' x 15" x 15" in size, the front one having holes for air to pass. The cooking is done with firewood specially prepared for the purpose and burnt between the two brick walls. The practice is now probably restricted to villages. The cuisine and delicacies prepared by Kashmiri Pandits have a colour, taste and flavour of their own. This is because they use one or more of the Kashmiri spices (inset 64) and special items (listed in Table 3.3, on the next page, along with the codes, names in Kashmiri and English, the legends and the units).

The recipes described in these paragraphs make use of:

a) A code for each spice or special item e.g. MAW (for *martsawaangan*, Red Chilli)
b) A small letter (b, d, p etc. in bracket) to indicate the form of the spice and unit (C, D, G etc. in bracket) to indicate the quantity to be used e.g. (p, ½Ts) for powder, half teaspoon full.

The cuisine and delicacies prepared by Kashmiri Pandits involve simple but time consuming processes. To get the right taste and the desired flavour, one needs to have specific knowledge to decide the ingredients, their quantities, the sequence of preparation, heat required (full, medium or low) and more importantly, the timing needed for boiling, frying and steaming. Some delicacies, with gravies, make use of curd, some use milk, some little spices but many are rich in spice content. Some even demand use of dry fruits. The preparations require the expertise of a lady, who has acquired the art

over decades through her association with the elderly ladies in the family. The Pandit lady has the experience to tell what the cuisine requires, how much and when. To give a specific aroma to certain dishes one special ingredient, called *veur* or *vari masaaliu* (VAM), is used. *vari masaaliu* is a pancake made with flour of *maha daal* (Black gram), as the base, mixed with appropriate quantities of other spices, oil and YAN. For making pancakes (say 1 Kg) *maha daal* (200 gms) is taken and mixed with MAW (250 gms), BAY (125 gms), SHO (125 gms), DAW (75 gms), GAM (100 gms), RON (6N) and mustard oil (200-250 gms). The mixture is then kneaded well with YAN water and made into non-sticky dough. 20-25 palm-sized cakes are then made and dried in Sun over a number of days. It is important to note that traditionally Kashmiri Pandits have not been using tomatoes, onions and garlic and have been using mustard oil as the medium for cooking. Use of tomatoes and onions has been a later addition and is used only for specific dishes.

AAS (*aasur*, Mustard seeds), BAE (*bud'iu euuliu*, Cardamom big), BAY (*beuudiyaaniu*, Fennel), CHM (*charmagz*, seeds of cucumber, pumpkin, musk melon and water melon), DAL (*dalchiin*, Cinnamon), DAW (*daniwal*, Coriander), GAM (*garam masaaliu*, Hot spices), JAV (*javend*, Wild Thyme), JAW (*jalwatar*, Mace), KAM (kasturi methi), KHK (*khashkhash*, Poppy seeds), KON (*kong*, Saffron), LAE (*lokchi euuliu*, Cardamom small), LED (*lediur*, Turmeric), MAR (*marts*, Black Pepper), MEB (*methi byol*, Fenugreek seeds), MEH (*miith hochh*, dry Fenugreek leaves), MAW (*martsawaangan*, Red chilli), PHU (*phul*, Soda-bi-carb), PUD (*pudniu*, dry Mint leaves), RON (*rong*, Cloves), SHO (*shoont'h*, Ginger), TAM (*tambiur*, Tamarind), TEJ (*tej patiu*, Cassia leaves), VAM (*vari masaaliu*, Kashmiri pancake), YAN (*yangiu*, Asafoetida), ZIK (*ziur kruhun*, Caraway seeds) and ZIS (*ziur saphed*, Cumin seeds).

Legend : b (broken), d (dana), p (powder), w (whole)

Units : C (Cup), D (Drops), gms (grams), G (Glass), Kg (Kilogram), L (Litre), N (Number), Pc (Piece), Pi (pinch), Tb (Tablespoon full) and Ts (Teaspoon full).

Table 3.3 : Spices and special ingredients used in cuisine and delicacies

Traditionally, Kashmiri Pandit families serve the guests, on important occasions, with the help of volunteers in a particular manner involving a sequence of events. After a lot of planning and hours of cooking, when it comes to serving the food, the guests are made to sit cross-legged in rows on carpets in front of a new or washed long white cloth, called *pot'* or *batiu tsaadar*. A few volunteers follow one after another to perform their assigned roles. To begin with, the guests are made to wash their hands with soap (earlier times with *guret' myets*[91]) - a practice probably started to avoid inconvenience to the guests due to extreme cold in winter. This is followed by someone placing the *thaal* (plate) in front of the guest, another one wiping it clean and others serving the items, one by one, leaving the centre of the *thaal* free for plain rice and *pwalaav*. The guests enjoy not only the sumptuous meal but also the unique way it is served. They then depart after washing their hands. These days, this practice of serving the food to the guests is prevalent in some parts of the Valley on specific occasions and outside the Valley, especially when a *Hawan* is performed. These days, in majority of the cases, only a limited number of items are prepared and served in a buffet system (inset 65). Some families try to serve many items but items like *kangiuchh, sheuum* etc. are rare.

Annexure - 8 lists various cuisine and delicacies prepared by Kashmiri Pandits. A brief account of each of these, in alphabetical order under respective heading, is as under:

3.9.1 Hot and Cold Drinks

a) Hot Drinks:

Kashmiri Pandits use various type of tea and herbs to prepare hot drinks as under:

- ***d'ouble chaay*** is a strong decoction of *mogiul chaay* added with more milk and sugar, to taste.
- ***dod chaay*** is a decoction of *mogiul chaay* (green tea leaves) added with milk and sugar.
- ***kong dod*** is hot milk served with tinge of *kong* (saffron) and *badaam* (almonds) and cardamom.
- ***lipton chaay*** is a decoction of branded tea leaves added with milk and sugar.
- ***mogiul chaay*** is the tea prepared with green tea leaves and added with LAE (b), DAL (p) and sugar, to taste. It is usually prepared in, as well as served from *samaavaar*[g1] (inset 66) and is the most preferred tea of the Kashmiris. It is consumed daily and many times a day. It is to be noted that *mogiul chaay* in Kashmiri means the green tea leaves as well as its decoction. A variation of the *mogiul chaay* is known as *kahviu,* quite common these days. The preparation in addition to above is added with *badaam* (almonds) and a tinge of *kong* (saffron). It is usually served on special occasions as an honour to the invited guest. Both *mogiul chaay* and *kahviu* are served hot especially during winter months. For drinking the tea, Pandits use *khoos*, *kenzi khoos* (inset 66, 67) and the Muslims use a *pyaaliu* (a cup).
- ***shiir chaay*** is tea prepared with *pahiur chaay* (dark green tea leaves) added with milk and salt, to taste. The decoction is prepared by boiling the leaves, with a tinge of PHU (Soda-bi-carb, *Sodium bicarbonate*), till dark black in colour. Milk and salt, to taste, are then added to get pink colour. It is further boiled for a while. A layer of home-made cream is served with the pink tea. The tea is considered good for digestion. Both *mogiul chaay* and *shiir chaay* are taken with variety of delicacies prepared by *kaandur*[g1].
- ***t'yet'h chaay***, also called *nuniu chaay*, is a decoction of *pahiur chaay* taken with salt only.

b) Cold Drinks:

Kashmiri Pandits use various type of ingredients to prepare cold drinks as under:

- ***chhokiu dod*** is buttermilk, which is sour in taste.
- ***guruss*** is skimmed milk, buttermilk or milk and water, which is churned and butter removed.
- ***keuunz*** or ***sadra keuunz*** is a fermented drink, a sort of buttermilk, not very common, prepared and used usually during summer months to keep the body cool. It uses *animiu* (pitch or starch), as the base, is kept in a *not'* and fermented over a period with JAV, salt and cooked vegetables added to it off and on. It is filtered and taken like buttermilk. It has medicinal properties.
- ***leuss*** (Sanskrit *Lassika*) is made from *zaamut dod* (curd), which is normally prepared at home. It is considered very cool for the body. For this, milk is boiled to full, removed from flame, allowed to become lukewarm and transferred to a curd pot. Curd (2Tb) is added, stirred well, the pot covered with a lid, kept wrapped in a warm cloth and left undisturbed for 3-4 hours to turn it into thick curd. Now, for making *leuss,* the *zaamut dod* is churned with a *chhoonph* (churning tool) or an electric gadget. It is added with water, ZIK (w, ½Ts), salt, to taste, churned again to make a homogenous drink and served.

3.9.2 Items Served as Snacks

Kashmiri Pandits have a preference for items prepared by the *kaandur* (inset 68), who

prepares the dough from the base material *meuudiu* (sifted wheat flour) and adds one or more of other ingredients, namely, *gev*, sugar, salt, *saphed teel* and *dod* according to the delicacy required. All these bakery items and delicacies (inset 69), listed in Table 3.4, are prepared in a *tanduur*[g1] (inset 70) under the simmering heat of burning wood of *tseer kul*[px93].

01.	*beuugirkheuun*	-	a soft bread, about 6" in dia, white in colour
02.	*girdiu*	-	a thick bread, about 4" in dia, brown in colour
03.	*kulchi* or *kulchivor*	-	a crisp round bread, both saltish and sweet, 3" in dia
04.	*lavaasiu*	-	a thin bread, about 10" in dia, white in colour
05.	*qatlum*	-	a soft and crisp item, brown in colour
06.	*rot'h*[g1]	-	a thick sweet brown bread, about 8" in dia, with dry fruits
07.	*shrimaal*	-	a thick crisp sweet bread, about 4" in dia, brown in colour
08.	*t'akht'euch*	-	a thick sweet bread, about 5" in dia, brown in colour
09.	*teelvor*	-	a thick slightly sour bread, about 3" in dia, brown in colour
10.	*tsot'*	-	a thin bread, about 6" in dia, white in colour

Table 3.4 : Bakery items and delicacies prepared b y a *kaandur*

The varieties depend on the ingredients, their quantity, method, time given for dough to settle, the shape given to each item and more importantly the temperature of the *tanduur* and the time given for baking. These delicacies, in general, are taken at a particular time of a day and with a particular drink. For example, *girdiu*, *tsot'*[g1] or *lavaasiu* are taken with *mogiul chaay* or *kahviu*, especially in the morning. Some prefer home made *tsot'*, *phulkiu* or *paroot'iu*. In the afternoon *mogiul chaay* or *shiir chaay* is taken with *kulchivor* (sweet), *telvor*, *t'akht'euch*, *qatlum*, *beuugirkheuun* or *rot'h*. Some families prefer *shiir chaay,* both in the morning as well as in the afternoon. There are, however, many other items, which are prepared at home or by a *halwoi* (*Halwai*, sweetmeat seller), which have own flavour and taste. These include *burfi, jilebi, leud', luuchi, mat'ar, messiu, nadiurmonji, pakori, samosiu, siimni* etc. Items prepared at home include *tshiur tsot', khir* and *makaayi tsot'*.

3.9.3 Items for Lunch and Dinner

Daily lunch, generally, is a simple affair and includes *batiu* (plain rice) and one or two vegetables. Occasionally it includes *neni* (mutton), *gaad'iu* (fish) or *daal* preparation. Dinner is also not a big affair and like lunch includes plain rice and one or two vegetables. Given below are the tips for preparing some of the cuisine, dishes and delicacies.

3.9.3.1 General Preparations

Kashmiri Pandits are basically rice eaters. Besides rice, they make use of other cereal foods to supplement the daily diet. The following preparations are enjoyed:

a) Preparations from *tomul*[px94] (rice)

The preparations include *batiu, khetsiur, khir, maayir, pwalaav, tahar*[g1]*, tomliu tsot', tshiur tsot', veur* and *yaaji*.

- ***batiu*** (plain rice) is made from the selected variety of *tomul*. The quantity of rice is washed 2-3

times with cold water, kept soaked preferably for an hour, transferred to a pot with thick bottom (*bohgun*[px164] or *diichi*[px164]) and water added in the ratio 1: 1.5-2 (depending on whether *tomul* is old or new). It is then kept on medium flame, stirred well, covered with a lid and allowed to boil, stirring off and on with a wooden ladle, till each grain becomes soft and water evaporates. Sometimes it is necessary to remove *animiu* (pitch), an act called *batiu phyaarun*, done by covering the pot with lid, holding the two with both hands and tilting the pot at an angle and collecting pitch in another vessel. The pot is kept on low flame and occasionally position changed to allow heat to reach all portions and expel moisture. The flame is then removed.

- ***khetsiur*** is a special dish prepared, from *tomul*, at least on two occasions, namely, *khetsi mavas*[px340] and *kaav punim*[px343]. For this, *tomul* (say ½Kg) and *mong* (200 gms) are separately cleaned, washed 2-3 times and soaked (2 hours for *tomul* and 3 hours for *mong*). Next, oil (2-3 Ts) is heated with ZIS (w, ½Ts) and YAN (3D) in a pressure cooker or a pot with thick bottom, *mong* added and fried slightly. Rice is added next, mixed with the rest, and water in the ratio 1: 1.5-2 (depending on whether *tomul* is old or new) added. Then, ingredients like LED (p, ½Ts), SHO (p, ½Ts), GAM (p, ½Ts) and salt, to taste, are added and stirred thoroughly. It is then cooked like *batiu*.
- ***khir*** is a sweet dish of *tomul*, milk and sugar with an admixture of pieces of coconut, dates, almonds and raisins. It is prepared on occasions like *divgon, zeeth euut'ham, haar euut'ham*, birthdays and other such auspicious days. *khir* is an offering made to Mata Kheer Bhawani at Tulamulla.
- ***maayir*** is a preparation made from *tomul* cooked in *guruss*. For this, *tomul* (say ½Kg) and *guruss* (say 2L) are taken. *tomul* as usual is cleaned and cooked in *guruss* with less water in a thick-bottomed pot. The contents are constantly stirred till rice grains are fully mashed and it turns into a pasty pudding. Then ZIK (w, ½Ts) and salt, to taste, are added, stirred and served hot. It is usually taken with ghee and *liisiu*.
- ***pwalaav* (vegetable Pulao)** makes use of basmati rice, vegetables and dry fruits. Basmati rice (say ½Kg) is cleaned, washed 2-3 times with cold water and kept soaked for an hour. In the mean while *gaaziur, phulgubi* and *olav* (250 gms each) are prepared (peeled and unwanted parts removed, as applicable), cut into small pieces, washed and kept aside for water to drain. Similarly, *mat'ar, gand'iu* (2N), peeled and chopped, green chilli (2N), chopped, and *tsaaman* (200 gms), cut into small pieces, are also kept ready. Next, oil (½C) is heated, in a pressure cooker on medium flame, with ZIS (w, ½Ts), chopped *gand'iu* and pieces of *olav* added and partially fried. Next, *tsaaman* and other vegetables are added and fried till contents are brown and soft. MAW (p, 1Ts) is added next, mixed well till red colour comes out. The soaked rice, after draining water, is then added, mixed and slightly fried, water (2G), dry fruits and KON (w, pi) added, stirred well and boiled under pressure on normal flame. When ready, pressure is removed, checked, covered with lid and kept on low flame for some time and heat turned off. Before serving, it is mixed well.
- ***tahar*** is prepared from rice, the same way as *batiu*, except that before boiling LED (p, 1Ts) is added, stirred well and then cooked. This gives yellow colour to it. Next, it is transferred to an open *thaal* (round plate), mixed well with hot oil (2Ts) and salt, to taste, and served.
- ***tomliu tsot'*** is prepared from *tomliu oot'*[px95]. For this, *tomliu oot'* (say ½Kg) is taken through a sieve in a *thaal*, kneaded with salt, to taste, and water and made into non-sticky dough. The dough is made into *periu* (small balls), by moving small quantities between two palms, then rolling it into thin circular shape, 4-5 inches dia. and baked on *teuuv*[g1]. The *tsot'* is turned upside down 2-3 times to bake it properly and when done, oil or ghee is sprinkled on both sides to get a delicious taste. A variation of *tomliu tsot'* is *tsochivor*[g1], palm sized *tsot'* prepared for religious functions like *herat*.
- ***tshiur tsot'*** is made from *tomliu oot'*, something like a plain *dosa*. The desired quantity of *tomliu oot'* is mixed with water and ZIK (w, ½Ts), with the help of a *kreutsh* (big spoon), in a pot to form a

thin paste. Next, *teuuv* is heated on a low flame. When hot, it is oiled and thin paste spread over it with a ladle. The item gets its name from the sound *tshiur* it makes when paste is spread on hot griddle. When *tsot'* takes shape, it is turned upside down to allow other side to bake. The process of turning it upside down is repeated 2-3 times, each time adding a little oil and baking properly. The *tshiur tsot'* is served hot with *mogiul chaay*.

- ***veur***, made from rice and walnut kernels, is prepared on ceremonies of *Yajyopavit* and *Vivaha*. Two types of *veur* are prepared - the vegetarian and the non-vegetarian. For the vegetarian *veur*, the quantity of rice (say ½Kg) is cleaned, washed 2-3 times with cold water and kept soaked for an hour. Next, oil (1C) is heated in a thick-bottomed pot, RON (4N), YAN (3D) added and stirred for a while. Now, soaked rice, after draining water, ZIK (w, ½Ts), SHO (p, ½Ts), MAW (p, ½Ts) and salt, to taste, are added, stirred and fried. When fried, water in the ratio 1:2 is added and stirred continuously for sometime. It is then kept on medium flame, small pieces of walnut kernels added, covered with a lid and allowed to boil, stirring off and on with a wooden ladle, till each grain becomes soft and contents are reduced to a pudding. When it becomes uniform, VAM (pi) is added, stirred and served. A variation of it is the non-vegetarian *veur*, which is prepared with *chichar* (intestines of sheep). In this, *chichar* are used instead of walnut kernels. The *chichar*, cut into pieces, thoroughly cleaned and fried, are added along with soaked rice and *veur* prepared as above.
- ***yaaji*** is a special dish prepared from *tomliu oot'*, usually during *sonth*[px87] and *wahraat*[px88] and served along with *liisiu*[px101]. For this, *tomliu oot'* (say ½Kg), little ghee, very small pieces of *d'uuen gooji*, ZIK (w, ½Ts), salt, to taste, is made into a non-sticky dough and converted into *periu* (small balls), as was done for *tomul tsot'*. Each *peer* is given a palm size cup shape and kept aside. Next, oil (1Tb) is heated in a *lej* (or a pot with thick bottom). When hot, flame is turned low, stirred, oil spread on the base and *yaaji* gently put upside down, *lej* covered with a lid and flame turned to medium. Off and on *yaaji* are checked, gently turned sideways or upside down, water sprinkled to allow all portions to get puffed and *lej* covered with a lid. The process is continued till *yaaji* become soft.

b) Preparations from *kaneukh*[px95] (wheat)

The preparations include *tsot', leud', luuchi, paroot'iu, phulkiu, puuer* and *rot'h*.

- ***tsot'*** is a generic name used by Kashmiris to represent various types of bread as well as the offerings made to a deity. *tsot'*, as mentioned here, is made from *kankiu oot'* (wheat flour). It is made into *tsot'* and *phulkiu*. The desired quantity of *kankiu oot'* is kneaded with water into non-sticky dough and left covered with a cloth for a while. Next, the dough is made into *periu* (small balls), by rolling small but equal quantities between two palms, each rolled into thin circular shape, 4-5 inches dia., using *chakliu* (breadboard) and *beelan* (rolling pin) and baked on *teuuv*, kept on medium flame. The *tsot'* is turned upside down 2-3 times to bake it properly with the help of a *chumtiu* (tweezer). It is then put on hot coal (or a low flame) and constantly turned sideways and upside down till it is baked fully and bloats into a ball. It is then served hot.
- ***leud'*** are made from *kankiu oot'* and *ghee* on such occasions as *Diwali, ganiu tsodah, Hawan, satyadiiv* and other religious festivals. For this, *kankiu oot'* is kneaded well with sugar syrup (sugar, 250 gms / Kg, dissolved in water), BAE (d, ½Ts) and ghee (2Ts / Kg) into non-sticky dough and left covered with a cloth for a while. Next, the dough is made into *periu* (small balls), by rolling small but equal quantities between two palms, each rolled into thin long ropes, cut into 3-4 inch pieces, coiling each into a circular shape with fingers and palms and frying in ghee in a *kraay*[px164] (pan) on medium flame. The *leud'* are gently stirred with a *kreutsh* (perforated ladle) and removed when brown. When ready, the entire quantity is sprinkled with KHK (w, ½Ts).

- ***luuchi*** are made from *meuudiu* (sifted wheat flour). The desired quantity is kneaded with water and salt, to taste, into non-sticky dough and left covered with a cloth for 2 hours. The dough is made into *periu* (small balls) and each rolled into circular shape, as was done in case of *tsot'*. Next, with a little ghee spread on fingers and palms the bread is flapped between two hands till size increases uniformly to 5-6 inch diameter. It is then deep-fried in oil, sufficient for bread to get immersed in it, in a *kraay* (pan) till crisp. *luuchi* is ready to be served with *mogiul chaay*.
- ***paroot'iu*** is made from *kankiu oot',* which is kneaded as in case of *tsot'*. The dough is made into *periu*, by rolling small but equal quantities between two palms, each rolled into thin circular shape, 4-5 inches dia., using *chakliu* (breadboard) and *beelan* (rolling pin). The surface is now given a coating of ghee and folded into semi-circular shape, again given a coating of ghee and folded into a segment. It is then rolled into thin bread, triangular in shape, baked on *teuuv*, kept on medium flame. The *paroot'iu* is turned upside down 2-3 times to bake it properly. When fully baked, it is given ghee coating on either side and baked further till slightly crisp. It is served hot with tea or *matsh*.
- ***phulkiu*** are made from *kankiu oot',* which is kneaded and dough made as in case of *tsot'*. Now, two *periu*, each smaller than that for *tsot'*, are pressed flat with fingers, given a coating of oil, oiled sides put together and the two rolled into one circular shape, 4-5 inches in diameter. It is then baked on hot *teuuv*, turned upside down. When ready, the two loaves, called *phulkiu*, are separated and served with *khir* or *mogiul chaay*.
- ***puuer***, like *leud',* are made from *kankiu oot'* and *ghee* on such occasions as *Diwali, ganiu tsodah, Hawan, satyadiiv* and other religious festivals. *puuer* are used both as an offering as well as a food item. For a *Vrat, puuer* are made of *gaari oot'* (*Singhara aata*), kneaded with sugar syrup and deep-fried in ghee. As an offering, *puuer* are made from *kankiu oot',* which is kneaded well with sugar syrup as in case of *leud'*, rolled into thin circular bread like *tsot'*, but smaller in size. These are fried in ghee in a *kraay* on medium flame, gently turned upside down with a *kreutsh* (perforated ladle) and removed when brown and crisp and sprinkled with KHK (w, ½Ts).
- ***rot'h*** is made from *kankiu oot'* on *pan puuza*[px332]. Making of *rot'h* is time consuming and requires skill, which most of the Pandit women possess. Two types of *rot'h* are usually made, the baked one and the fried one. For this, the desired quantity of *kankiu oot'* is taken in a *pahraat*[px164]. It is added with LAE (d, ½Ts), kneaded well with ghee and sugar syrup into non-sticky dough and left covered with a cloth for sometime. Kneading it properly with the right amount of ghee and sugar syrup is the most important part. Next, the dough is made into *periu* (big balls), by rolling equal quantities between two palms and each rolled into thick circular shape using *chakliu* (breadboard) and *beelan* (rolling pin). It is then baked on *teuuv*, in case of baked type, or deep-fried in ghee in an aluminium or brass *kraay*, kept on medium flame. In case of baked *rot'h,* baking is done on a *teuuv*. Not so long ago, *rot'h* used to be prepared on *dahn*[g1] (hearth, firewood *chullah*). Prior to that in addition to *dahn* (inset 71), an earthenware *teuuv* was also used. *rot'hs* are approximately 6-8 inches in dia. and have beautiful designs on it - yet another way of showing artistic talent.

c) Preparations from *geuur*[px96] (water chestnut kernels)

Kashmiri Pandits make use of *geuur* during the season and also on *Vrat* days. *geuur* is taken in various forms as *sobuuth* (whole), *phut'rith* (granules) and *gaari oot'*[px96] (flour). It is also taken raw, called *geuuer*, as *buzith gooji* or *messiu.* In dry form it is used in preparation of *gaari vuun* (as granules) and *gaari puuer, gaari vugriu* and *shakarpaar* (as flour).

- ***buzith gooji*** are the roasted water chestnuts and the extracted *gooji* (kernels) are called *buzith geuuer* or *gooji*. The *gooji* are available commercially and are eaten during pastime or an outing.

- ***gaari puuer*** is a preparation made from *gaari oot'*. For this, the desired quantity is kneaded well with milk and sugar or salt, as the case may be, and made into a dough. It is then made into *periu*, hand made into thin circular shape, 3" in size, fried in ghee in a *kraay* on medium flame, gently turned upside down with a *kreutsh* (perforated ladle) and removed when golden brown and crisp. *gaari puuer* are served with *mogiul chaay* or milk, especially during a *Vrat*.
- ***gaari vugriu*** is a simple preparation of *gaari oot'*. For this, the desired quantity is mixed with water (2G) and salt and boiled, in a pot covered with a lid, till a homogenous paste is formed. It is transferred into *thaals*, allowed to cool and served with *zaamut dod*, *tsok dod* or cooked vegetables.
- ***gaari vuun*** is a preparation of *geuur* with vegetables. For this, the desired quantity of *geuur* (as granules) is cleaned, washed 2-3 times to remove shell pieces and soaked in water for a few hours, usually kept overnight. Next, oil (2Tb) is heated in a thick-bottomed pot and stirred. Now, soaked *geuur*, after draining water, is added, slightly fried, cut green chillies, MAW (p, ½Ts or less), ZIK (w, ½Ts), SHO (p, ½Ts) and water (3G) added and stirred well. Next, pieces of *olav, nadiur* and *waangan* (cleaned, washed and drained of water), slightly fried separately, are added and all the contents cooked together for half an hour or more. The contents are stirred off and on and checked. The flame is removed when *geuur* has become soft and contents are slightly thick.
- ***messiu*** are the *gooji* (kernels) of raw water chestnuts, extracted with a sharp knife, cut into two, washed and kept aside for water to drain. Next, oil is heated in a *kraay* and when hot, *gooji* are added, deep-fried, removed and served with *mogiul chaay* or milk. A variation is to put *gooji* in a paste of *tomliu oot'*, mixed with MAW (p, ½Ts) and salt, to taste, deep-fried till red and served with *mogiul chaay*. This preparation is not used during a *Vrat*.
- ***shakarpaar*** is an item prepared from *gaari oot'* and used during a *Vrat* observed especially on the eve of *Yajyopavit*. *shakarpaar,* generally sweet in taste, are prepared from kneaded flour, rolled and made into flat bread, cut into inch long pieces of trapezium shape and deep-fried in ghee.

d) Preparations from other Cereals

Preparations from *makay*[px95] and *vushkiu*[px95] are *makaayi tsot', makaayi vaat'h* and *vushkiu tsot'*.

- ***makaayi tsot'*** is prepared from *makaayi oot'*[px95]. The desired quantity is taken through a sieve in a *thaal* (round plate), kneaded with salt, to taste, and water, just sufficient to make it into non-sticky dough. The dough is made into *periu* (small balls) and rolled into circular shape, slightly thicker and bigger in size than *tomliu tsot'*. It is taken gently in left palm, repaired, as the dough has a tendency to crack and break, and baked on *teuuv* kept on medium flame. The *tsot'* is turned upside down 2-3 times to bake it properly and when done, both sides are given a coating of oil or ghee to get a delicious taste, baked further till crisp and served with *maachh* and *mogiul chaay*.
- ***makaayi vaat'h*** is a preparation of *phut'rith makay* (dry broken granular maize). For this, *makay* is cleaned, washed 2-3 times and soaked in water for 3-4 hours. Next, water (3G) is heated in a thick-bottomed pot (*bohgun* or *diichi*), soaked *makay*, after draining water, added and boiled till a thick porridge is formed. The flame is removed and *makaayi vaat'h* served with *zaamut dod*[px167], *chhokiu dod*[px167], *guruss*[px167], *chet'iny,*[px190] or *aanchaar*[px190].
- ***vushkiu tsot'*** is made from *vushkiu oot'*[px95] (barley flour) and is prevalent in areas where barley is produced as a crop. It is prepared like *kankiu tsot'*. Some families use a mixture of the two.

e) Preparations from Pulses

Use of *daals* is not very common among Kashmiri Pandits. It is usually prepared on specific occasions

to suit the ambience. For example, *mong daal* and *nadiur daal* is prepared on *euut'ham, Hawan* or other auspicious days. Other pulses used, include *beuugliu, chaniu, kariu, raazmah* and *vaarimut'h.* Some families also prepare *monji daal*.

- ***beuugliu daal*** is prepared from broken granules of *beuugliu*[px96]. It is cleaned, washed, added with little hot oil, BAY (p, 1Ts), SHO (p, ½Ts), LED (p, ½Ts) and salt, to taste, and boiled. When properly boiled, flame is turned off.
- ***chaniu daal*** is prepared from *chaniu*[px96], the same way as *beuugliu*, except that when boiled, hot ghee and 2-3 green chillies are added and stirred well. A variation of this dish is *chholiu*. For this, *chaniu* as a whole is used, cleaned, washed and kept soaked for 3-4 hours, boiled under pressure till soft, transferred to a bowl, left to cool and the flame turned off. Next, oil (½C) is heated in the pressure cooker, boiled *chaniu* added, retaining the soup in the bowl, fried and mixed with MAW (p, 1Ts), BAY (p, 1Ts), SHO (p, ½Ts) and salt, to taste. When thoroughly mixed, soup from the bowl is added and boiled for 5 minutes. When *chaniu* becomes soft and gravy thick, the flame is turned off. It is put in a bowl and 2-3 cut green chillies and green *daniwal* put on the top. Some use onions also.
- ***kariu daal*** is made from dry *kariu*[px96] in broken form. *kariu* (say 250 gms) is added with water (2G), oil (2Tb), BAY (p, 1Ts), SHO (p, ½Ts), LED (p, ½Ts), RON (3-5N), YAN (2D), salt, to taste, and 2-3 green chillies, cut into 2-3 pieces and boiled till soft.
- ***mong daal*** is prepared from *mong*[px96]. It is used in three forms, namely, *sobuuth mong* (whole green gram), *mong daal* (broken with cover) and *chhalith mong* (broken washed). The preparation from each is made the same way as *kariu daal,* except that when ready, hot ghee is added to it and is stirred thoroughly. *sobuuth mong* takes little longer to get soft. The preparation of *mong daal tiu nadiur* is same as above, except that *nadiur*, cleaned, cut into 1" pieces and slightly fried, are added when ready and two together boiled for a while. One of the special items prepared from the *mong daal* is *mongaveuer*, usually served by Pandits with *khir* on *divgon* or *kahnethiur*. For this, *mong daal* after cleaning and washing is soaked in water for a few hours, water filtered and then made into a paste in a mixi or any other manual gadget. After adding a little salt and ZIS (w, ½Ts), small palm sized or slightly less flat loaves are made and deep-fried in oil till crisp.
- ***raazmah*** is a much sought after preparation. For preparing it in traditional manner, Kashmiri *raazmah*[px96] (say 500 gms), are cleaned, washed, soaked for 4-6 hours in water, cooked with RON (3N) and BAE (w, 3N) under pressure for half an hour and removed from heat, when soft. Next, boiled *raazmah*, with water removed, are fried in oil (2Ts) with ZIS (w, ½Ts), MAW (p, 1Tb), BAY (p, 1Ts), SHO (p, ½Ts) and salt, to taste, thoroughly mixed till red colour appears, for which little water is added 2-3 times. The water, removed from boiled *raazmah,* is now added in measured quantity and boiled for 15 minutes. When ready, GAM (p, 1Ts) is added, stirred well, cooked for 5 minutes and served. However, in the preparation made by a *waaziu* (cook), small pieces of *gand'iu* (onion), *t'amat'ar* and a few pieces of *adrakh* are cleaned, cut and kept ready while the *raazmah* are being boiled. First *gand'iu* are fried in oil (3Ts) with ZIS (w, ½Ts), in a *kraay* on medium heat, till brown and tomatoes added till dissolved. All subsequent steps are the same. A variation of this preparation is *gogji raazmah*. It is prepared in traditional manner, except that *gogji* are cleaned, cut into 4-6 pieces each, washed and boiled separately. When *raazmah* are deep red, *gogji* with soup are added, boiled for a while and GAM (p, 1Ts) added, mixed well and served.
- ***vaarimut'h*** is used to prepare delicious dishes like *vaarimut'h daal, d'almasaaliu* and *vaarimut'h gogji*. For *vaarimut'h daal, vaarimut'h*[px96] (say 500 gms) is taken, cleaned, washed and kept soaked in water for 2-3 hours. Next, oil (2Tb) is heated with ZIS (w, ½Ts) in a pressure cooker and *vaarimut'h,* water (3G), MAW (p, ½Ts), BAY (p, ½Ts), SHO (p, ½Ts), cut green chillies (2N) and salt, to taste, added and boiled for 5 minutes. Pressure is then removed and flame turned off, when *vaarimut'h* has

become soft. For *d'almasaaliu,* soaked *vaarimut'h* is boiled under pressure and only the boiled *vaarimut'h* taken. It is fried in hot oil (3Ts) in a *kraay* on medium heat with MAW (p, 1Ts), SHO (p, ½Ts) and salt, to taste, mixed well and fried further, adding little soup 1-2 times for thorough mixing, till dry. The delicacy is enjoyed during winter months, especially during a snowfall. For *vaarimut'h gogji* the preparation is same as *vaarimut'h,* except that *gogji* are cleaned, each cut into four pieces, washed and cooked under pressure along with *vaarimut'h*.

3.9.3.2 Cuisine and Delicacies

3.9.3.2.1 Vegetarian Cuisine and Delicacies

Kashmiri Pandits use varieties of vegetables (inset 72) to prepare vegetarian cuisine (inset 73) and delicacies, as under, for special occasions as well as for normal diet.

a) Preparations from *gool al*[px99] (Pumpkin)

The preparations include *aliu roganjosh* and *thapi al*. *aliu kaanji*[px99] is a special dish in the season.

- ***aliu roganjosh*** is a special preparation. For this, the vegetable (say 1Kg) is cleaned, rind and inside stuff removed, cut into square pieces, washed and kept aside for water to drain. Next, oil (2C) is heated fully, flame reduced to medium and *aliu*, 4-5 pieces at a time added and deep-fried till brown and removed. Now, extra oil from *kraay* is removed and 2Tb retained, heated with ZIS (w, ½Ts), MAW (p, 1Ts), RON (3-5N), LAE (b, 3-5N) and salt, to taste, and stirred gently till red colour comes out. A little water is added and stirred. When fully red, little curd (3Ts) is added, mixed well, fried pieces of *aliu*, water (1G), BAY (p, ½Ts), SHO (p, ½Ts) and TEJ (2Pc) added, gently stirred, covered with a lid and boiled. The contents are gently stirred 1-2 times till water reduces to slightly thick gravy. When ready, GAM (p, ½Ts) is added and boiled for a while, heat turned off and served.
- ***thapi al*** is a simple preparation for which the vegetable (say 1Kg) is cleaned, cut into small pieces, washed and slightly fried in hot oil (3Tb) with ZIS (w, ½Ts). Water (2G) and salt, to taste, are added, stirred well and cooked till a pasty mass is formed. Few green chillies are added and served.

b) Preparations from *ziit'h al*[px100] (Bottle gourd)

The preparations include *aliu hachi*[px89], *aliu tiu waangan*, *aliu tiu waangan hachi*, *aliu tsaaman, aliu yakhiun* and *lediur al*.

- ***aliu hachi*** (say 500 gms) are checked, washed clean with hot water, boiled, removed, squeezed and kept aside. Next, oil (2Tb) is heated with YAN (3D) in a *kraay* on medium heat, *aliu hachi* added, slightly fried and stirred well. Then, beaten *zaamut dod* (1C), MAW (p, 1Ts), BAY (p, 1Ts), SHO (p, ½Ts), LED (p, ½Ts) and salt, to taste, are added and stirred till mixed thoroughly. Little water is added, *kraay* covered with a lid, contents boiled for 5 minutes till soft and served.
- ***aliu tiu waangan*** is a combination of *ziit'h al* and *waangan*. For this, *waangan* are cleaned, cut length wise into 4x2 pieces, checked for insects, if any, washed and fried in hot oil and removed. Then *ziit'h al* (say 500 gms) is prepared as *lediur al* and as a last step fried pieces of *waangan* are added, stirred well and cooked for a few minutes.
- ***aliu tiu waangan hachi*** is the combination of *aliu hachi* and *waangan hachi*, both dry vegetables. The preparation is made the same way as *aliu hachi*.
- ***aliu tsaaman*** is a combination of *tsaaman* and *ziit'h al*. For this, *tsaaman* (say 250 gms) is cut

into small square pieces, slightly fried in hot oil (3Tb) and removed. Next, the *ziit'h al* (say ½Kg) is prepared as *lediur al* and as a last step the fried pieces of *tsaaman* added, stirred, cooked for a while and served.

- ***aliu yakhiun*** is a preparation of *ziit'h al* in curd. For this, *ziit'h al* (say 1Kg) is cleaned, skin removed, cut length wise into medium circular pieces, washed, deep-fried in hot oil (1C) till brown and removed. Now, extra oil from *kraay* is removed and 2Tb retained and heated with ZIS (w, ½Ts) on medium heat, stirred and water (1G), BAY (p, 2Ts), SHO (p, ½Ts), RON (4N), LAE (b, 3-5N), TEJ (b, 3Pc) and salt, to taste, added and stirred well. Now, fried *aliu* pieces are added, stirred again, covered with a lid and boiled for 5 minutes on full heat till soft and water content is reduced. Now, beaten curd (½Kg) is added, stirred well and allowed to boil further till thick gravy is formed. GAM (p, ½Ts) is now added, stirred and boiled for a minute on low heat.
- ***lediur al*** is a simple preparation. For this, *ziit'h al* (say 1Kg) is cleaned, cut into small pieces, washed and kept aside for water to drain. Next, oil (1Tb) is heated in a pressure cooker with ZIS (w, ½Ts) and *aliu* pieces, LED (p, ½Ts) added and slightly fried. Next, water (1G), BAY (p, 1Ts), SHO (p, ½Ts), 2-3 green chillies, cut into two and salt, to taste, are added and cooked for 5 minutes. After removing pressure, if soft, heat is removed or else allowed to boil on medium heat for a while. The dish is ready to be served.

c) Preparations from *bandgubi*[px99] (Cabbage)

The preparations from *bandgubi* include *band tiu mat'ar, band tiu olav, tshorui band, syun tiu band*[px186] and *vathiur band*.

- ***band tiu mat'ar*** is a preparation in which the main vegetable, *bandgubi* (say 1Kg), is prepared like *tshorui band*, except that in addition *mat'ar* is also added and fried along with it.
- ***band tiu olav*** is a simple preparation. It is prepared like *band tiu mat'ar*, except that *olav* (peeled, cut into pieces, washed and kept aside for water to drain) are fried separately and added to *bandgubi* instead of *mat'ar*.
- ***tshorui band*** is a preparation of only *bandgubi*. The vegetable (say 1Kg) is cleaned, cut into small pieces, washed and kept aside for water to drain. Next, oil (2Tb) is heated with ZIS (w, ½Ts) in a *kraay* on medium heat, cut *bandgubi* added and fried. Now, MAW (p, 1Ts), BAY (p, 1Ts), SHO (p, ½Ts), salt, to taste, and water (1G) are added, stirred well and boiled under pressure for 5 minutes. Pressure is removed, GAM (p, ½Ts) added, allowed to boil for a while and flame removed.
- ***vathiur band*** is a preparation in which the vegetable (say 1Kg) is taken, each leaf cleaned, cut into two, washed and kept aside for water to drain. Next, the leaves are deep-fried in oil (1C) till brown and removed. Now, extra oil in *kraay* is removed, only 2Tb retained, heated with ZIS (w, ½Ts) and MAW (p, ½Ts), RON (3N), LAE (b, 3N) and salt, to taste, and stirred gently till red colour comes out. A little water is added and stirred. When fully red, the fried *bandgubi* leaves are added along with water (1G), BAY (p, ½Ts), SHO (p, ½Ts), gently stirred, covered with a lid and boiled till slightly thick gravy is formed. Next, GAM (p, ½Ts) is added, boiled for a minute, heat removed and served.

d) Preparations from *gogji*[px99] (Turnip)

The dishes prepared from *gogji* include *d'ambni gogji*[px185], *gogji hachi, gogji nadiur, gogji raazmah*[px173], *gogji mulivyen* and *tshat'iu gogji*.

- ***gogji hachi*** is prepared the same way as *aliu hachi*[px174].
- ***gogji mulivyen*** is a delicious dish. The vegetable (say 1Kg) is cleaned and separated into

vathiur (leaves), *gogji* (the fleshy part) and *gab* (top portion with tender leaves). *gogji* are cut into small wafers, leaves cut into 2-3 pieces each and *gab* into two, washed and kept aside for water to drain. The leaves and *gab* are boiled, removed, squeezed and kept aside. Next, oil (3Tb) is heated in a thick-bottomed pot with YAN (3D), *gogji* wafers added and slightly fried. Then, boiled leaves and *gab* are added and fried for a while, water (2G) added along with green 2-3 chillies, each cut into 2-3 pieces and salt, to taste, and boiled for 5 minutes. When soft, VAM (pi) is added to the dish.

- ***gogji nadiur*** is prepared like *tshat'iu* gogji, except that *nadiur* are cut into rhombus pieces, washed, fried and added before boiling the two together under pressure.
- ***tshat'iu gogji*** is a simple preparation. For this, *gogji* (say 1Kg) are cleaned, leaves removed and *gogji* (fleshy part) cut into small thin wafers, washed and kept aside for water to drain. Next, oil (3Tb) is heated in a pressure cooker, on medium heat, YAN (3D) added and *gogji* wafers slightly fried. Water (2G), 2-3 green chillies, each cut into two and salt, to taste, are added and cooked under pressure for 5 minutes. Pressure is removed, VAM (pi) added, stirred and served.

e) Preparations from *haakh*[px99] (Green leafy vegetable)

haakh is prepared as *baziu haakh* and in combination with *nadiur* as *haakh tiu nadiur* and with *syun* as *syun tiu haakh*[px186].

- ***baziu haakh*** makes use of selected parts (leaves and tender stalks) of *haakh*. For this, *haakh* (say ½Kg) is washed clean and kept aside for the water to drain. Next, oil (2Tb) is heated with YAN (3D) in a pressure cooker and when hot, water (3G) is added, an act called *rass bazun*, along with 2-3 dry red or green chillies, each cut into 2-3 pieces and salt, to taste, and allowed to boil for 2-3 minutes. Now, *haakh* is added, contents stirred well and cooked under pressure for a few minutes. The pressure is removed when *haakh* is soft and crisp. VAM (pi) is added, further boiled and served.
- ***haakh tiu nadiur*** is a preparation in combination with *nadiur*. For this, *nadiur* are scraped, cut into pieces, 2" in length and rhombus in shape, cleaned and slightly fried in hot oil. Next, *haakh* is cleaned, washed and cooked as *baziu haakh* and fried pieces of *nadiur* added before boiling it under pressure. When soft, VAM (pi) is added, further boiled on low flame and served.

f) Preparations from *hed'ar*[px100] (Mushroom)

hed'ar and *kangiuchh*[px101] are the two varieties of mushrooms commonly used by Kashmiris. A common preparation of *hed'ar* is in combination with *mat'ar.*

- ***hed'ar tiu mat'ar*** is a preparation in which *hed'ar* (say 500 gms) are checked, cleaned, each cut into two, washed and kept aside for water to drain. *mat'ar* (say 500 gms), removed from the pods, washed and onions (2N), cleaned and chopped, are also kept ready. Next, oil (3Tb) is heated, in a *kraay* on medium heat, with YAN (3D) and ZIS (w, ½Ts) and chopped onion and *mat'ar* added and fried for a while. Then, *hed'ar* pieces are added, fried further till light brown. Now, MAW (p, 1Ts), BAY (p, 1Ts), SHO (p, ½Ts), RON (3-5N) and salt, to taste, are added, mixed well, water (½G) added and boiled with the *kraay* covered with a lid. When slightly thick gravy is formed, GAM (½Ts) is added, stirred well, heat removed and dish served.
- ***kangiuchh*** is a delicacy served mostly during marriages or on special occasions. For this, the raw *kangiuchh* (say 250 gms) is washed 2-3 times in hot water and kept soaked overnight. It is then removed, water kept aside for use in curry, each cut into two and fried in oil (2Tb), in a *kraay* on low flame. Next, little water (already kept aside), milk (½L), BAY (p, 1Ts), SHO (p, ½Ts) and salt, to taste, are added, stirred well and boiled for 10-15 minutes. It is served when soft.

g) Preparations from *kareeliu*[px99] (Bitter gourd)

Preparations are *dod kareeliu*, *kareeliu tiu nadiur, kareeliu waangan* and *matsh tiu kareeliu*[px185].

- ***dod kareeliu*** is a preparation of *kareeliu* in curd. For this, *kareeliu* (say ½Kg) are scraped, washed, cut into two, length wise, little salt sprinkled, both inside and outside, left for a while, washed and kept aside for water to drain. Next, oil (3Tb) is heated in a *kraay* on medium flame, *kareeliu* fried, constantly turning upside down, till brown. Now, MAW (p, 2Ts) and salt, to taste, are added and stirred well till red colour appears. Little water is added 2-3 times for the colour to come out. When fully red, water (1G) is added along with BAY (p, 1Ts), SHO (p, ½Ts), stirred well, covered with a lid and boiled for 5 minutes. The lid is removed and beaten curd (1C) added, boiled till thick gravy is formed. When ready GAM (Pi) is added and the flame turned off.
- ***kareeliu tiu nadiur*** is a preparation, which is similar to the preparation of *dod kareeliu*, except that *nadiur* are scraped, cleaned, cut into trapezium shape, washed, fried, removed and added to *dod kareeliu* towards the end, stirred well, boiled and served.
- ***kareeliu waangan*** is a preparation, which is similar to the preparation of *dod kareeliu*, except that *waangan* are cleaned, cut, washed, fried, removed and added to *dod kareeliu* towards the end, stirred well, boiled and served.

h) Preparations from *mat'ar*[px99] (Peas)

mat'ar is generally used as an addendum and is part of various dishes like *band tiu mat'ar*[px175], *hed'ar tiu mat'ar*[px176], *mat'ar tsaaman*, *matsh tiu mat'ar*[px185], *mat'ar olav*, *miith tiu mat'ar*[px177], *paalak mat'ar*[px180] and *phulgubi tiu mat'ar*[px181].

- ***mat'ar olav*** is a preparation in which *olav* (say 500 gms) are cut into small square pieces, fried in hot oil (3Tb). Next, the *mat'ar* (say 500 gms), cleaned and washed, is fried in same oil and when soft, MAW (p, 2Ts), BAY (p, 1Ts), SHO (p, ½Ts) and salt, to taste, are added, stirred well till red. Little water is added for red colour to emerge. Next, water (2G) and fried *olav* are added and boiled.
- ***mat'ar tsaaman*** is a preparation in which *tsaaman* (say 500 gms) is cut into small square pieces, slightly fried in hot oil (3Tb) and removed. Next, the *mat'ar* (say ½Kg) is taken out of the pods, cleaned and washed. Now, the same oil is used for frying *mat'ar* and when slightly soft, MAW (p, 2Ts), BAY (p, 1Ts), SHO (p, ½Ts) and salt, to taste, are added, stirred well till red. Little water is added 2-3 times for red colour to emerge. Water (2G) is added along with fried *tsaaman*, stirred well, boiled and heat removed when *tsaaman* is soft.

i) Preparations from *miith*[px99] (Fenugreek)

The preparations from *miith* include *miith tiu mat'ar, miith tiu olav, miith tiu tsaaman* and *syun tiu miith*[px186]. In all these preparations, *miith* (say ½Kg) (leaves and stems) are throughly washed and kept aside.

- ***miith tiu mat'ar*** is a preparation in which *miith* is made into a paste. *mat'ar* is slightly boiled, water removed and kept aside. Next, oil (3Tb) is heated with YAN (3D) in a *kraay*, on medium flame, *miith* and *mat'ar* added, slightly fried, water (1G), LED (p, ½Ts) and salt, to taste, added, stirred well and boiled for few minutes and served. For *miith tiu tsaaman,* the preparation is similar to this preparation, except that instead of *mat'ar* fried pieces of *tsaaman* are added.
- ***miith tiu olav*** is a dry preparation of *miith* and *olav.* For this, *miith* is used as such (no paste) and *olav* pieces are kept ready (peeled, cut into small pieces, washed and kept aside for water to

drain). Next, oil (3Tb) is heated with YAN (3D) in a *kraay*, on medium flame, *olav* added and fried. Then *miith* is added, fried along with *olav* for a while, water (½G), LED (p, ½Ts) and salt, to taste, added, stirred and boiled till dry and served.

j) Preparations from *monji*[px99] (Knol Khol)

The preparations from *monji* include *dam monji, monji haakh, monji qaliyi, monji tiu nadiur, monji tsaaman, gaad'iu tiu monji*[px188] and *saphed monji*.

- ***dam monji***, also called *monji roganjosh*, is a hot and spicy preparation. The vegetable (say 1Kg) is cleaned, bad leaves and thick stems removed and separated into three parts, namely, *monji vathiur* (leaves), *mond'* (round fleshy part) and *gab* (top portion with tender leaves). The leaves are cut into two, the *mond'*, with skin peeled, into thick circular slices and the *gab* into two or four pieces, depending on the size. All these are washed and kept aside for water to drain. Next, the *monji* slices are deep-fried in hot oil (2C), in a *kraay* on medium heat, till brown and removed. The same is done with *gab*. Now part of the hot oil (2Tb) from *kraay* is transferred to a pressure cooker on medium heat and MAW (p, 2Ts), RON (3-5N), LAE (b, 3-5N) and salt, to taste, are added, stirred well till red colour comes out. A little water is added 1-2 times for colour to emerge. When fully red, *monji vathiur* are added and slightly fried. Subsequently, fried pieces of *monji* and *gab* are added along with BAY (p, 2Ts) and SHO (p, ½Ts) and mixed thoroughly. When fully mixed, water (2G) is added, stirred well and cooked under pressure for 5 minutes. When the water reduces to slightly thick gravy, the heat is turned off.
- ***monji qaliyi*** is a yellow preparation of *monji*. For this, the fleshy part (say 1Kg) is peeled, cut into small square pieces, washed and kept aside for water to drain. Next, oil (3Ts) is heated in a pressure cooker with ZIS (w, ½Ts) and *monji* pieces and slightly fried on medium heat. Water (2G) is added with BAY (p, 2Ts), SHO (p, ½Ts), RON (3-5N), LED (p, 1Ts) and salt, to taste, stirred well and boiled under pressure for 5-6 minutes. When soft VAM (pi) is added.
- ***monji tiu nadiur*** is a preparation like *saphed monji*, except that *nadiur* (say 250 gms) are scraped, cut into trapezium shape, about 2" in length, cleaned of mud, washed and kept aside for water to drain. Next, *nadiur* and *monji* are fried. All other steps are same.
- ***monji tsaaman*** is a preparation in which *tsaaman* (say 500 gms) is cut into small square pieces, slightly fried in hot oil (3Tb) and removed. Next, the *monji* are prepared like *monji qaliyi* and as a last step the fried pieces of *tsaaman* are added, stirred, cooked for a few minutes and served.
- ***saphed monji***, is a simple preparation, *saphed* (white) in colour. The vegetable (say 1Kg) is cleaned, separated into three parts as above. The leaves are cut into two, *mond'* cleaned and cut into small thin wafers and the *gab*, into two or four pieces. All these are washed and kept aside for water to drain. Next, oil (4Ts) is heated on medium heat in a pressure cooker with YAN (3D) added to it. When hot, *monji, vathiur* and *gab* and salt, to taste, are added and fried on full heat. When soft, water (2G), 3-4 green chillies, cut into 2-3 pieces, are added, stirred well and cooked under pressure for 5 minutes. Good quantity of water is retained as curry. Pressure is removed, heat turned to low and contents checked. If soft, VAM (pi) is added, boiled for a minute and heat turned off.

k) Preparations from *muji*[px99] (Radish)

The preparations include *gaad'iu tiu muji*[px188], *muji chet'iny*[px190], *muji keuuliu* and *muji nadiur*.

- ***muji keuuliu***, sour in taste, is a preparation of *muji* with *tambiur*[px109]. For this, *muji* (say ½Kg) are cleaned, top and toe removed and scraped, cut into 2" pieces, each split into two, length wise,

washed and kept aside for water to drain. Next, oil (2Ts) is heated with ZIS (w, ½Ts) in a *kraay* on medium flame, *muji* pieces added, fried and constantly stirred, with a perforated ladle, till brown. Then MAW (p, 1Ts) is added, mixed well till red colour comes out. A little water is added 1-2 times for colour to emerge. When fully red, water (1G), BAY (p, 1Ts), SHO (p, ½Ts), salt, to taste, are added, stirred well, *kraay* covered with a lid and allowed to boil for 5 minutes. If soft, TAM (2Tb) is added, stirred, boiled for a while and heat turned off.

- ***muji nadiur*** is a preparation made the same way as *muji keuuliu* or *tsoek nadiur,* except that the two are fried separately and then cooked together and no *tambiur* is used. All other steps are same.

l) Preparations from *nadiur*[px100] (Lotus stalk)

A variety of dishes, either stand-alone or with other vegetables, are prepared from *nadiur*. These include *gaad'iu tiu nadiur*[px188], *gogji nadiur*[px175], *haakh tiu nadiur*[px176], *muji nadiur*[px179], *nadiur churmiu, nadiur olav, nadiur paalak, nadiur yakhiun, tsoek nadiur* and *vostiu haakh tiu nadiur*[px184].

- ***nadiur churmiu*** is an item similar to the French fries. The *nadiur* (say ½Kg), about 1" dia, are scraped, cut into 2" pieces and then into 4-6 pieces, length wise, thoroughly cleaned of mud, washed and kept aside for water to drain. Next, oil (1C) is heated in a *kraay* on medium flame, *nadiur* pieces fried and constantly stirred with a perforated ladle till brown. Care is taken to avoid burning of the pieces due to excess heat. When brown and crisp, *nadiur churmiu* are removed, mixed with MAW (p, ½Ts) and salt, to taste, and served.
- ***nadiur olav*** is a preparation in which *olav* (say ½Kg) are peeled and cut into triangular pieces. Similarly, the *nadiur* (say ½Kg), about 1" dia., are scraped, cut into ½" pieces and cleaned of mud. Both are washed and kept aside for water to drain. Next, oil (3Tb) is heated, in a *kraay* on medium flame, *olav* and *nadiur* added, fried till brown and MAW (p, 2Ts) and salt, to taste, added and stirred well till red colour appears. Little water is added 2-3 times for the colour to emerge. When red, water (2G) is added with BAY (p, 1Ts) and SHO (p, ½Ts), stirred, covered with a lid and boiled. When contents are soft and slightly thick gravy is formed, the flame is turned off.
- ***nadiur paalak*** is a preparation in which *paalak* is prepared like *paalak mat'ar,* except that instead of *mat'ar*, *nadiur* pieces (thin variety, cut into thin wafers, 1/4 inch in size and slightly fried), are added.
- ***nadiur yakhiun*** is a special preparation of *nadiur* in curd. For this, *nadiur* (say ½Kg) are scraped, cut into pieces 2" in length, thoroughly cleaned of mud, especially inside, washed and kept aside for water to drain. Next, oil (3Tb) is heated in a *kraay*, on medium flame, *nadiur* pieces slightly fried, water (2G) added with BAY (p, 2Ts), SHO (p, ½Ts) and salt, to taste, and boiled. After a while beaten curd (1G) is added on low heat and stirred constantly to avoid breaking of curd. Arrowroot (3Tb) is added and boiled till *nadiur* are soft and gravy is slightly thick.
- ***tsoek nadiur***, sour in taste, is a preparation of *nadiur* with *tambiur*. The *nadiur* (say ½Kg) are scraped, cut into pieces 2" in length, each split into two, length wise, thoroughly cleaned of mud, especially inside, washed and kept aside for water to drain. Next, oil (3Tb) is heated with ZIS (w, ½Ts) in a *kraay* on medium flame, *nadiur* pieces added, fried and constantly stirred with a perforated ladle till brown. The rest of the preparation is same as *muji keuuliu*.

m) Preparations from *olav*[px100] (Potatoes)

olav preparations include *tsaaman tiu olav, dam olav, mat'ar olav, nadiur olav, olav churmiu, phulgubi*

tiu olav[px181] and *olav waangan*.

- ***dam olav*** is a special preparation, served on important occasions. The *olav* (say 1Kg), medium size egg shaped, 15-20 pcs / Kg, are selected, boiled till soft and allowed to cool. Each is peeled, pierced through and through 8-10 times with No. 12 needle and kept aside. Next, oil (3C), sufficient to cover all the potatoes when put in it, is heated in a *kraay*. When hot, *olav* are added, fried, on medium flame, till *olav* turn brown and float in oil and removed. The oil (1C) is retained in the *kraay* and excess removed. The oil is heated with ZIS (p, ½Ts) and YAN (3D), kept on medium flame and spices MAW (p, 2Ts), RON (3-5N), LAE (b, 3-5N), TEJ (b, 2Pc), each cut into 2-3 pieces, added and stirred till red colour comes out. Little water is added 2-3 times and stirred well for red colour to emerge. Once fully red, water (3G), sufficient to cover all potatoes, fried potatoes and DAL (p, ½Ts), BAE (b, 4N), BAY (p, 2Ts) and SHO (p, ½Ts), KAM (b, 3Tb) and salt, to taste, are added, stirred well, covered with a lid and allowed to boil for 5 minutes. The contents are stirred till water is reduced to slightly thick gravy and heat removed.
- ***olav churmiu*** is like French-fries. The *olav* (say ½Kg) are peeled, cut into thick round wafers and each wafer further cut into half inch thick long pieces, washed and kept aside for water to drain. Next, oil (1C) is heated in a *kraay* on medium flame, *olav* pieces fried and constantly stirred with a perforated ladle till brown. Care is taken to avoid burning of the pieces due to excess heat. When brown and crisp, *olav churmiu* are removed, mixed with MAW (p, ½Ts) and salt, to taste, and served.
- ***olav waangan*** is a preparation in which *olav* (say 500 gms) are cut into small square pieces, slightly fried in hot oil (3Tb) and removed. Next, the *waangan* (say 500 gms) are cleaned, cut into 4x2 pieces and fried in the same oil and when slightly soft, MAW (p, 1Ts), BAY (p, 1Ts), SHO (p, ½Ts) and salt, to taste, are added, stirred well till red. Little water is added 2-3 times for red colour to emerge. Water (2G) is added along with fried *olav*, stirred well, boiled and heat removed when *olav* are soft.

n) Preparations from *paalak*[px100] (Spinach)

The preparations include *nadiur paalak*[px179], *paalak mat'ar, tsharei paalak and tsaaman tiu paalak*[px182].

- ***paalak mat'ar*** is a preparation in which *paalak* is made into a paste as in *tsharei paalak.* Next, *mat'ar* (removed from pods, cleaned and washed) is added and mixed with the paste and the two fried together. Then all other spices, as in *tsharei paalak,* are added and the contents cooked till ready.
- ***tsharei paalak*** is a simple preparation. The *paalak* (say ½Kg) is taken, only tender leaves selected, washed clean and kept aside for the water to drain. Next, oil (2Tb) is heated in a pressure cooker with YAN (3D), *paalak* and salt, to taste, added and fried. It is stirred and mashed till its water (from paalak) dries up and forms into a paste. Now, MAW (p, 1Ts), BAY (p, 1Ts), SHO (p, ½Ts) are added, stirred well and water (½G) added and boiled. When ready GAM (p, ½Ts) is added, stirred well and served.

o) Preparations from *phulgubi*[px100] (Cauliflower)

The preparations from *phulgubi* include *phulgubi roganjosh, phulgubi tiu mat'ar* and *phulgubi tiu olav*. In each of these preparations *phulgubi* (say 1Kg) is cleaned, only the central part and tender stems used, checked for insects, if any, cut into medium size pieces, usually kept immersed in salt water for a while to remove insects, washed thoroughly and kept aside for water to drain.

- ***phulgubi roganjosh,*** the pieces of *phulgubi* are slightly fried and then prepared like *dam olu*.

- ***phulgubi tiu mat'ar*** is a preparation made like *phulgubi tiu olav,* except that the pieces of *phulgubi* are fried first and then *mat'ar* is added and moderately fried. Other steps are same.
- ***phulgubi tiu olav*** is a preparation in which *phulgubi* is cleaned, cut, washed and kept ready. Then *olav* are peeled, cut into pieces and washed. Next, oil (3Tb) is heated with ZIS (p, ½Ts), *olav* pieces added first and fried, then pieces of *phulgubi* are added and fried till *olav* are brown. Now, MAW (p, 2Ts), BAY (p, 1Ts), SHO (p, ½Ts) and salt, to taste, are added, stirred well till red. When fully red, water (2G) is added, covered with a lid and boiled. Heat is removed when soft.

p) Preparations from *raazmah hembiu*[px100] (White bean)

The preparations include *raazmah hembiu tiu olav, t'huuliu raazmah tiu olav* and *tsharay raazmah hembiu*. *raazmah hembiu* pods are taken, tips and side fibres removed and cut into small pieces. In case of *t'huuliu raazmah* only *raazmah* (no pod skin) are used.

- ***raazmah hembiu tiu olav*** is a preparation made like *phulgubi tiu olav*.
- ***t'huuliu raazmah tiu olav*** is a preparation made like *phulgubi tiu olav*.
- ***tsharay raazmah hembiu*** is a preparation in which the vegetable (say ½Kg) is cleaned. Next, oil (3Tb) is heated with ZIS (p, ½Ts), cut pieces of *hembiu* added and fried properly. Spices, MAW (p, 2Ts), BAY (p, 1Ts), SHO (p, ½Ts) and salt, to taste, are added and stirred till red. Water (1G) is then added, covered with a lid, boiled till slightly thick gravy is formed and heat is turned off.

q) Preparations from *t'amat'ar*[px100] (Tomato)

Earlier the Pandit familieswas not used by *t'amat'ar* and seems to have got introduced only a few years back. Its use is more prevalent now and is generally used as an ingredient in dishes like *guran tiu t'amat'ar, t'amat'ar tiu waangan*. At times it is prepared as a side dish in the form of *gand'iu* tiu *t'amat'ar* (onions with tomato). For this, equal quantities of *gand'iu* and *t'amat'ar* are taken, cleaned, washed, chopped and kept ready. Next, oil (2Tb) is heated with ZIS (w, ½Ts) in *kraay* on medium flame, *gand'iu* and *t'amat'ar* added and fried till onion is brown and tomato is dissolved. Now, MAW (p, ½Ts) and salt, to taste, are added, mixed well till a thick paste is formed. Water is then added slowly, stirred well, covered with a lid, boiled till slightly thick gravy is formed and heat is turned off.

- ***t'amat'ar waangan*** is a preparation in which *waangan* are cleaned, cut into 4x2 pieces and fried as was done for *tsoek waangan* above. *t'amat'ar* are cleaned, chopped and prepared into a curry, as in case of *gand'iu tiu t'amat'ar*. As a last step the fried pieces of *waangan* are added, mixed well, cooked for a while and served.

r) Preparations from *toreel*[px100] (Ridge Gourd)

The preparations from *toreel* include *lediur toreel* and *syun tiu toreel*[px186]. For *lediur toreel* the vegetable (say ½Kg) is taken, skin removed, cut into small pieces, washed and kept aside for water to drain. It is then prepared like *lediur al*[px175], except that LED is not added.

s) Preparations from *tsaaman* (Cheese)

Except for big events, *tsaaman* is usually made at home. For this, milk (say 1 Kg) is fully boiled and curd (2Tb) or whey (½ Kg), from previously made *tsaaman*, or lemon juice (2 lemons) added and stirred slowly on low heat till milk splits. It is continuously stirred, boiled for few minutes, heat turned

off, cooled and strained through a soft white cloth and water squeezed gently. The cloth with *tsaaman* is kept under a lightweight to squeeze the remaining water and form a single mass. The preparations from *tsaaman* include *aliu tsaaman*px174, *mat'ar tsaaman*px177, *miith tiu tsaaman*px177, *monji tsaaman*px178, *tsaaman tiu tsokiu lad'ar*px184, *tsaaman tiu olav*, *tsaaman tiu paalak*, *tsaaman tiu waangan*, *tsaamani qaliyi*, *vostiu haakh tiu tsaaman*px184 and *vyet'h tsaaman*.

- ***tsaaman tiu olav*** is a preparation in which *olav* (say ½Kg) are peeled, cut into triangular pieces, washed and kept aside for water to drain. Next, oil (3Tb) is heated and *tsaaman*, cut into small cubes, fried and removed. In the same oil, pieces of *olav* are fried till brown and MAW (p, 1Ts) and salt, to taste, added, stirred well, till red. Little water is added 2-3 times for red colour to emerge. When fully red, water (2G), BAY (p, 1Ts) and SHO (p, ½Ts) is added along with fried *tsaaman* and boiled. Heat is removed when *tsaaman* is soft.
- ***tsaaman tiu paalak*** is a preparation made like *paalak mat'ar*, except that instead of *mat'ar*, square pieces of *tsaaman*, slightly fried, are added and the two cooked together.
- ***tsaaman tiu waangan*** is a preparation in which *waangan* (say ½Kg) are cleaned, cut length wise into 4x2 pieces, checked for insects, if any, washed, fried in hot oil and removed. Next, *tsaaman* (say 250 gms) is cut into small pieces, square in shape, fried in the same hot oil till slightly brown. Now, MAW (p, 2Tb), BAY (p, 1Ts), SHO (p, ½Ts) and salt, to taste, are added and stirred well till red colour comes out. Little water is added 2-3 times for red colour to emerge. Water (2G) is added along with fried *waangan*, stirred well, boiled for a while and heat removed when *tsaaman* is soft.
- ***tsaamani qaliyi*** is a preparation of *tsaaman* in milk. For this, *tsaaman* (say 500 gms) is cut into small square pieces, fried in hot oil (1C) till light brown, removed and put in water, in a pressure cooker, added with LED (p, ½Tb), to give it a yellow colour. Next, BAY (p, 1Ts), SHO (p, ½Ts), ZIS (w, ½Ts), DAL (p, 1Ts), BAE (b, 5N), KAM (b, 2Ts) and salt, to taste, are added, stirred gently and boiled till slightly thick gravy is formed. Now milk (½L) is added and boiled till water is reduced to half.
- ***vyet'h tsaaman*** is a special dish prepared on important occasions. For this, *tsaaman* (say 500 gms) is cut into big thick rectangular pieces, 20-25 gms in weight, fried in hot oil (1C) in a *kraay* till brown and removed. Next, MAW (p, 2Ts) is added and stirred till red. Little water is added 2-3 times for red colour to emerge. Now, YAN (3D), RON (3-5N), LAE (b, 3-5N), DAL (p, ½Ts), ZIS (w, ½Ts), BAE (b, 5N), BAY (p, 1Ts), SHO (p, ½Ts) and salt, to taste, are added, stirred, covered with a lid and boiled for 5 minutes. When fully boiled, it is served hot. However, the preparation, made by a *waaziu*, called *Shahi Paneer*, is prepared with *gand'iu* and *t'amat'ar* (gravy of onion and tomato). All other steps are same, except that KAM (b, 3Ts), TEJ (b, 2Pc) are also added. When fully boiled, *khoya* (50 gms), cream (50 gms) and ketchup (25 gms) are added, mixed well and served.

t) Preparations from *waangan*px100 (Brinjal)

The preparations include *buziu waangan*, *kareeliu waangan*px177, *tsaaman tiu waangan* (see above), *tsoek waangan*, *t'amat'ar waangan*px181, *waangan hachi* and *olav waangan*px180.

- ***buziu waangan*** is a dish usually prepared on the festival of *pan puuza*px332. The variety of *waangan* chosen is big round type, purple in colour. For this, each *waangun* is covered with a paste of clay or a thin coat of oil and baked in an oven, on live charcoal or any flame and constantly turned to avoid burning. When properly baked, the one with coat of oil, is immersed in water, kept in an open pot and allowed to cool. The one covered with paste, is allowed to cool naturally, the burnt skin (or clay and burnt skin) removed, taken in an open pot and mashed with fingers. Now, beaten curd, less than half the volume, ZIK (w, ½Ts) and salt, to taste, are added and served with *phulkiu*.
- ***tsoek waangan*** uses Kashmiri *waangan*, fresh, thin, long and purple in colour. The *waangan*

(say ½Kg) are cleaned, cut length wise into 4x2 pieces, checked for insects, if any, and washed and kept aside for water to drain. Next, oil (1C) is heated and *waangan* pieces deep-fried and removed. Extra oil is removed and MAW (p, 1Ts) is added, mixed well till red colour comes out. A little water is added 1-2 times for colour to emerge. When fully red, fried *waangan* pieces, water (½G), BAY (p, 1Ts), SHO (p, ½Ts), salt, to taste, are added, stirred well, *kraay* covered with a lid and allowed to boil for 5 minutes. When soft, tamarind water (2Tb) is added, stirred, boiled for a while and seved.

- ***waangan hachi*** are prepared like *aliu hachi*px174 or *aliu tiu waangan hachi*px174.

u) Preparations from other Vegetables

A variety of novel dishes from some other items produced either locally or elsewhere are also prepared. These include preparations from *bind'i* and *niil badaam*.

- ***bind'i*** is not grown in the Valley, but many families consume it quite often. It is prepared into a side dish, called *talith bind'i*, which is usually taken in breakfast. For lunch or dinner, it is stuffed with masala, called *masaaldaar bind'i*. For *talith bind'i*, the vegetable is cleaned with a soft cloth, cut into pieces and fried in hot oil (2Tb) in a *kraay* on medium flame till soft. Sometimes, 1-2 chopped onions are also fried along with it. Now, MAW (p, 1Ts) and salt, to taste, are added and mixed well. A little water is added, *kraay* covered with a lid and fried till dry and served. For *masaaldaar bind'i*, the *bind'is* are cleaned as above, slit length wise, seeds removed and kept aside. Now, a mixed masala is prepared and pushed inside it and fried in hot oil (1Tb) in a *kraay* on medium flame, gently turned to ensure thorough frying. It is then removed and served.
- ***niil badaam*** are made into a novel dish in the season. The raw almonds are cut into two pieces, fried with small pieces of *tsaaman* in mustard oil and cooked with usual Kashmiri *masaaliu*.

v) Preparations from herbs and other plants

A variety of herbs and plants, with medicinal properties, are consumed as vegetables or made into delicious dishes. These include the following:

- ***bum***px100 is usually prepared with *hogaad'* (dry fish)px188.
- ***hand***px100 is a delicious dish, usually prepared on *sondar*px364 and *kahnethiur*px363. The leaves are cleaned, hard portions removed and prepared like *paalak*px180. It is also prepared with *mong*.
- ***kratsh***px101 is also made into a delicious dish. It is cleaned, washed, boiled, squeezed of water and kept aside. Next, oil (3Tb) is heated with YAN (3D) in a *kraay* on medium flame, *kratsh* added and mixed well till a uniform paste is formed. Now, MAW (p, 1Ts), BAY (p, 1Ts), SHO (p, ½Ts) and salt, to taste, are added, mixed well and fried till slightly dry. *kratsh* is good for eyes.
- ***liisiu***px101 is a delicious dish, usually prepared on *sonth*. The leaves are cleaned, hard portions removed and prepared like *paalak*, except that it is fried in oil. All other steps are the same.
- ***nunar***px101 is a delicious dish sour in taste. The leaves, shoots and tender stalks are selected, cleaned, washed and kept aside for water to drain. Next, oil (3Tb) is heated with YAN (3D) in a *kraay* on medium flame, *nunar* added and fried till a uniform paste is formed. Now, MAW (p, 1Ts), BAY (p, ½Ts), SHO (p, ½Ts), salt, to taste, and curd are added and fried till slightly dry.
- ***obuj***px101 is usually cooked with *gaad'iu*px188.
- ***sotsal***px101 is a dish prepared from leaves and tender shoots of *sotsal* plant. It is a dish usually relished with *waangan* (called *sotsal waangan*).
- ***taribeud***px101 is a vegetable, slightly sour in taste, used as a *salaad*. The leaves are green, irregular in shape, thin on top and broad at the centre. As a dish, it is prepared like *paalak*.

- ***tsokiu lad'ar***px101 is made into a delicious dish, sour in taste, usually prepared with *tsaaman*. For this, *tsaaman* (say 250 gms) is cut into pieces and *tsokiu lad'ar* (say ½ Kg) are cleaned, hard portions removed, soft portions peeled, cut into 1" pieces, washed and kept aside for water to drain. Next, oil (3Tb) is heated with YAN (3D) in a *kraay* on medium flame, *tsaaman* pieces slightly fried and removed. Same oil is used for frying *tsokiu lad'ar* with LED (p, ½Ts) and salt, to taste, stirred till a paste is formed. *tsaaman* is added next, mixed well and water (1G) added and boiled till *tsaaman* becomes soft and a semi solid is formed.
- ***vopal haakh***px101 is a dish prepared with *mong*, during ceremonies like *divgon*. The leaves along with tender stems of *vopal haakh* (say 1 Kg) are washed clean and kept aside for water to drain. If in dry form, it is washed and boiled, changing water at least twice, squeezed of water, mashed in a *nyeuum*. *mong* is washed and boiled in a pressure cooker to make it slightly soft. Next, oil (2Tb) is heated with YAN (3D) in a *kraay* on medium flame, mashed *vopal haakh* added, slightly fried and *mong* (soft) added and further fried. Water (1G), LED (p, ½Ts), BAY (p, 1Ts), SHO (p, ½Ts) and salt, to taste, are added, mixed well and cooked till dry.
- ***vostiu haakh***px101 is a seasonal vegetable, which is made into a novel dish usually on *navreh*px321. The preparations include *tshorui vostiu haakh*, *vostiu haakh tiu nadiur* and *vostiu haakh tiu tsaaman*. For *tshorui vostiu haakh*, green leaves and tender stems of *vostiu haakh* (say ½Kg) are chosen, cleaned, cut into small pieces, washed 2-3 times and kept aside for water to drain. Next, oil (½C) is heated with YAN (3D), in a *kraay* on medium flame, ZIS (w, ½Ts), RON (4N) and stirred well. Then, MAW (p, 1Ts) is added, stirred well till red colour emerges for which little water is added 1-2 times. When red, beaten curd (½ C) is added, stirred well till it blends with spices. *vostiu haakh* is then added, stirred well, cooked for 10 minutes till water evaporates and contents are reduced to a pasty dish and served. In combination with *tsaaman* or *nadiur*, *vostiu haakh* is the main vegetable and is prepared as above. However, in case of *tsaaman*, about 250 gms are cut into small pieces, fried in hot oil and added to above preparation before boiling. Other steps remain the same. In the other case, *nadiur* (say 250 gms) are scraped, cleaned, cut into ½" pieces, washed thoroughly, slightly fried and then added to above preparation before boiling. Other steps remain the same.

3.9.3.2.2 Non-Vegetarian Cuisine and Delicacies

Non-vegetarian cuisine (inset 74) and dishes prepared and served by Kashmiri Pandits are many and varied. These include cuisine, for special occasions, namely, *gaad'iu, kabargah, qaliyi, matsh, roganjosh, shikaar, tsok tsarvan* and *yakhiun*. The dishes, which form part of the normal diet, include *d'ambin, gaad' (ranith,* talith or with *obuj), guran* (with *gordeuul* or *t'amat'ar*), *hogaad'iu ranith, matsh* (with *kareeliu* or *mat'ar*), *shiishnoor, syun* (with *band, gogji, miith, monji, toreel* or *al*). Of late, *kokur* (chicken) also has been included as part of menu by some families. *kokur* and *t'huul* (egg) were not part of Kashmiri Pandit menu and have been added during the last few years.

a) Meat Preparations

Kashmiri Pandits use the word *neni* or *syun* for meat (mutton) and generally prefer the meat of a lamb. They use specific portions and also certain organs to prepare cuisine and delicacies. The parts used are *raan* (leg), *phyok* (shoulder), loin or mutton chop for *roganjosh*; *siiniu* (ribs) for *kabargah*; *raan* and *phyok* for *matsh*; medium pieces from breast, loin, shoulder, neck or fatty parts for *qaliyi* and pieces from breast, loin, neck and tail portion for *yakhiun*. Commonly used organs are *tsarvan* (liver), *chichar* (intestines), *d'ambin* (stomach), *magaz* (brain), *paachi* (legs) and *shiishnoor* (lungs).

Tips for the preparation of various cuisine and delicacies are:

- ***d'ambin*** (stomach) is a special dish prepared by many families. For this, *d'ambin* (say ½Kg) is cleaned and washed, cut into medium pieces, again washed 2-3 times with hot water and kept aside for water to drain. Next, oil (2Ts) is heated with ZIS (w, ½Ts) in a *kraay* on medium flame and *d'ambin* slightly fried, MAW (p, 2Tb) added, stirred well till red colour comes out. Then water (1G) along with BAY (p, 1Ts), SHO (p, ½Ts) is added, stirred well, covered with a lid and boiled for 5-10 minutes. When soft, GAM (Pi) is added. A variation is *d'ambni gogji*, a combination of *d'ambin* and *gogji*. For this, *gogji* are cleaned, washed, each cut into 4 pieces and kept aside. Next, *d'ambin* are cleaned, washed and cut into small pieces and prepared as above. As a last step, before boiling, *gogji* are added and the contents cooked under pressure. Traditionally, the dish is prepared in a *lej*.
- ***kabargah*** is a special dish prepared on specific occasions. For this, selected rib pieces (say 1Kg), each weighing 50-60 gms, are boiled in milk (½L) with little water, BAY (p, 1Ts), SHO (p, ½Ts), RON (3-5N) and LAE (b, 3-5N) for 20-30 minutes in a pressure cooker, on medium flame. The pressure is removed and if the meat is soft and liquid reduced considerably, the pieces are removed. Next, curd (1C) is taken in an open pot, MAW (p, ½Ts), GAM (p, ½Ts) and salt, to taste, added and churned with a *chhoonph* (churning tool). Pieces of meat, already boiled in milk, are added, each piece removed and fried in ghee in a *kraay* on low flame, till brown, removed and served hot.
- ***ledur syun***, also called ***qaliyi***, yellow in colour, is a preparation of specific portions of meat. For this, the *syun* (say ½Kg) is taken, cut into pieces, washed and kept aside for water to drain. Next, oil (2Tb) is heated with ZIS (p, ½Ts) in a pressure cooker with LED (½Ts) and stirred well. *syun* is then added and slightly fried. Water (2G), BAY (p, 2Ts), SHO (p, ½Ts), RON (3-5N), LAE (b, 3-5N), DAL (p, ½Ts) and salt, to taste, are then added, thoroughly stirred and cooked in steam for 10 minutes. After removing pressure, if soft, heat is removed or else allowed to boil on medium heat for a while. When ready GAM (p, 1Ts) is added and served.
- ***matsh*** is a preparation (say ½Kg) of meat, usually from *raan* and *phyok*, initially minced by the shopkeeper, using a *shraak* (big knife) and *mond'* (wood block), then pounded at home, using *nyeuum* (mortar) and *tshoot'iu* (pestle). The minced meat is then mixed and kneaded with little oil, MAW (p, ½Ts), BAY (p, ½Ts), SHO (p, 1/4Ts) and BAE (d, 6N) and made into preparations like *matsh*, *matsh tiu kareeliu* and *matsh tiu mat'ar*. *matsh* is the preparation of minced meat made into oblong balls, called *matshi gand*, 2" long. It is cooked like *roganjosh*.
- ***matsh tiu kareeliu*** is the preparation, in which, *kareeliu* (say ½Kg) are scraped, washed, slit length wise, inside stuff removed, little salt sprinkled, both inside and outside, left for a while, washed and kept aside for water to drain. Next, *matsh* is filled inside the *kareeliu*, tied in the centre with a thread and prepared like *dod kareeliu*.
- ***matsh tiu mat'ar*** is the preparation, in which, oil (1C) is heated with ZIS (w, ½Ts) in a *kraay* on medium flame, *matsh* (say 250 gms) added and fried till brown. Next, MAW (p, 1Ts), RON (3-5N), LAE (b, 3-5N) and salt, to taste, are added and stirred till red colour comes out. A little water is added and stirred. When fully red, water (2C) is added along with *mat'ar* (boiled separately under pressure to make it soft), BAY (p, ½Ts) and SHO (p, ½Ts), gently stirred, covered with a lid and boiled for 10 minutes. When gravy is slightly thick, GAM (pi) is added, stirred, heat turned off and served.
- ***neni pwalaav*** is a special preparation of basmati rice, *neni* and selected dry fruits. Basmati rice (say ½Kg) is cleaned, washed 2-3 times with cold water and kept soaked for an hour. In the mean while, *neni* (say ½Kg) from selected fatty portions, usually breast, loin, neck, shoulder etc., are cut into medium pieces, washed and kept aside for water to drain. Next, oil (½C) is heated with ZIS (w, ½Ts) in a pressure cooker on medium flame, *neni* added and fried till brown. Dry fruits are now added and slightly fried along with other contents. MAW (p, 1Ts) and salt, to taste, are added next

and mixed well till brown colour. The soaked rice, after draining water, is then added, mixed and slightly fried. Water (2G) and KON (pi) are added, stirred well and boiled under pressure on normal flame. When boiled, pressure is removed, covered with lid and kept on low flame for some time.

- ***roganjosh*** is a special meat preparation, deep red in colour and made with hot spices. For this, selected pieces of mutton (say 1Kg) from leg, shoulder, loin or mutton chop, 15-20 pieces / Kg, are washed clean, mixed and kept soaked in curd (500 gms) for half an hour. Next, oil (1C) is heated with ZIS (w, ½Ts) in a thick-bottomed pot. When hot, flame is turned low, oil cooled a bit, pieces of *syun,* kept in curd, added and deep-fried till brown on medium flame. MAW (p, ½Ts), RON (3-5N), LAE (b, 3-5N) and salt, to taste, are added and the contents stirred gently till red colour comes out. A little water is added and stirred 3-4 times. When the mutton pieces become fully red and soft, water (2C) is added along with BAY (p, ½Ts), SHO (p, ½Ts), GAM (p, ½Ts), gently stirred, covered with a lid and boiled till contents reduce to slightly thick gravy. If necessary cooking under pressure is done, heat is turned off and the dish served hot.
- ***sheuum*** is a preparation of minced meat made into a thick paste, spread and cut into pieces with square shape. The pieces are then boiled in milk with a dash each of LED, BAY, SHO, LAE and salt, to taste. Heat is turned off when the gravy becomes thick.
- ***shiishnoor*** (lungs) is prepared like meat. It is washed clean 2-3 times, boiled till hard and removed. When at room temperature, it is cut into small pieces and then prepared like *wozul syun*.
- ***syun tiu al, monji* or *toreel*** is a preparation, in which, *monji* (Knol Khol) or *toreel* (ridge gourd), as the case may be. All the three preparations are almost similar, except that the vegetables are cleaned and cut differently. For example, *al* (say 1Kg) is peeled, cleaned, cut into small pieces, *monji* (say 1Kg) cleaned, bad leaves and thick stems removed, separated into *monji vathiur* (leaves), *mond'* (round fleshy part) and *gab* (top portion with tender leaves) and *toreel* (say 1Kg) peeled, cleaned and cut into small pieces. Each is then washed and kept aside for water to drain. Also *syun* (say ½Kg) is washed and kept ready as above. Next, oil (3Tb) is heated with ZIS (w, ½Ts) in a thick-bottomed pot like *bohgun* or a pressure cooker. First *syun* is fried till slightly brown and then the washed vegetable is added and the two fried together till water evaporates. Now, BAY (p, ½Ts), SHO (p, ½Ts), RON (3-5N), LED (p, ½Ts), salt, to taste and water are added, stirred well and cooked for 10 minutes under pressure or till soft. Pressure is removed and if *syun* is soft, GAM (½Ts) is added, mixed well and served hot.
- ***syun tiu band*** is a preparation in which *bandgubi* (say ½Kg) is cleaned, cut into small pieces, washed and kept aside for water to drain. Next, it is fried in oil in a pressure cooker till its water is absorbed and *syun* (say 500 gms), previously cleaned and salt, to taste, added and fried till its water is also absorbed. Now, LED (p, ½Ts), if yellow, or MAW (p, 2Ts), if red, SHO (p, ½Ts), BAY (p, ½Ts), RON (3-5N) and water (1G) are added, stirred and boiled for five minutes under pressure till meat softens and thick gravy formed. If soft, flame is turned off.
- ***syun tiu gogji*** is a preparation in which the two are cleaned, washed and boiled together with salt, to taste. When soft, BAY (p, ½Ts), SHO (p, ½Ts), LED (p, ½Ts), RON (3-5N) are added. When ready, hot oil (2Ts) is added, further boiled for 5 minutes and served hot.
- ***syun tiu haakh*** is a preparation in which both are cleaned, washed separately and boiled together with salt, to taste. When soft, BAY (p, ½Ts), SHO (p, ½Ts), LED (p, ½Ts), RON (3-5N) are added. When ready, hot oil (2Ts) is added, boiled for 5 minutes and served hot.
- ***syun tiu miith*** is a preparation in which *miith* is made into a paste. Tender pieces of meat are washed and kept aside for water to drain. Next, oil (3Tb) is heated with ZIS (w, ½Ts) in a *kraay* on medium flame and *syun* is fried till brown. Then *miith* is added and fried, for a while, water (1G), LED (p, ½Ts) and salt, to taste, added, stirred well and boiled for few minutes till *syun* is soft.

- ***tsok tsarvan*** is a preparation of *tsarvan* (liver) in *tambiur*[px109]. It is usually prepared on special occasions and served in small quantities. To begin with *tambiur* water is prepared. Next, the liver (say 250 gms) is washed clean 2-3 times, boiled till hard and removed. When at room temperature, it is cut into small pieces and kept aside. Now oil (2Tb) in a *kraay* is heated with ZIS (w, ½Ts) on medium flame, MAW (p, ½Ts), RON (3-5N) and LAE (b, 3-5N) added, mixed thoroughly, adding a little water 1-2 times till it gives red colour. Water (½G), pieces of boiled liver and salt, to taste, are added, stirred well and boiled for 5 minutes. Now, BAY (p, ½Ts), SHO (p, ½Ts), GAM (p, ½Ts) and tamarind water (3Tb) are added, stirred well and boiled till almost dry.
- ***wozul syun*** or mutton curry is a meat preparation, similar to *roganjosh* but with less spices and more of gravy, red in colour.
- ***yakhiun*** is a preparation of *syun* in curd. For this, the selected pieces of *syun* are boiled in a pressure cooker with BAE (4N), till soft. Next, oil (3Tb) is heated with ZIS (w, ½Ts) in a *kraay* and churned curd, BAY (p, ½Ts), SHO (p, ½Ts), RON (3-5N) and salt, to taste, added and continuously stirred, to avoid splitting. When thick, *syun* and its soup is added and boiled till thick gravy is formed. When *syun* is soft, GAM (p, ½Ts) is added, mixed well, *kraay* covered with a lid and the flame put off.

b) Preparations from *kokur, t'huul, shikaar*

Traditionally, *kokur* (chicken), *t'huul* (egg) and *shikaar* (game bird), except *pachhin*, were not part of Kashmiri Pandit menu. It was started by the younger generation in the late 1960s and 1970s and even today many elderly people do not take it. *shikaar* is the generic name given to a game bird, which is hunted for meat and include geese, grouse, mallard, partridge, pheasant, plover, snipe, teal etc. Some of the Kashmiri Pandits are known to relish one game bird called *pachhin*, which is usually available in winter months.

The tips for the preparation of some of the dishes are:

- ***kokur*** is prepared as a curry. For this, *kokur* (say ½Kg) is dressed, cut into pieces, washed thoroughly, kept soaked in curd (300 gms) for half an hour and cooked like *roganjosh*[px186].
- ***ranith t'huul*** is egg curry. The eggs (say six), taken in a thick-bottomed pot with water covering the eggs and pot covered with lid, are brought to full boil. The flame is turned off, eggs removed, allowed to attain room temperature, shells removed and water disposed off. Now, onions (2 N) and tomatoes (3 N) and cleaned, washed, chopped and kept aside. Each egg is pierced through and through with a knitting needle, a process called *tsombun* and fried in hot oil (3Tb) in a *kraay* on medium flame till golden brown and removed. Next, chopped onion and tomatoes are fried in the oil in *kraay* till onion is brown and tomato is dissolved. Now, MAW (p, 2Ts), BAY (p, ½Ts), SHO (p, ½Ts), RON (3-5N), LAE (b, 3-5N) and salt, to taste, are added, mixed well till a thick paste is formed. Little water is added 2-3 times for red colour to emerge. Water (1G) and fried eggs are added next, mixed well, boiled for 5 minutes till reduced to thick gravy and flame turned off.
- ***ranith t'huul mond'*** is omelette curry. For this, the eggs are made into omelettes and cut into four pieces. Now curry is prepared as for *ranith t'huul* and pieces of omelette added and cooked.
- ***shikaar***, a bird of prey, is usually prepared with *nadiur*, in which case fried pieces of *nadiur*, as in case of *tsoek nadiur*, are added to the curry and boiled for a while along with the *shikaar*.

c) Fish Preparations

Kashmiris very much enjoy *gaad'* (Fish). Many families prepare it on ceremonies like *gaad'iu batiu*[px340]

and *shraad*. The preparations include *talith gaad'* (fried fish), *ranith gaad'* (fish curry), *gaad'iu* tiu *obuj, nadiur*, *monji* or *muji* and *guran* (small fish) *tiu t'amat'ar* (tomato). *hogaad'* (dry fish) in a delicacy prepared with *bum*[px100], especially during winter. In most of these preparations cutting, washing and frying of fish are common. For this, the fish (say 1 Kg) is taken, belly cut open with a knife, innards taken out, gills, fins, tail tips and scales removed, entire fish scraped, both inside and outside, thoroughly cleaned and washed many a time with cold water, cut into 2" width pieces, washed again and kept aside for water to drain. Next, the fish pieces are deep-fried in hot oil (2C) in a *kraay* on a medium flame, constantly turning each piece. The pieces are removed when brown. When all pieces are fried, the flame is turned off.

The tips for preparation of varieties of fish dishes are as under:

- ***bum tiu hogaad'*** is usually prepared during winter. The *hogaad'* (say 250 gms) is cleaned, washed 2-3 times with hot water, till bad odour is removed, cut into medium pieces and kept aside. *bum* (250 gms) is also washed with hot water, boiled, cut into pieces and kept aside. Next, oil (2Tb) is heated with ZIS (w, ½Ts) in a *kraay*, both *hogaad'* and *bum* added and fried till brown. Then MAW (p, 1Ts) is added, stirred well till red colour comes out. When fully red, water (1G) is added with BAY (p, 1Ts), SHO (p, ½Ts), LED (p, ½Ts), covered with a lid and boiled for 5 minutes. When boiled, VAM (pi) is added and served hot.
- ***gaad'iu tiu monji, muji* or *nadiur*** is a preparation of fish with Knol Khol, radish or lotus stem. For this, the item to be cooked, say *monji, muji* or *nadiur,* is cleaned, cut into pieces of proper shape and size, washed thoroughly and kept aside for water to drain. *monji* pieces are cut into circular pieces, half inch thick; *muji* into pieces of normal dia and 1-2" in length and *nadiur* into pieces of 1-2" in length but split into two. The item is deep-fried in hot oil till brown, removed and flame turned off. Next, *gaad'iu* are prepared as *ranith gaad'* and fried pieces of *monji, muji* or *nadiur* are added and boiled. GAM (p, ½Ts) is added in the end, mixed well and served.
- ***guran tiu t'amat'ar*** is a preparation of *guran* (small fish) with *t'amat'ar*. These days, many families prepare *guran* and *t'amat'ar*, a deviation from the past, as Pandits did not generally consume *t'amat'ar*. The *guran* (say 500 gms) are taken, each cut open at belly, thoroughly cleaned and kept aside for water to drain. *t'amat'ar* are now cleaned, washed, chopped and kept aside. Next, *guran,* after water is drained, are fried in hot oil (1C) in a *kraay* on medium flame till brown and removed. Part of this oil (2Tb) is retained in the *kraay* and chopped tomato added, fried till dissolved. Ingredients, MAW (p, 2Tb), BAY (p, 2Ts), SHO (p, 1Ts), RON (3-5N), LAE (b, 3-5N) and salt, to taste, are added, stirred well till red colour emerges. Water (2C) is added, mixed well, fried *guran* added and boiled for 5 minutes. In the end GAM (p, 1Ts) is added, stirred, boiled for 2 more minutes and flame turned off.
- ***obuj tiu gaad'iu*** is a special dish. The leaves along with tender stems of *obuj* (say ½ Kg) are washed clean and kept aside for water to drain. *gaad'iu* (say 1 Kg) are also cleaned, washed, deep-fried and kept aside. Next, oil (½C), already used for frying, is heated with YAN (3D), in a *kraay* on medium flame, *obuj* added, deep-fried and stirred till a paste is formed. Now, MAW (p, 3Tb), BAY (p, 2Ts), SHO (p, ½Ts), RON (3-5N) are added, occasionally with little water, till red colour comes out and a paste is formed. Next, fried *gaad'iu* are added, mixed well, water (2G) added and boiled for 10 minutes. When thick gravy is formed VAM (pi) is added, stirred carefully to avoid breaking of *gaad'iu*, boiled for a while and heat removed.
- ***ranith gaad'*** is a preparation of *gaad'iu*, which are cleaned and fried as above. Next, oil (1C) is taken in a *lej* (or a pot with thick bottom) kept on medium flame, heated with MAW (p, 3Tb), BAY (p, 2Tb), SHO (p, 1Ts), RON (3-5N), LAE (b, 3-5N) and salt, to taste, and mixed well till red colour emerges. Water (½L) is added, stirred well and allowed to boil, with a lid on, for 10 minutes. While

still boiling, pieces of fried fish (say 1 Kg) are added, gently stirred and allowed to boil for 20 minutes. After the stipulated time, the contents are checked, without disturbing *gaad'iu.* If gravy is slightly thick, GAM (p, 1Ts) is added, mixed gently and allowed to boil for 5 minutes more. The flame is then turned off and the *lej* covered with a lid. The fish is served, as per common practice, only after it attains room temperature.

- ***ranith hogaad'iu*** is a preparation of dry fish. The *hogaad'* (dry fish) is taken, checked, cleaned, put in hot water for a while, thoroughly washed with hot water 2-3 times, cut into desired pieces and kept aside for water to drain. It is then cooked like *ranith gaad'* and served.
- ***talith gaad'*** is fried fish, prepared as above. It is sprinkled with MAW (p, ½Ts) and salt, to taste, mixed well and served as a delicious item.

3.9.4 Desserts

Kashmiri Pandits prepare many hot and cold desserts, including *halwiu*[g1], as under:

- ***gaari halwiu*** is made of *gaari oot'*. The required quantity (say 250 gms) is heated in a *kraay*, on a simmering heat, stirring it with a ladle to avoid burning, till brown. When it turns brown, ghee (3Tb) is added, constantly stirred for a while and water (twice the volume of *gaari oot'*) and sugar (3Tb) added and boiled, stirring it off and on, till water evaporates. Dry fruits like *badaam* (peeled), *kishmish* etc. are added and *halwiu* served hot.
- ***gaazri halwiu*** is prepared from *wozji gaazri*[px99] (red carrots). The carrots (say ½Kg) are scraped, cleaned, washed and grated using *muji koand'* (grator). It is then boiled in milk (½L) till almost dry mass is formed. Next, ghee (100 gms) is taken in a *kraay* on a simmering heat and dry carrot mass fried and dry fruits like *badaam* (peeled), *kishmish* and *naarjiil* (scraped coconut and cut into pieces) added along with *khoya*, mixed well and served hot.
- ***golab jaman*** (*Gulab jamoon*) is a sweet dish for which *chashni* (sugar syrup) is prepared first. Next, dough of *golab jaman* mix is prepared and converted into small balls. Each of these balls is fried in ghee in a *kraay* on simmering heat, removed and added to the syrup maintained at room temperature. It is served when fully soaked.
- ***modiur treel*** is a novel dish prepared from *treel*[px98]. For this, first of all a *chashni* is prepared by boiling sugar in water and converting it into a thick syrup and added with dry fruits like *badaam, kishmish, kajuu* etc. Next, *treel* is boiled, removed and cooled. When cold, these are added to the syrup and kept for an hour or two.
- ***rasgooliu*** like *golab jaman* is also prepared from the ready-made mixture available in the market. It is also prepared like *golab jaman*.
- ***shuftiu*** is a sweet preparation of dry fruits soaked in thick syrup. For this, *badaam* (almonds), *kishmish* (raisins), *naarjiil* (dry coconut), *khaziur* (dates) and *tseeriu* (dry apricot) are selected, cleaned and peeled, where necessary and cut into small pieces. In the meantime sugar is boiled with water and made into thick syrup, removed from heat and allowed to cool. The mixture of cleaned and cut dry fruits is then boiled slightly, drained of water and fried in ghee. The fried mixture is then put into the thick syrup and served cold.
- ***suuji halwiu*** is made from *suuj* (Semolina, *Triticum aestivum*). For this, dry *suuj* (say 250 gms) is cleaned and heated in a *kraay*, on medium heat. It is constantly stirred, with a ladle to avoid burning, till brown. When brown, ghee (3Tb) is added, constantly stirred for a while and water (twice the volume of *suuj*) and sugar (3Tb) added and boiled. Dry fruits like *badaam* (peeled), *kishmish* and *naarjiil* (scraped and cut coconut pieces) are added and mixed well. It is stirred off and on till water evaporates and is served hot.

3.9.5 *aanchaar* (Pickles) and *chet'iny* (Chutney)

The varieties of *aanchaar* and *chet'iny* include:

- ***badaam aanchaar*** is a pickle made of *niil badaam*[px97] (green raw almonds).
- ***d'uuen chet'iny*** is a preparation of *d'uuen*[px97]. For this, *d'uuen gooji* (walnut kernels), are taken in a mortar with a little water, 1-2 green chillies and crushed with a pestle till a fine paste is formed. The paste is transferred to a small bowl, added with little curd and salt, to taste, mixed thoroughly and served. A variation is to add *pudniu* powder also.
- ***euulchi chet'iny***, sour in taste, is a preparation of *euulchi*[px97]. The fruit is cleaned, washed, mashed with fingers in a glass bowl, seeds removed, salt, to taste, added and taken with rice.
- ***gaazri aanchaar*** is a pickle of *gaazri* (carrots). The pickle is made from raw carrots (cleaned, washed and cut into pieces). A variation is to add both salt and sugar to give a sweet-sour taste.
- ***gordeuul chet'iny***, sour in taste, is a preparation of *gordeuul*[px97]. The fruit is cleaned, washed, cut, seed removed, made into a paste, with a little water, 1-2 green chillies, in a mortar using a pestle. The paste is transferred to a small bowl, mixed with salt, to taste, and served.
- ***martsawaangan chet'iny*** is preparation of fresh green chillies, crushed and added with salt.
- ***monji aanchaar*** is pickle made from *monji*. It makes use of all the three portions of *monji* (*vathiur, mond'* and *gab*). The *monji* cleaned and cut into three portions are kept in the Sun for a day or two to remove the moisture. The partially dried vegetable[px99] (say 1 Kg) are then mixed thoroughly with oil (250 gms), AAS (w, 200 gms), MAW (p, 100 gms), BAY (p, 50 gms), SHO (p, 25 gms), MEB (d, 50 gms), GAM (p, 25 gms) and salt, to taste, and transferred to a jar or *not'* and covered properly with a lid. It is then kept in Sun for 2-3 weeks, each day shaken properly for raw material to get mixed and get heat uniformly. Those who use a *not'*, cover the lid with a layer of clay.
- **muji *chet'iny*** is a preparation of *muj*, either round or long, scraped, washed and grated into a fine mass through a mesh. It is taken in a pot of appropriate size and added with 3-4 green chillies, chopped into small pieces, curd (2C) and salt, to taste, mixed thoroughly and served.
- ***pudniu chet'iny*** is made from *pudniu*[px108] (green leaves or dry powder). The green leaves are cleaned and made into a paste, along with 1-2 green chillies, in a mortar. The paste is then added with curd and salt, to taste, mixed well and served. *pudniu,* in powder form, is mixed with MAW (½Ts), curd and salt, to taste, mixed well and served.

Quote 3

kheniu kheniu karaan kun no waatakh; na kheniu gatshak ahamkari
somuy khe maali somuy aasak, somuy kheniu mutsranay baranen tari

Lal Ded

Translated it means,

'By eating (and) eating thou shalt not reach anywhere (i.e., wilt not achieve anything). By not eating thou shalt become conceited (i.e., thou shalt consider thyself a great ascetic); Eat moderately, and thou shalt live, by eating moderately doors will be unbolted (for thee)'[52p44]

CHAPTER – 4

THE TRADITIONS

4.1 The Background

The Kashmiri Pandit traditions have evolved over a long period and go back to pre-historic times with many traditions still in vogue. These traditions in a way reflect the culture, of the community, which, as is known, is the intellectual and artistic achievement or expression of a community and covers its people, in general, and their belief, rites, rituals, customs and practices, in particular. This culture, which evolved over centuries of their co-existence with others, is the outcome of a long tradition of spiritual attainments and righteousness of thought of their ancestors. It is also the outcome of the value system based on morality and *Karma*[px224] and inheritance of rich intellectual and artistic characteristics, visible through rich treasures in art, literature, language and philosophy. The inheritance, the belief in the value system and the daily practices followed, have given the community an individual identity. It is this inheritance, available as a recorded history, which has guided the community thus far. The ancestors of Pandits were Hindus, who believed in various Hindu gods and goddesses, worshipped them and sought their blessings. In the Valley, Hinduism flourished for many centuries and reached its zenith around 8th century. Buddhism was introduced in 3rd century BC and flourished side by side. Islam was introduced in 14th century AD and flourished thereafter. During these periods, many rulers both just and unjust ruled the people of Kashmir. Among the just rulers, one can mention the names of Ashoka, Kanishka, Lalitaditya, Vikramaditya, Zain-ul-Abidin and Akbar, who worked for the betterment of the people and the country. In this long journey, Vedanta, Buddhism, Vaishnavism, Shaivism and Islam influenced the thought process and culture of Kashmiri Pandits. Vedanta and Shaivism have had a profound influence. The synthesis of all the thoughts, philosophies and understandings is what the community inherited as its culture. Over the years, the Valley has produced a galaxy of scholars, philosophers, saints and seers, who contributed to the strengthening of this culture. That is why the Valley has rightly been called the *reshiveuur*, the land of *Rishis*. The following aspects of Kashmiri Pandit culture are important and need a clear understanding. The concepts, gods and goddesses, legends, philosophies and associated terms with it are listed in Annexure - 9.

4.2 The Calendar System

4.2.1 *Samvat*

Samvat denotes an era. Traditionally, Kashmiri Pandits have been following calendars according to three *Samvats,* as under, namely, the *Sapt Rishi Samvat,* the *Vikrami Samvat* and the *Shri Shaka Samvat.* Due to diaplacement from the Valley, another *Samvat*, the *Visthapan Samvat*, is also being recorded now in the *Nechhipater*.

Sapt Rishi Samvat

The *Sapt Rishi Samvat,* also known as the *Laukika* era, is the oldest era known and is more than

5,000 years old. Its commencement is placed on *Caitra Shudi* first of *Kali Samvat* 25 (expired), which corresponds to the year 3076-75 BC.[1p69] Writes Pandit Bamzai, "That the Kashmiri Brahmins have held onto and followed the calendar for the last 5066 years is a strong point in favour of assuming their entry in the Kashmir Valley around about the beginning of this era." The calendar, a Lunar calendar, starts from *tsithiur* or *Chaitra* and, therefore, is called *Chaitradi* calendar. The first day starts with *zuuniu pachh okdoh*. The year 2009 AD corresponds to *Sapt Rishi Samvat* 5085.

Vikrami Samvat

The *Vikrami* or *Vikrami Samvat* started by Raja Vikramaditya of Ujjain in the year 57 BC and is, therefore, more than 2,000 years old. It is a lunar calendar, which was introduced in Kashmir during the Sikh rule and its use officially continued till 1947 AD, when it was replaced by the national calendar. Kashmiri Pandits, however, continued its use for *Jyotish Vidhya*. The calendar starts from the month of *vahek* or *Vaishakh*. According to this era, the year 2009 AD corresponds to *Vikrami Samvat* 2066.

Shri Shaka Samvat

The *Shri Shaka Samvat* started in the year 78 AD, which makes it slightly less than 2000 years old. The Government of India adopted this *Samvat* as the national calendar in 1947 AD. The calendar is a lunar calendar, which makes use of the lunar calculations. The names of the months in the calendar are the same as in the other two and the year starts from *vahek* or *Vaishakh*. Since nations worldwide use the Gregorian calendar, the calendar is adjusted to coincide *Chaitra* with March 22 of Gregorian calendar. According to this era, the year 2009 AD corresponds to *Shri Shaka Samvat* 1931.

4.2.2 Concept of Time

According to the Hindu thought, Hindu Trinity[px197] controls the Universe. The process of 'Creation of the Universe' is in existence during the 'Brahma day' and the 'Dissolution' during the 'Brahma night'. The period of creation is called *Mahayug* or *Chaturyuga*, with 'four age time cycles' of the *Satyayug*, *Tretyayug*, *Dwaparyug* and *Kaliyug*. As revealed in *Atharvaveda* and *Surya Siddhanta*, 'Time' has been divided into various segments (Table 4.1). As per Hindu belief, at the end of present era, the world will come to an end and there will be a new beginning with the new cycle of four *Yugas*.

4.2.3 Divisions in a Calendar Year

The Kashmiri Pandits follow lunar calendar. The calendar has a *warih* (year), *Uttarayana* and *Dakhshiayana* (six monthly periods), *ryeth* (months), *Adhikmasa* (extra month), *Nakshetras* (asterisms through which Moon passes), *pachh* (fortnights), *Tithis* (dates) and *doh* (days) as under:

warih

warih means a year. Two types, namely, a solar year and a lunar year are known. As is known, the solar year, the period of earth's one revolution round the Sun, equals 365 days and a quarter. As against this, in case of a lunar year, the period of Moon's one revolution round the earth is taken as one month and twelve such months make a lunar year, which equals 354 days. This is because, with the new Moon appearing after every 29½ days, the 12 months of a lunar year take only 354 days. The lunar year, therefore, falls short by nearly 11 days when compared to the solar year. Kashmiri Pandits use the lunar calendar for various calculations.

1 Parmanu	=	Shortest measure of time equal to the time taken by the Sun to flit acoss the smallest particle of matter
2 Parmanus	=	1 Anu
3 Anus	=	1 Traserenu
3 Traserenu	=	1 Truti
100 Trutis	=	1 Vedha
3 Vedhas	=	1 Lava
3 Lavas	=	1 Nimesha
3 Nimesha	=	1 Kshana
5 Kshanas	=	1 Kashtha
15 Kashthas	=	1 Laghu
15 Laghus	=	1 Nadika
2 Nadikas	=	1 Muhurta
6 or 7 Nadikas	=	1 prahara or Yama
4 Yamas	=	1 Ahani (Day) or 1 Ratri (Night)
15 Ahanis and Ratris	=	1 Paksha (Fortnight)
2 Pakshas	=	1 Maasa (Month of human beings), or 1 Day and Night of Pitrus (manes in Pitraloka)
2 Masas	=	1 Ritu (season)
6 Masas	=	1 Ayana (1 Southern or Northern course of the Sun)
2 Ayanas	=	1 Samvatsara (1 year of human beings) or 1 day and night of celetial beings in Sarvaloka (heaven)
100 Samvatsara	=	1 Paramayu (full life span of a human being)
360 Samvatsara	=	1 Divine year
3000 Samvatsara	=	Full life span of the Pitrus or Manes
36000 Samvatsara	=	Full life span of Celetial beings of Sarvaloka
1,728,000 Samvatsara	=	Satyayug or Krityug (the golden age)
1,296,000 Samvatsara	=	Tretyayug (the silver age)
864,000 Samvatsara	=	Dwaparyug (the copper age)
432,000 Samvatsara	=	Kaliyug (the iron age) ; **It can be seen that,**
Satyayug	=	4 * Kaliyug = 1,728,000 Samvatsara (4800 Divine years)
Tretyayug	=	3 * Kaliyug = 1,296,000 Samvatsara (3600 Divine years)
Dwaparyug	=	2 * Kaliyug = 864,000 Samvatsara (2400 Divine years), and
1 Kaliyug	=	12 Full life spans of Celetial beings of Sarvaloka or 3600 * 12 or 432,000 Samvatsara). Kaliyug is believed to have started in the year 3102 BC.
1 cycle of creation	=	4,320,000 Samvatsara, called Mahayug or Chaturyuga. **Further,**
71 Chaturyugas	=	1 Manu-Mantra (4,320,000 * 71 = 306,720,000 Samvatsara)
14 Manu-Mantras	=	994 Mahayugs or (306,720,000 * 14 = 4,294,080,000 Samvatsara)
1000 Mahayugs	=	1 Kalpa or 1 day (12 hours) of Brahma or 4,320,000,000 human years
	=	1 Kalpa or 1 night (12 hours) of Brahma or 4,320,000,000 human years
	=	1 Pralaya
2 Kalpas	=	1 day and 1 night (24 hours) of Brahma
72,000 Kalpas	=	Life span of Brahma (equal to 311,040 Billion human years) ; **Alternate,**
Life span of Brahma	=	100 Brahma years * 360 Brahma days * 2 (for day and night) * 4,320,000,000 human years = 311,040 Billion human years.

Table 4.1 : Time and its division according to Hindu system

Uttarayana and *Dakhshinayana*

A year is divided into two six monthly periods. The first six monthly period, called *Uttarayana,* begins when the Sun starts its Northward movement. This coincides with the shortest day and longest night in the Northern hemisphere. The next six monthly period, called *Dakhshinayana,* begins when the Sun starts its Southward movement. This coincides with the longest day and shortest night in the Northern hemisphere. Traditionally, *Uttarayana* starts on 21st December and *Dakhshinayana* starts on 21st June.

ryeth

There are 12 *ryeth* in a calendar year (13 when there is an *Adhikmasa* i.e. in case of *malamas* and *banamas*). The name of each *ryeth* in Kashmiri and Sanskrit respectively is as under:

01. *tsithiur* or *Chaitra* (March-April)	02. *vahek* or *Vaishakha* (April-May)
03. *zeeth* or *Jyeshta* (May-June)	04. *haar* or *Ashada* (June-July)
05. *shravan* or *Shravana* (July-August)	06. *beuuderpeth* or *Bhadrapada* (Aug.-Sep.)
07. *euushid* or *Ashvin* (Sep.-Oct.)	08. *kartik* (Oct.-Nov.)
09. *monjhor* or *Margashirsha* (Nov.-Dec.)	10. *poh* or *Pausha* (December-January)
11. *maag* or *Magha* (January-February)	12. *phagun* or *Phalguna* (February-March)

Adhikmasa

As discussed above, the 12 months of a lunar year comprise of 354 days as against 365 days of the solar year. In comparison to the solar year, the lunar year, therefore, falls short nearly by 11 days. To account for this shortfall, a system has been devised, according to which a *doh* (day) is either declared as *raavun* (missing) or *hurun* (extra). Alternatively, other way to compensate the shortfall, at regular intervals, is simply to declare a month extra, known as *ryeth hurun* or *Adhikmasa*. This intercalary month is used to make adjustments in the lunar calendar to align it with solar calendar and is counted after every two years, 8 months, 16 days and 8 units. Associated with *Adhikmasa* is the concept of *malamas* and *banamas*.

malamas and *banamas*

A few centuries back, the Kashmiri Pandits, because of their displacement and exile from the Valley, came to be treated as two groups and got the names as *malamasi*[g1] - those inhabitants, who stayed back in the Valley and *banamasi*[g1] - those who fled the Valley to escape the religious persecution. According to Lawrence, "Tradition affirms that the persecution of the Hindus was so keen that only eleven families of Hindus remained in the valley. Their descendants are known by the name of Malamas, as distinguished from the fugitives and the Hindus of the Deccan, who came to Kashmir later on and are known as the Banamas."[58p302] During their stay in the Valley and outside, people followed two calendar systems as the methods to make adjustments and compensate for the shortfall in the lunar calendar. One followed by *malamasis* in the Valley came to be known as the *malamasa* system (a direct counting method) and the other followed by *banamasis* elsewhere in India, as the *banamasa* system (a solar Ingress method). However, after their return to the Valley during the rule of Sultan Zain-ul-Abidin, the *banamasis* continued with their adopted calendar system. This resulted in two systems being followed by the two groups in the Valley, the practical difference being only in the use of *Adhikmasa*, to perform the festivals and auspicious days. It is, however, interesting to note that this distinction of *malamasis* and *banamasis* created two streams of *Krams* in the community, without any consequences. Since 1994 AD, however, a uniform system is being followed.

Nakshetras

Nakshetra is an asterism in the Moon's path, a lunar mansion. *Nakshetras*[px252] number 27 in a ryeth.

pachh or *Paksha*

A *ryeth* is divided into two *pachhs* (fortnights). The first *pachh,* called *zuuniu pachh* (Moonlit fortnight), starts with the appearance of the new Moon and ends with the full Moon, called *punim* (*Pooranmashi*). The second *pachh,* called *gat'iu pachh* (dark fortnight), starts a day after the full Moon and ends on no Moon, called *mavas* (*Amavasya*). The month of *tsithiur* gets split into two, with *zuuniu pachh* as the first fortnight of the New Year and *gat'iu pachh* as the last.

Tithi

There are 15 (sometimes 13 or 14) *Tithis* (dates) in a *pachh.* Each *Tithi* is of less than 24 hours. These are: 1) *okdoh* (*Pratipada*), 2) *doy* (*Dwitiya*), 3) *tray* (*Tritiya*), 4) *tsoram* (*Chaturthi*), 5) *peuuntsam* (*Panchami*), 6) *sheyam* (*Sheshti*), 7) *satam* (*Saptami*), 8) *euut'ham* (*Ashtami*), 9) *navam* (*Navami*), 10) *deuham* (*Dashmi*), 11) *kah* (*Ekadashi*), 12) *bah* (*Dwadashi*), 13) *truvah* (*Trayodashi*), 14) *tsodah* (*Chaturdashi*), 15) *mavas* (*Amavasya*) or *punim* (*Pooranmashi*). Some of these *Tithis*, namely, *okdoh, sankaraath* (*Sankarati*), *sankat tsoram, sheyam, euut'ham, kah, mavas* and *punim* are considered as very auspicious.

doh

In a *Saptah* (week), there are 7 *doh* (days). These are: 1) *aathwaar* or *Raviwaar* (Sunday), 2) *tsanderwaar* or *Somwar* (Monday), 3) *bomwaar* or *Mangalwar* (Tuesday), 4) *bodwaar* or *Budhwar* (Wednesday), 5) *braswaar, Guruwaar* or *Brahaspatiwar* (Thursday), 6) *shokurwaar* or *Shukar* (Friday) and 7) *bat'iuwaar* or *Shaniwar* (Saturday).

The following information about *Tithi* and *doh* is important:

- Each day is dedicated to a *greha*. The 1st day *aathwaar* to *Surya* (Sun), *tsanderwaar* to *Chandrama* (Moon), *bomwaar* to *Mangal* (Mars), *bodwaar* to *Budh* (Mercury), *braswaar* to *Brahaspati* (Jupiter), *shokurwaar* to *Shukur* (Venus) and *bat'iuwaar* to *Shani* (Saturn).
- A *doh* is taken from *Prabhat* (Sunrise) to next day's *Prabhat*. Therefore, *doh* changes at *Prabhat* and not at 12^{o} clock in the middle of a night.
- The transition from night to day is called *Prabhatkaal* or *Pratakaal*, from forenoon to afternoon is called *Madhyamkaal* and that from day to night is called *Sayamkaal* or *Sandhyakaal*. The three *kaals*, known as *Trikaal,* are considered most auspicious times to pray and show obeisance to gods and goddesses. The devotees thus perform *Sandhya* during these three *kaals* (periods). The three *Sandhyas* are known as *Prata Sandhya* (at dawn i.e. between 4-6 AM), *Madhyam Sandhya* (around Noon) and *Sandhyi Sandhya* (at dusk, before Sunset).
- A cycle of a *doh* followed by a *Ratri* constitutes a *Tithi* (date). It is equal to 1/30th of a lunar month or the time taken to cover 12^{0} of the separation between the Sun and the Moon.
- The determination of a *Tithi* is done as per *Jyotish Vidhya* calculations according to the specific rules. The adjustment between *Nakshetras* and *Tithis* results in either a loss of a day, known as *Triha*, or in an extra day, known as *Traspak*. The following situations arise:
  - ¤ The first, known as *Triha,* is a *Tithi* which begins at Sunrise but ends before the next Sunrise.
  - ¤ The second, known as *Traspak* (two solar days with same *Tithi*), is a *Tithi* which starts from the night and enters the next Sunrise.
  - ¤ The third, known as *Diva*, is a case when Moon enters a solar day before the Sunset.

¤ The last, known as *Pravisht*, is a case when a *Tithi* enters the solar day after Sunset.

- In all these situations, the *Nechhipater* indicates which *Tithi* is to be taken for observing a festival, ceremony or any other function. However, for a common understanding the following information is useful:

Status	Birthday	*Dev Vrat*	*shraad*
Triha	A day earlier	A day earlier	A day earlier
Traspak	Following day	Following day	Same day

- According to the Hindu thought, the time period of 24 hours in a day has been divided into three slots of eight hours each and having a particular *Gunn* (quality)[px222]. The time period of 8 hours, between 4 AM and 8 AM and 4 PM and 8 PM, is considered to have *Satvic* (good or pious quality) influence, hence meant for *Sandhya* (worship and prayers). The time between 8 AM and 4 PM is considered to have *Rajosic* (quality of wealth and power) influence, hence meant for day-to-day actions. The time between 8 PM and 4 AM is considered to have *Tamsic* (quality of desire and lust) influence and hence not considered good for any auspicious work or good action.

4.2.4 *Nechhipater*

Nechhipater (Almanac), also called *Nakshetra patri*, *Panchang* or *Jantri*, is a text, which is prepared and published every year by the *Jyotishi* Pandits. The text, based on astronomical calculations, lists the events of the year including details of festivals, pilgrimages, fasts, auspicious days and timings, important *Tithis* (dates), *Pakshas* (fortnights), *maasas* (months), other events like *gruhun* (eclipse), *malamas, banamas* etc. and also gives guidance on various matters including what, why, when and how of righteous acts and rituals. Traditionally, the *Nechhipater* used to be brought out by *Jyotishis* of the Valley including those from Vejibror or Vijayeshwar (present Bijbehara), the place that in ancient times was very famous as a place of pilgrimage and centre of *Jyotish Vidhya*. An account of the importance of Vijayeshwar is found in many ancient texts, namely, *Nilamata Purana, Rajatarangini, Skanda Purana* and *Vitastamahatmya*. During its long journey, the famous Vijayeshwar saw many ups and downs and with the passage of time nothing much remained of the place, except the *Jyotish Vidhya* and the tradition of bringing out *Nechhipater.* According to the knowledgeable people, the KP scholars preparing *Nechhipater* (inset 75) used to meet, after calculations and compilation, at Vicharnag[px287] to discuss topics of importance with other learned scholars, agree to the correctness of the details and only then release it for use by others. The credit for reviving the interest in *Nechhipater* in the last century (1930s) goes to Jyotishi Keshav Bhatt[px498]. It is said that, he used to bring out *Nechhipater* regularly from Rainawari and distribute it himself to various families. Brahman Maha Mandalee also used to bring out a *Nechhipater*, which users say was in great demand. In the recent years, the credit for popularising *Nechhipater* in the book form and bringing it within the reach of almost every Pandit family goes to Pandit Prem Nath Shastri[px535]. It is interesting to note that in the earlier times the *Nechhipater* used to be in scroll form, was published in Sharda, Devanagri and Persian scripts and was the pride possession of only a few. On the other hand, the modern *Nechhipater* is in a book form, published in Hindi and Urdu and owned almost by every family. The tradition of making *Nechhipater* has been kept alive by the successive generations. Currently two versions of *Nechhipater* under the titles of *Vijayeshwar Jantri* (inset 76) and *Vijayeshwar Panchang* (inset 77) are being published by *Jyotishis* of Vijayeshwar. Every family in the community looks forward to receive a copy of the same. Till not so long ago, there was a practice of giving *kriuul pachh*[g1] to the *yazman*. The *kriuul pachh* contained information about the important days to come.

4.3 Gods and Goddesses

Faith in God has sustained mankind for millennia. Faith in and adoration of gods and goddesses has fulfilled a necessity in the lives of millions of Hindus. The Hindu scriptures describe qualities of God as all knowing, all powerful, all pervasive, omni present, omni potent, embodiment of justice, love, beauty, mercy, blessing and guided by the principle of cosmic law concerning the general welfare of the world and the law of *Karma* concerning the welfare of the particular individual. The concept of God in Hinduism can be derived from *Upanishads* and the *Bhagavad Gita*. According to this concept, there is one Godhead - Brahman, the Absolute, or simply the God, who is the creator. He creates the entire world out of Himself, then sustains it with His power, rules over it meting out justice, as rewards and punishment, according to one's deeds and in the end withdraws the entire world order into Himself, to start a new cycle of creation. Hinduism advocates the cyclic order of creation. While going through the philosophical literature of Hinduism, one finds that though one Godhead is emphasised, a Trinity is recognised in Brahma, Vishnu and Mahesh. This process of *Sristi* (creation), *Sthiti* (preservation) and *Pralaya* (destruction) perpetually continues in cyclic order. Among the Vedic gods Vishnu (or Visnu) and Shiva (or Siva) have survived and Hinduism without Vishnu and Shiva is nothing. Ultimately by a series of developments Vishnu and Shiva are identified with the Brahman of the *Upanishads*.[25pxxiii] The basic concept of God is contained in *Rigveda*, which says,

'Ekam Sat Viprah Bahudha Vadanti'

Translated it means, 'Truth is one; sages call it by various names'.

This statement sets the tone for the philosophy of the *Vedas*, which is amplified later on by the *Upanishads*. Hence, though deities appear to be different and independent, they are really facets of the same Brahman, the Supreme God.[25p6] According to Swami Harshananda, "The development of the concept of god among the Aryans was entirely on different lines. Even the anthropologists have agreed that the several gods of the Vedic pantheon were the presiding deities over forces of Nature. There was neither competition nor conflict among them, leading to displacement as among Semitic gods. Gradually all these gods of natural forces were unified into one God the supreme, who controls Nature and whom Nature, is a pointer. It is this that is signified by the well known Vedic dictum *'Ekam Sat Viprah Bahudha Vadanti'.*"[25p161] The Hindu concept of God has two special features. One, to His devotees God can appear in any form they like to worship, and two; He takes birth as *Avatara* (incarnate) amongst human beings in order to lead them. Lord Vishnu, whose duty is to preserve the world, often incarnates Himself. The gods and goddesses are held in high esteem by all the Hindus and are revered and worshipped in various forms. Traditions of the Kashmiri Pandit society are deep rooted in religion because of which they follow many a religious practice. Writing about the community, Pandit Anand Koul says, "They are among the few races still remaining on earth whose traditions run back to the gods and the divine origin of things."[53pvi] They have been worshipping all gods and goddesses of the Hindu pantheon and have also evolved some of their own philosophies, listed in Annexure - 9. The divine truth about Hindu gods and goddesses is as under:

4.3.1 Hindu Trinity

The three main deities of Brahma, Vishnu and Shiva constitute the Hindu Trinity. Considered to be different facets of Supreme God, these deities are associated with three *Gunns*, namely, *Satogunn, Rajogunn* and *Tamogunn*, in the cosmic play of creation, preservation and dissolution.

Vishnu represents *Sattava*, the power of existence and preservation. Shiva represents the power of dissolution i.e. returning to own fold. Brahma stands in between these two and represents *Rajas*. He symbolises the possibility of existence resulting from the union of opposites.

Lord Brahma

Lord Brahma (inset 78) is the first deity, who creates the world and hence is the source of all creations and the first stage of manifestation. Lord Brahma has several designations. Since all created beings are his progeny, he is *Prajapati*, the Lord of progeny. He is *Pitamaha* (Patriarch). He is *Vidhi* (the ordinator), *Lokesa* (the master of worlds), *Dhatr* (the sustainer) and *Visvakarma*, the architect of the world. He is *Nabhija* (navel-born) as he is believed to have sprung from the lotus originating from the navel of Vishnu.[25p22] The important aspects associated with Brahma are:

- Brahma's consort is Saraswati.
- Brahma represents *Vedas* and Saraswati their spirit and meaning.
- The sages Marici, Atri and Angiras are his mind-born children. Manu, the Adam of the Aryan race, is his great-grandson.
- He is easily pleased by austerities and bestows boons on the supplicants (gods, demons or men).
- He is the inventor of theatrical art. He revealed music, dance and stagecraft.
- He was the chief priest, who performed the marriage of Shiva with Parvati.
- Brahma cult was predominant in the pre-Vedic Hinduism and was superseded by later Shiva-Vishnu cults.
- The icon of Brahma has four heads facing the four quarters. They represent four *Vedas*, the four *Yugas* (epochs of time) and the four *Varnas* (divisions of society). The faces have beards, eyes closed in meditation and four hands holding *Aksamaala* (rosary), *Kurca* (a brush of kusa grass), *Sruk*[g1] (ladle), *Sruva*[g1] (spoon), *Kamandalu* (water pot) and *Pustaka* (book). The *Aksamaala* represents time; the *Kamandalu* the causal waters, from which all creations have sprung; *Kurca*, *Sruk* and *Sruva* the sacrificial implements of the sacrificial system; and the book, the knowledge.

Lord Vishnu

Lord Vishnu (inset 79) is the second deity, who represents *Satogunn* and is responsible for sustenance, protection and maintenance of the created Universe. The word Vishnu means, one who pervades, one who has entered into everything. So he is transcendent as well as the immanent reality of the Universe. There is only one place in the Valley, namely, Vishnupad (Kaunsar Nag), which is associated with Lord Vishnu. It is believed that Lord Vishnu had placed His holy foot at the place where the lake exists. The important aspects associated with Lord Vishnu are:

- Vishnu's consort is Lakshmi.
- Garuda, the king of birds, is his vehicle.
- The icon of Vishnu has a face and four arms representing the four quarters, absolute power of the Lord in all directions. The arms hold *Sankha* (conch), representing five elements; *Chakra* (discus), representing the cosmic mind; *Gada* (mace), representing the cosmic intellect; *Padma* (lotus), representing the evolving world and wears a necklace with the famous gem *Kaustubha,* dangling on the lock of hair *Srivatsa*. He has been given other names like *Narayana* (Narayan).
- Lord Vishnu as a preserver takes a rebirth, called reincarnation, on Earth, whenever there is a need to save *Dharma*. Lord Vishnu incarnates Himself to preserve this world and ward off the perils to which mankind is prone. There is no limit to the number of incarnations, nor are there any restrictions regarding the time and place of the appearance of the *Avatar*. When *Dharma* declines and *Adharma* prospers, He embodies Himself forth to restore the balance in the world.

Since the beginning, there have been many incarnations. Out of a total of 108 incarnations, ten incarnations[25p29] of Lord Vishnu, known as *Avatars*, as under, are important.

¤ **Matsya Avatara**

The Matsya Avatara (Fish incarnation) saved Manu (the progenitor of mankind) and the *Sapt Rishis* (the seven sages) along with their wives during the deluge. It is said that at the end of the previous *Kalpa*, when Brahma was taking rest, Hayagriva, the prince of *Danavas*, used his yogic powers of concentration to cast spell on him and then stole the entire knowledge of *Vedas*. Thereupon, the Lord in the form of a fish as Matsya Avatara (inset 80) attacked and killed him and recovered the sacred *Vedas*. Thus by saving Manu and seven sages, purity of faith and conduct were restored and knowledge preserved to be passed on.

¤ **Kurma Avatara**

The Kurma Avatara (tortoise incarnation) supported the mount Mandara, which started sinking during *Samudra Manthana* (the churning of the ocean). On the advice of Lord Vishnu, gods started the exercise to find *Amrit*, the elixir of immortality. They started churning the ocean with the help of *Asuras* (demons) and used Mandara Mountain and Vasuki to achieve the objective. However, while doing so the mountain started sinking thereby causing a great anguish to the gods. It was then that Lord Vishnu took the form of a tortoise as Kurma Avatara (inset 81) and supported the mountain and ultimately helped the gods find the *Amrit*.

¤ **Varaha Avatara**

The Varaha Avatara (Boar incarnation) killed the demon Hiranyaksa and lifted the earth out of the floodwaters. It is said that Hiranyaksa, the youngest of the twin sons of Diti, wife of sage Kashyapa, had offered sacrifices and prayers to Brahma and had earned a boon because of which he became oppressive and troubled everyone. He dragged *Bhoomi* (Earth) to the depths of ocean. Enraged with this, Lord Vishnu took the incarnation of Varaha (inset 82), brought *Bhoomi* to surface and killed Hiranyaksa.

¤ **Narasimha Avatara**

The Narasimha Avatara (Man-lion incarnation) killed demon Hiranyakasyapu (a non-believer of the existence of God). Hiranyakasyapu was annoyed with Vishnu for having killed his brother Hiranyaksa. He wanted to take revenge and asked everyone not to pray to Vishnu. But his son, Prahalada, the most virtuous of the four sons, was a great devotee of Lord Vishnu, so he refused to obey. Therefore, Prahalada was severely tortured by his demon father. To put an end to the demon, Lord Vishnu appeared as Narasimha (inset 83) and killed Hiranyakasyapu.

¤ **Vamana Avatara**

Bali, Prahalad's grandson, was a demon king, who had received a boon because of his penance and sacrifices. He soon conquered the three worlds because of which Indra was deprived of his heavenly abode. To counter his power, Lord Vishnu incarnated as Vamana (inset 84), a dwarf. The Vamana Avatara (dwarf incarnation), a young Brahmin boy, one day approached Bali for a gift of land, which could be covered in three steps. Bali thinking him to be a dwarf granted the gift. Vamana Avatara then covered the earth with the first step, heaven with the second and with the third, he pushed Bali to the *Pataal* (nether world). With his help, Indra regained the abode.

¤ **Parashurama Avatara**

Parashurama Avatara (Rama with battle-axe) is the 6th incarnation of Lord Vishnu and the first in the human form. He exterminated the tyrannical among the Kshattriyas led by *Kartavirya*, who were oppressing the people. It is said that when king *Kartavirya* visited Jamadagni, Parashurama's father, in his hermitage, the king liked his cow and wanted to buy it but Jamadagni would not part with it at any cost. The king forcibly carried away the cow and the calf. Parashurama (inset 85) was,

therefore, asked to get back the cow and the calf, which he did after a fierce battle in which the king and many of his sons were killed. His *Jayanti* is celebrated on *vahek zuuniu pachh tray*.

¤ **Rama Avatara**

Rama Avatara (inset 86) or incarnation of Shri Ram (Lord Ram) is the 7th incarnation of Lord Vishnu. Shri Rama is called *Maryada Parashottama*, an ideal *Purush* (human being) and the Supreme Being with highest moral conduct, whose qualities are emulated by righteous persons. He represents righteousness, truth and obedience. His life gives the message that righteousness and truth prevail over evil and falsehood. It is said that Brahma had granted boon to *Asura Ravana* that he would be invincible, because of which he got intoxicated with power and troubled mankind. He abducted Mata Sita while Shri Ram, Laxman and Mata Sita were in exile in the forests. It was Lord Rama, as the incarnation of Lord Vishnu, who rescued Mata Sita and put an end to the *Asura* Ravana and his companions. His story is contained in the great epic, the *Ramayana*, recorded by sage Valmiki in verse form and is the story of victory of good over evil. In Kashmiri language, his story is told in *Shri Ramavataracarita* of the poet Divakara Prakasha Bhatta. Devotees celebrate His birthday on *Ram Navami*[px323], a day when they visit various Rama temples in the Valley, including Ramchandrun and Ram Mandir at Hari Parvat. Devotees pay their obeisance and recite *Shlokas* and *lilas*, as under, in praise of Lord Ram and Mata Sita.

» *Aapdaampahtarram Dataram Sarvasampadaam, Lokabhiramam...*
» *Shri Ramachandra Kripalu Bhaju Mann Haran Bhavbhai Harunam...*
» *Shri Ramachandram Sattatam Namami, Sugreev Mitram Parmam...*

¤ **Krishna Avatara**

Krishna Avatara (inset 87) or incarnation of Shri Krishna (Lord Krishna) is the 8th incarnation of Lord Vishnu and is known as *Purnavatar* (the incarnation in toto). To a Hindu, Lord Krishna is the Supreme statesman, warrior, hero, philosopher and teacher and the expounder of the *Bhagavad Gita*. His story is the story of his righteous deeds and also act of killing the king Kamsa, who had become an oppressor. As is known, Devaki was married to Vasudeva, a nobleman at the Court of king Ugrasena of Mathura. *Kans* (Kamsa), the eldest son of Ugrasena, was a cousin of Devaki. On the wedding day an incorporeal voice had informed Kamsa that the eighth child of Devaki, would slay him and put an end to his oppression. Because of this, he started killing her children one after the other. But as was destined, Krishna being an incarnation evaded his wrath and ultimately killed him, thereby bringing an end to his tyranny. Devotees pay their obeisance and recite *Shlokas, lilas* and *Bhajans*, as under, in praise of Lord Krishna.

» *gat'iu tseuj sarisai prakash non draav, krishna bhagwaan yeli ... (K)*
» *OM Parthai Pratibhoditam Bhagwata Narayanen Syam, Vyasena... (S)*

¤ **Buddha Avatara**

Buddha (inset 88) is the 9th incarnation. The purpose of his incarnation was to spread the message of love and peace.

¤ **Kalki Avatara**

The 10th *Avatara*, Kalki (inset 89), is yet to come and is expected to descend on the earth at the end of the present age (*Kaliyug*). Riding on the back of a white horse, with a drawn sword, he will destroy the enemies of *Dharma* and re-establish it in all its glory. That will be the end of the *Kaliyug* and a new cycle will commence.

Lord Shiva

Lord Shiva (inset 90) is the third deity of the Hindu trinity. He represents the tendency towards dispersion and annihilation. Literally, Shiva is one in whom the universe 'sleeps' after annihilation and

before the next cycle of creation. Shiva is equally responsible for creation and existence. In this sense, Brahma and Vishnu are also Shiva. Shiva is the embodiment of renunciation and annihilation of all evil. He is the personification of contemplation and divine consciousness. All that is born must die. All that is produced must disintegrate and be destroyed. This is an inviolable law. The principle that brings about this destruction, the power behind this destruction, is Shiva.

Shiva is known to change forms, sometimes benevolent and other times destructive. Shiva has, therefore, many names. He is called *Bholenath* (for his childlike disposition), *Umapati* (husband of Uma, daughter of Mountains) and *Parvatipati* (husband of Parvati). He is called *Rudra*, especially in His terrific aspect. He is depicted as *Saumya* or *Anugreha Murti, Ugra, Raudra* or *Samhara Murti, Nrtta* or *Tandava Murti, Daksinamurti, Lingodbhavamurti, Bhiksatanamurti* (naked *Bhairava* begging for food), *Haryardhamurti* (fusion of Shiva and Vishnu), also called *Hari-hara* and *Sankaranarayana* and *Ardhanarisvaramurti* (half man and half woman). In the forms, showing grace or granting boons, He is depicted as *Candesa, Nandisvara, Vighnesvara* or *Ravana*. In various other forms He is *Kankala Bhairava, Gajasuravadhamurti, Tripurantakamurti, Sarabhesamurti, Kalarimurti, Kamantakamurti* and *Andhakasura-vadhamurti*. He is also called *Neelkantha*, because during the *Samudra Manthana* (churning of the ocean) all the items like horse, elephant and nectar, that came out of the water, were shared by the *Suras* and *Asuras*, but no one accepted the poison. In order to save mankind, Shiva swallowed the poison and retained it midway at his throat, which turned blue, hence the name.[10p56] The icon of Shiva may have two, three, four, eight, ten or even thirty-two hands. The general image of Shiva is that of a handsome youth, white as camphor, His limbs besmeared with ash. He has three eyes - third eye being on the forehead between the eyebrows and four arms holding *Trisula*, *Damaru* in two arms and the other two in *Abhya* (protection giving) and *Varada* (boon giving) *Mudras* (poses). He has a crown of long matted hair from which flows the river *Ganga*. He also wears the crescent Moon as a diadem. A tiger skin and an elephant skin adorn His body as His garments. There are serpents all over His body forming the necklace, the girdle, the *Yajyopavit,* as also arm bracelets. He is wearing a *Mundamaala* (a garland of skulls) round His blue neck. The three eyes represent the Sun, the Moon and the fire, the three sources of light, life and heat as also knowledge and wisdom and hence His omniscience. Tiger skin shows mastery over desire, elephant skin, control over animal impulses, *Mundamaala* and ashes besmeared on His body represent Him as Lord of annihilation.

The objects held by Shiva are: *Trisula* (trident), *Cakra* (discus), *Parasu* (battle-axe), *Damaru* (drum), *Aksamaala* (rosary), *Mrga* (deer), *Pasa* (noose), *Danda* (staff), *Pinaka* or *Ajagava* (bow), *Khatvanga* (magic wand), *Pasupata* (spear), *Padma* (lotus), *Kapala* (skull-cup), *Darpana* (mirror), *Khadga* (sword) etc. The *Trisula*, weapon of offence and defence, indicates Shiva as Supreme ruler; *Damaru* represents sound, grammar, science of language or the language itself; *Aksamaala* shows Shiva as master of spiritual sciences; *Khatvanga* shows that He is adept in occult sciences too; *Kapala* shows His all destroying power; *Darpana* shows that entire creation is just a reflection of His cosmic form. Shiva is the master of time and energy. The *Shivalinga* is the emblem of Shiva that is universally venerated. *Shivalinga* may be *Chala* (movable) or *Achala* (immovable). The *Chala-Linga* may be kept in the home at the place of worship or made from clay and dispensed with after worship.

For those who worship *Shivalinga* at home, it is customary to have a copper vessel, with a perforation at its bottom, filled with water and kept above the *Shivalinga* for the water drops to fall on it all the time. The *Achala-Lingas* are installed in temples and are usually made of stones. They have three parts; the lowest part, square in shape, called the *Brahma-Bhaga* (Brahma's portion) and represents

Brahma, the creator and the middle part, octagonal in shape, called Vishnu-*Bagha* (Vishnu's portion) and represents Vishnu, the sustainer. These two parts are embedded inside the pedestal. The third part, *Rudra-Bhaga,* cylindrical in shape, which projects outside the pedestal, is the one to which worship is offered, hence called *Puja Bhaga*. The *Puja Bhaga* also contains certain lines, technically called *Brahmasutra*, without which the *Linga* becomes unfit for worship.[25p67] Shiva uses *Nandi* (bull) as His vehicle. Nandi represents *Dharma, Gyan*[g1]*, Bhakti, Vairag* etc. There are many shrines in the Valley, with divine origin, which are dedicated to Lord Shiva. The Prominent shrines are those of Shri Amarnath, Thajwor, Shankaracharya, Harishor, Sarishor, Mahadev and Dhyaneshvar. Devotees recite *Mantras, Stuties, lilas* and *Bhajans,* as under, to propitiate the Lord.

- *aadhar zagtuk kunui chhu mantr shivay namah om namah shivaye... (K)*
- *bel tay madal venniu golab pamposh dastay puuzaayi lagooy ... (K)*
- *hii sada shiv shankar trishuuldari... (K)*
- *Jai Shiv Omkara Swami Jai Shiv Omkara, Brahma... (H)*
- *kailas natha kaala samhaar shankar, zanmeuki bhairava baaliu... (K)*
- *Nagendraharai Trilochnaye Bhasmangragayi Ganeshvaraye... (S)*
- *OM Atibhishan Katubhashan Yamkidkar Patli... (Shiv Tsaamar)* [82p13]
- *OM Mahemnah Param Te Paramvidasho Yadh Sadheshi... (S)*
- *Parantosme Maha Diva Prapanosme Sada Shiva, Nivarai Maha Mritum... (S)*
- *Prabhum Prannatham Jagannathnatham Sadanandbhajama... (S)*
- *Vishveshvarai Narkarnvatarnai Karnamritai Shashi Shekhar Darnai... (S)*
- *Yu Rudro Agno Yo Apsu Yo Auvshedyosho Yo Vanaspatesho Yo Rudro Viveshabhuvna... (S)*

4.3.2 *Shakti*

Hindu philosophy based on the *Vedanta* postulates that the source and sustenance of all creation, whether at the level of matter or life or mind, is one only. It is the *Shakti* (energy). This philosophy has led to *Shakti* worship[px230]. There exists a relationship between Brahman (the Absolute) and *Shakti*. When that 'energy' is in a static condition, with neither evolution nor involution, when the universe to be created is not even in a seed-form as it were, it is called Brahman. When it starts evolving into its creation, sustains it and withdraws it back into itself, it is called *Shakti*. If Brahman is the coiled serpent in sleep, *Shakti* is the same serpent in motion. If Brahman is likened to the word, *Shakti* is its meaning. If Brahman is like fire, *Shakti* is its burning power. The two are inseparable: one in two and two in one.[25p78] In *Tantras*[g1] this energy is always pictured as a female deity, the *Devi*, the Divine Mother or Mother Universal. Whether she is worshipped as the goddess of prosperity or propitiated out of fear for Her deadly dance, She is always the Power Supreme, the same as Brahman. Devotees see and perceive Her in various forms, and know Her by various names, but in all these forms She is the Divine Mother, Mother Universal or the Supreme Power. As the counterpart of the male deity, each member of the Trinity has His *Shakti* or *Devi,* as His consort - Saraswati of Brahma, Lakshmi of Vishnu and Parvati of Shiva. However, the mother cult that has evolved over a period is predominantly centred round Durga in Her nine forms. A brief account of each is as under:

Saraswati

Saraswati is the *Shakti*, the power and the consort of Brahma, the creator. Hence, She is the procreatrix, the mother, of the entire creation. Literally Saraswati means 'the flowing one'. In *Rigveda,* she represents a river and the deity presiding over it. She is river Saraswati personified. Hence, She is connected with fertility and purification. She has many names like *Sharda* (giver of essence), *Vagisvari* (mistress

of speech), *Bahmi* (wife of Brahma) and *Mahavidhya* (knowledge supreme). In *Devi Purana,* she is known as *Ambika*, *Gayatri*, *Savitri*, *Sati* etc. She represents power and intelligence. She is considered personification of all knowledge - arts, sciences, crafts and skills. She is the creator of *Matrika Chakra* representing all forms of art, science and crafts. She is depicted in white colour clad in white apparel, seated on a lotus with four arms holding *Veena* (lute), *Aksamaala* (rosary) and *Pustaka* (book). *Pustaka* represents learning, *Veena* shows cultivation of fine arts and *rosary* symbolises all spiritual sciences or *Yoga* including *Tapas* (austerities), meditation and *zaph* (repetition of the divine name). She is considered as the soul of music. Musicians hold her in great reverence and remember her through seven notes - *sa, re, ga, ma, pa, dha* and *ni*. Mother Saraswati has chosen two carrier vehicles, the swan and the peacock. *Hamsa* (swan), the vehicle of Brahma, is usually associated with Her so also is a peacock in the popular mythological literature. The carrier Peacock symbolises *Avidhya* (ignorance) whereas the swan stands for *Viveka* (wisdom, determination) and hence for *Vidhya* (knowledge). *Avidhya* signifies secular knowledge - the sciences and arts of the world and *Vidhya* signifies the spiritual illumination. Both are necessary as one transcends hunger and thirst through the secular sciences and then alone can one obtain immortality through the spiritual sciences. *Vidhya* alone can give *Mokhsha* (beatitude). Devotees pay their obeisance and recite *Shlokas, lilas* and *Bhajans* in her praise as Mother Universal.

Lakshmi

Lakshmi is the consort of Vishnu, the preserver. She is considered as the goddess of beauty, fortune and prosperity. Though she is worshipped throughout the year, yet devotees worship her and seek blessings, wealth and prosperity on *Diwali* - the day when she is believed to visit her devotees and bless them. On this day, the members of the business community close their yearly accounts and start new accounts. According to a popular belief, Lakshmi is transient and does not stay permanently at a particular place for long. Scriptures like *Ravana Samhita*, *Mahabharata, Hitopadesha* etc. suggest devotion as the path to achieve Lakshmi's blessings. According to *Devi Purana,* Lakshmi uses owl as Her vehicle and lotus as her seat. Devotees pay their obeisance and recite *Shlokas, lilas* and *Bhajans* in her praise as dive Mother or Mother Universal.

Parvati

Parvati is the consort of Shiva, the goddess of disintegration and annihilation. According to Swami Harshananda, "An overwhelming majority of the goddesses of Hinduism are aspects and variations of Parvati. The names by which she is known or worshipped are too numerous to mention. If some of the names like Parvati, Haimavati, Girija and Daksayani indicate her origin from the Himalayas or Daksa (one of the forefathers of mankind), other names like Shiva, Mrdani, Rudrani and Sharvani stress her aspect as the spouse of Shiva. Still other like Aparna and Uma have specific references to certain stories in the Puranic literature."[25p91] Parvati is an incarnation of *Sati*, who could marry Shiva only after penance. Like Shiva, She is also known to change forms. She is known as Durga, the killer of demon Durg; *Shakti*, the divine universal power; Kali, the destructive power and many others. Parvati uses lion or tiger as her vehicle. In Her first incarnation, She was Daksayani. Devotees recite *Shlokas, lilas* and *Bhajans* in her praise as Divine Mother or Mother Universal.

Durga

Durga (one who is difficult to approach or know) is the Universal Mother. She personifies totality of the power of gods, hence difficult to approach. She combines in her the opposite qualities. Being a Mother, she represents love. She is praised as responsible for creation, sustenance and withdrawal of

the Universe. At the same time, she is terrible also. She represents all the *Gunns* (qualities) - good traits of female power. She fights all the evil manifestations. She rescued the Universe from evil Mahishasura, who had received a boon from Brahma that only a woman would kill him. According to the legend, which finds a mention in *Skanda Purana*, *Markandeya Purana*, *Brahmanda Purana* etc., she came into being as a result of the united *Shakti* of the gods to tame the devil. She has ten arms and wields weapons like the arrow, bow, discus, sword and trident, besides lotus, *kamandal*, *Maala* and *gant'a*. She is the most widely worshipped aspect of *Shakti*. The *Shri Durga Saptshati*[px221], part of *Markandeya Purana*, *Devibhagavatam*, a *Purana* and *Devi Mahatmya* have been dedicated to her. All Kashmiri Pandits consider Devi, be it Bhadrakali, Jwala Ji, Ragnya, Sharika or Tripurasundari, as their tutelar deity. They, therefore, worship Her as Ragnya, Sharika, Jwala, Zeshta and Tripura. Each deity has a shrine (in some cases more than one), which includes, Kheer Bhawani, Tulamulla (Ragnya), Chakrishor, Hari Parvat (Sharika), Khrew (Jwala), Ziethyar (Zeshta) and an *Asthapana* at Habba Kadal (Tripura or Tripurasundari). Devotees pay their obeisance and recite *Shlokas, lilas* and *Bhajans,* as under, in praise of the Divine Mother or Mother Universal.

» *dod har ki pyaaliu baryay saal karyay devi, ashwani siuut paad... (K)*
» *gari pyet'h aasay laaraan laaraan cheunis baras tal, meuuj sharikay... (K)*
» *Gyani Naam Api Chetansi Devi Bhagwati Hisa Balaat Aakrishya Mohaai... (S)*
» *Indrakhshi Nam Sa Devi Devtah Samudahrta, Gauri Shakambari Devi... (S)*[82p17]
» *Lilarabdh Sthapit Luptakhil Lokam, Lokantitay Yogibhirut Hridyi Mrigyam... (S)*[82p15]
» *om namo bhagwati vasudivaye, yus pari tas lagi bhavsar taar... (K)*
» *om shrimat hi bhawani chham me aasha cheuunii, khensay manz dokh ta... (K)*
» *paadi kamlan tal ba aasay karni meuuj cheuun astuti mokhsha dim boï var... (K)*
» *meuuj sharikay kar dayaa var dayaa hi bhawani, kar dayayi heunz drish t'i..(K)*
» *samya set'ha goom lalnaawaan yeth armanas, meuuj sharikai kar laagay... (K)*
» *Ya Devi Sarva Bhutesho Vishnumayeti Shabdita, Namastasay Namastasay... (S)*

4.3.3 Other Important Deities

The other important deities include Lord Ganesh, Hanuman, Ashtadikpalakas, Khetrapaal, and Dwarpaal. A brief account of these deities is as under:

Ganesh

Ganesh or Ganapati is the most revered of the Hindu deities and is worshipped by all sections of the Hindus. Son of Shiva and Parvati, Ganapati is the god with elephant head. There are a number of stories[25p128] associated with this deity. Some of these are:

- Once Parvati, just for fun, prepared an image of a child with an elephant's head, out of the unguents smeared over her body and threw it in the river Ganga. It came to life. Both Ganga, the guardian deity of the river, and Parvati, addressed the boy as their child. Hence, he is known as *Dvaimatura*, 'one who has two mothers'.
- Parvati prepared the image of a child out of the scurf from her body, endowed him with life and ordered him to stand guard before the house. When Shiva wanted to enter the house, this new gatekeeper prevented him. Shiva became 'Rudra' and got him beheaded. Seeing that Parvati was inconsolable owing to this tragedy that befell her son and not finding the head of the body anywhere (one of the goblins of Shiva had gourmandized it!), He got an elephant's head, grafted it onto the body of the boy and gave him life. To make amends for the 'mistake' Shiva appointed this newfound son, who thus became 'Ganapati', as the head of all his retinues.

Ganapati is worshipped as remover of bad qualities, of human beings like anger, desire, greed, ego, vanity, delusion and pride. He is, therefore, known by various names as *Aadi Div* or *Deva* (The presiding deity), *Askhuga* (riding a rat), *Devasenapati* (Commander-in-Chief of the gods), *Dwideha* (double bodied), *Gajanana* (remover of greed) and *Seddhidata* (one who blesses us to accomplish). His other names include *Vakratunda* (with the trunk curved), *Vignaraja* (remover of desire), *Vighnesvar* (Lord of obstacles), *Vigniharta* (remover of obstructions), *Vinayaka* (One who dispels darkness) and many others. Ganesh is considered as Lord of learning and knowledge and also as the god of wisdom. It is believed that by showing devotion to him one learns to be disciplined, farsighted and responsible. Scriptures like *Padma Purana* and *Shiva Purana* mention about the greatness of Lord Ganesh. *Shiva Purana* talks about the boon, given to him by Lord Shiva, that whoever offered prayers to him before starting a ceremony or on an auspicious occasion would never face any obstacle. Other scriptures talk of making the offering of sweets and *leud'* (*ladoos*) to Lord Ganesh. Since he is *Vighnesvar*, no *Karya* (work) gets started without first honouring and worshipping him and seeking his blessings for the removal of the obstacles to a successful conclusion. It is, therefore, customary to find an idol of Lord Ganesh in every home, because the Lord is worshipped first of all. For this reason, devotees invoke Ganapati's blessings before seeking the blessings of any other god or goddess. He has the honour of being the first deity to be worshipped. Pandits propitiate Him all the time, while beginning the day or starting any auspicious task, be it a house construction or a new venture. Lord Ganesh's vehicle is mouse. The shrines dedicated to Lord Ganesha in the Valley include shrine of Ganesha at Hari Parvat, Ganpatyar, between Lal Chowk and Habba Kadal, and Ganeshbal near Pahalgam.

A devotee before starting any ceremony chants *Shri Ganeshaya Namah* and recites one or more of the following *Shlokas* or *lilas* in his praise.

» *aasai sharan kartam kshema om shri ganeshaye namah... (K)*
» *Hemza Sutam Bhajay Ganesham Ish Nandnam, Ek danta Vakra Tund... (S)*
» *Gauri Putram Trinetram, Gajmukham Sahitam Nagyajyopavitam... (S)*
» *Jai Ganesh Jai Ganesh Jai Ganesh Deva, Mata Jaki Parvati Pita Mahadeva... (H)*
» *maha ganpatas kun kar god 'iu che namaskar; karith atharot dimm me kaaras.. (K)*
» *OM Namo Gajendraye Ekdantadharayi Cha, Nam Ishvarputraye Shri... (S)*
» *om shri ganeshaye namah, taat'hi shri ganeshaye namah... (K)*

Hanuman

Hanuman is considered as the greatest devotee of Lord Ram. Since Rama was the incarnation of Vishnu and had taken *Avatara* to rid the earth of the bad elements, Hanuman was sent as help. He is known as *Sankat Mochan* (distress remover), *Pawan Putar* (son of wind god) and *Kesri Nandan* (son of Kesri). It is believed that Hanuman was the incarnation of Lord Shiva. The role played by Hanuman has been dealt in *Ramayana*. Hindus revere him and offer prayers everyday, not only at the various temples dedicated to Hanuman but also as part of their daily prayers. It is customary to have deity of Hanuman pasted with *Sindhur* (vermilion). Devotees pay obeisance to Hanuman and recite *Shri Hanuman Chalisa* on a daily basis. Some of the verses are:

» *Aarti Kijiye Hanuman Lalla Ki Dushtdalan Raghunath Kala Ki... (H)*
» *Bal Samay Rabi Bhakshi Liyo Tab Teenhun Lok Bhayo Andhiyaro... (H)*
» *Shri Guru Charan Saroj Raj Nij Mann Makuru Sudhari... (H)*

Ashtadikpalakas

Ashtadikpalakas, also called Dikpalas (protectors of the cardinal directions) and Lokpals (protectors

of the world), are the eight deities ruling over the eight quarters of the Universe. These include *Agni, Indra, Isana, Kubera, Nirrti, Varuna, Vayu* and *Yama*. A brief account of each is as under:

- **Agni**, the god of fire, has got the pride of place in *Rigveda*. In Hindu mythology, he eulogised as the Supreme God. He manifests himself as *Agni* (fire) on Earth, Indra or Vayu (lightning or air) in the sky and Surya (Sun) in the heavens. He acts as a mediator between men and gods by carrying the offerings of men to gods. His image represents him as an old man with a red body, with two heads, a big belly, six eyes, seven arms and three legs.
- **Indra**, the Chief deity in *Rigveda*, is important deity in the sky. He is shown riding a chariot and holding a *Vajrayudha* (thunderbolt). Being a warlord, he is worshipped by warriors before going into the battlefield. His position in *Puranas* was relegated to a secondary place. Indra, Yama, Varuna and Kubera are the deities that rule over the East, South, West and North. *Agni, Nirrti, Vayu* and *Isana* respectively rule the intermediate directions, namely, South-East, South-West, North-West and North-East. Hindus have come to worship Vedic gods enumerated as thirty-three: eight Vasus, eleven Rudras, twelve Adityas, Indra and Prajapati.
- **Isana** is an aspect of Shiva.
- **Kubera**, the king of *Yaksas* (a kind of demigods), is famous as the Lord of wealth. He is often depicted as riding on the shoulders of man or in a carriage drawn by men.
- **Nirrti** is said to be Chief of the demons. He may be shown riding a donkey, a lion or a man and surrounded by the demons and seven *Apsaras*.
- **Varuna** is the king of the Universe and lives in the highest world. His knowledge and power are unlimited. He has thousand eyes and oversees the whole world. Hence, he is the Lord of the moral law. In the subsequent mythological literature, he is described as the presiding deity of the Western quarter and as the Lord of oceans, water and aquatic animals.[25p16]
- **Vayu** is the god of, or personification of, wind, air or *Prana* (life breath). As the Lord of sky, he shares the sky with Indra. He is shown riding a chariot drawn by one, two or many horses. Inside the human body, he works as *Pancaprana* (five vital airs). He is described as the ruler of North-Western quarter.[25p17]
- **Yama** is the one, who restrains curbs and controls. He was the first of men to die and depart to the celestial world. He is the god of the dead and so the spirit of the departed dwell with him. He has two very fierce dogs, with four eyes and wide nostrils, which guard the path of the departed souls leading to *Yama's* kingdom.[25p18]

Khetrapaal

Khetrapaal or Kshetrapala occupies an important position among the deities in a Shiva temple. He is the Chief guardian of the temple and is worshipped first.

Dwarpaal

Dwarpaal or Dwarpalaka is the guardian deity of the door and seen at the entrance of every temple in a standing posture. Their form, ornaments and insignia depend on the temple they guard.

4.4 Religious Scriptures and Texts

Kashmiri Pandits follow the scriptures of Hinduism. About Hinduism, it has been said that it does not easily fit into any rigid pattern or framework. Unlike the other religions of the world, it does not have one founder, one scripture, or even one way of life. It is precisely due to this reason that it is not considered as a religion, but only a way of life. The fact that Hinduism does not depend

upon a single scripture can be judged from the fact that the scriptures and religious texts that have come down are many and varied. The oldest scriptures are the *Vedas*, which in due course of time culminated into *Upanishads*, which were followed by two great epics, the *Ramayana* and the *Mahabharata*, after which came The *Puranas*. Along with the *Puranas* evolved the *Dharmashastras* and the *Dharmasutras*.

The Hindus consider that all the Hindu religious scriptures and texts belong to one of the two categories, i) the scriptures termed *Apauruseya* (of impersonal origin or which have supernatural origin) and ii) the scriptures produced by great saints, seers, *Rishis* and scholars from time to time. Alternatively, these are called *Agamas* (Original, revealed or of divine origin) and *Nigamas* (man made). *Agamas* are set of rules for performing worship of gods. The five *Agamas* are related to the worship of Lord Shiva, Lord Vishnu, Lord Ganesh, Surya and *Shakti*. The scriptures have also been classified into *Shruti* and *Smriti. Shruti* (which is heard) is a *Parampara* (tradition) of transmitting of knowledge from *Guru* (teacher) to *Shishya* (taught) by word of mouth or listening alone and *Smriti* (which is remembered) is a *Parampara* of chanting of *Mantras* and committing to memory, without any change. The scriptures, which have been attached great religious importance and sanctity and hence are revered by all the Hindus, include the three *Prasthanas* (authorities), namely, the *Upanishads*, the *Brahmasutras* and the *Bhagavad Gita* and the great epics of the *Ramayana* and the *Mahabharata*. It is important to point out that the *Upanishads* and the *Brahmasutras* have evolved from the vast literature of *Vedas* and that the philosophical thinking in Hinduism has risen to sublime heights in the three *Prasthanas*. Besides these, a devout Hindu studies *Upvedas* or subsidiary *Vedas* and six *Darsanas* to quench the spiritual thirst. However, in addition to the above-mentioned scriptures, Kashmiri Pandits follow other religious scriptures and texts believed to have originated in Kashmir. These include the *Shiva Sutras,* which are considered as revealed and other scriptures produced from time to time, by Kashmiri Pandit saints, seers and scholars. These include the vast literature on Kashmir Shaivism and the *Mahatmyas*. It is seen that the philosophical thinking of Kashmiri Pandits has risen to sublime heights in these great works. Annexure - 2 lists the important *Mahatmyas*, Manuscripts, scriptures and texts relevant to the study of cultural heritage of Kashmir. A brief account of some of the important religious scriptures and texts is as under:

4.4.1 The *Vedas*

The *Vedas* are the Hindu religious scriptures, which are the foundation of Hindu Religion and form the basis of the Vedic and Brahminical traditions. As mentioned above, the Hindus consider *Vedas* as revealed and are, therefore, called *Apauruseya* (not made by man) and *Nitya* (eternal). The *Vedas* form the basis of Hindu way of life. The word *Veda*, derived from the Sanskrit root *Vid* (to know), means knowledge. *Vedas* are compositions of hymns, in Sanskrit, of great antiquity, said to have originated around 6000 BC and come down from generation to generation through the ancient Hindu oral tradition of passing it on from a *Guru* (teacher) to a *Shishya* (disciple), before they were recorded. The *Vedas* were considered to be so sacred that they were learnt by heart. It is said that when Indo-Aryans settled in Punjab, the Vedic hymns were compiled. Over the centuries, four *Vedas,* namely, *Rigveda*, *Yajurveda*, *Samaveda* and *Atharvaveda* were compiled. All put together constitute 20,440 *Shlokas*. *Vedas* are so comprehensive that information on every aspect of human existence can be found. It is said that *Vedas* as religious scriptures are meant for the spiritual upliftment of a human being irrespective of caste, creed and sect. The Vedic literature is divided into *Samhitas*, *Brahmanas*, *Aranyakas* and *Upanishads.* To understand the clear relationship among these, it is said

that if Vedic literature is considered like a tree, the *Samhita* is its trunk, *Brahmanas* its branches, *Aranyakas* its leaves and *Upanishads* its flowers and fruits. Besides these, there are the *Sutra* literature and the *Dharma Shastras*. A brief detail of each is as under:

The *Samhitas*

These scriptures contain the hymns and *Mantras* or the original text of the four *Vedas*. The *Rigveda* is the first collection of these hymns and forms the oldest religious text in Sanskrit recorded about 2500 BC. The later Vedic civilisation is to be found in the *Yajurveda Samhita*, *Samaveda Samhita* and *Atharvaveda Samhita* and other Vedic literature.

- The ***Rigveda*** gives the history and the political system of Aryans. It consists of 1028 hymns, arranged in 10 chapters. In these hymns, various powers of nature are considered as gods and, therefore, propitiated. It contains hymns of adoration composed to adore deities like *Agni* (fire), Indra, Varuna, Rudra etc. It forms *Gyana* (knowledge) part of *Vedas*. Because of the importance of *Vedas*, 30 *Rigveda* Manuscripts have found a place in UNESCO heritage list.
- The ***Yajurveda Samhita***, which is the book of sacrificial prayers, lays down the procedure for the performance of sacrifices. This *Samhita* consists of two books, namely, the White *Yajurveda*, which contains only the hymns and Black *Yajurveda*, which contains hymns as well as the commentary in prose. It consists of 1975 hymns. It forms the *Kriya* (action) part of the *Vedas*. The Kashmiri *Karma Kanda* is part of *Yajurveda.*
- The ***Samaveda Samhita*** is the book of chants containing 1810 hymns, meant to be sung during Soma sacrifice. The *Samaveda* Samhita are, therefore, hymns for musical renderings, rendered in a particular way. It forms the *Bhakti* (devotion) part of the *Vedas* and is for spiritual attainment.
- The ***Atharvaveda Samhita*** gives the formulae of magic to control demons and spirits of that time. It also deals with routine aspects of human beings - diseases, duties of a ruler, household duties etc. This *Samhita* is divided into 20 books and contains 6,000 *Shlokas* covering 731 poems, some of which are in praise of the gods. It forms the *Dhyan* (concentration) part of the *Vedas*.

The *Brahmanas*

The *Brahmanas* are the first specimens of praise in the world. They mark the transition from the Vedic to later Brahminical social order. They contain the ritualistic teachings. They explain the meaning of the sacrifices and also the methods of performing them. They are commentaries on the various hymns in the *Vedas* to which they are appended. *Rigveda Samhita* has *Aitareya Brahmana* and *Kaushitaki Brahmana*; *Samveda Samhita* has *Tandya-Maha Brahmana*, *Sadvinsa Brahmana* and *Jaiminiya Brahmana*; *Yajurvaveda Samhita* has *Satapatha Brahmana*; and *Atharvaveda Samhita* has *Gopatha Brahmana*.

The *Aranyakas*

The *Aranyakas* are generally called the 'Forest books' and are the concluding portions of the *Brahamanas*. The philosophical portions of the *Brahmanas* have been kept separate for the use and guidance of the hermits living in the jungles. The *Aranyakas* deal with mysticism and philosophy and not with rituals and contain the meditational teachings.

The *Upanishads*

The term *Upanishad* means 'sitting near'. Hence, it means 'the sitting down of the initiated pupil near the *Guru* or teacher for the purpose of learning the secret doctrine concerning the relation between the creator and the created individual'. *Upanishads* represent the concluding portion of *Vedas* and

are commonly referred to as Vedanta (Ved - *anta*, the end of knowledge). During the time when *Upanishads* were written, India was a land of high thinking people. It was compiled as a collection of sayings of the great saints and seers of the time. The scriptures, therefore, has no author as we have these days. The sayings of these great saints are basically the experiences, of their lives, which have come to us through oral tradition. The scriptures give the picture of the religious thought of the Aryans and contain the philosophical teachings of the great teachers. As is known, out of 1130 *Upanishads*, that existed in the past, only 108 *Upanishads* are available now. Experts believe that *Upanishads,* which appeared towards the end of Vedic period and established the relation between *Atman* and *Brahman,* were written prior to 500 BC. The known *Upanishads* are Aitreya, Brihadaranyaka, Chandogya, Isha, Katha, Kena, Mundaka, Prasna, Svetasasvatara, Taitriya.

4.4.2 Other Vedic Literature

The other Vedic literature includes, the *Upvedas,* the *Vedangas*, the *Darsanas* and the *Sutras*. A brief account of each is as under:

The *Upvedas*

Upvedas, also known as mini *Vedas*, include *Ayurveda, Dhanurveda, Gandharvaveda* and *Shilpaveda.*

- *Ayurveda* deals with *ayu* (longevity), hence with health, hygiene, ailments, treatment, preventive and curative medicines etc.
- *Dhanurveda* deals with the art of warfare. The known masters of the art were Arjuna, Dronacharya, Parashurama and others
- *Gandharvaveda* deals with music, and
- *Shilpaveda* deals with architecture. Some authors describe it as *Artha Shastra*, which deals with subjects like Art, Architecture, Law etc.

The *Vedangas*

The *Vedangas*, considered as the constituent limbs of the *Vedas* and intended to help the understanding of *Vedic* texts are six in number. These are *Shiksha* (phonetics - which deals with pronunciation), *Jyotish* (astronomy), *Kalpa* (ritual), *Vyakarna* (grammar), *Nirukta* (etymology) and *Chhanda* (metrics). Out of the six, the *Shiksha* and the *Kalpa* are considered to be most important.

The *Shad Darsanas*

There are six schools of philosophical thought, which have resulted into six *Darsanas* or *Darshan Shastras,* called *Shad Darshanas*[px226]. The six *Darsanas* are *Nyaya Darsana, Vaiseshika Darsana, Sankhya Darsana, Yoga Darsana, Purva Mimamsa Darsana* and *Uttara Mimamsa Darsana*. It is believed that these were written in the 6th century in the form of *Sutras*, which are short, definite and free from doubt. All these *Darsanas* believe in the creation, maintenance and dissolution of the world. Excepting *Purva Mimamsa*, which is mainly concerned with rituals, the other systems aim at *Mokhsha* or the release of the soul from rebirths. The way to attain *Mokhsha* is through *Chittasuddhi* (purification of mind) and *Nishkam Karma* (disinterested activity).

The *Sutras*

The *Sutras* are the texts evolved, over a period of time, by special schools of thought, which came into existence for a systematic study of various branches of *Vedic* knowledge. There are 'Kalpasutras', the manuals on rituals, which are divided into four *Sutras*. These are:

1) The *Srautasutras* (deal with rules relating to big sacrifices),
2) The *Grihyasutras* (deal with rules relating to domestic rights),
3) The *Dharmasutras* (deal with rules relating to Dharma or law) and
4) The *Sulvasutras* (deal with measurement and the building of places of sacrifice and fire-altars).

The *Grihyasutra* followed by Kashmiri Pandits is the Laugakshi *Grihyasutra.*

Laugakshi *Grihyasutra*

The Laugakshi *Grihyasutra* deals with domestic rights and stipulate the rules and regulations, to be followed by the practitioners, which govern the life of Kashmiri Brahmins. The rules and regulations are as per *Vedic* practices, though with some differences. According to Dr. SS Toshkhani, "The very first difference is regarding the order in which the *samskaras* or initiation rituals are placed. Most of the *Grihyasutras* start the list of the sixteen *samskaras* with *vivaha* or marriage, which is followed by the description of *garbhadana, pumsvana, simantonayana, jatakarma, mundana, annaprashana, chudakarna, upanayana, keshanta* and *samavartana samskaras*. Then they describe the sacrifices and rituals to be performed by a married couple after establishing the domestic fire, dealing with the *antyeshti* or funeral rites only at the end, with some of them relegating these rites to an appendix. In the Laugakshi Grihyasutra, the order is somewhat different. It begins with the rules and regulations to be followed by a *brahmachari* and the vows during his student days till he is prepared to take up the responsibilities of a householder's life. The *vivaha* or the marriage ceremony proper comes up for description only in the 25th chapter of the 1st volume, followed by the *jatakarma, namakarana* and *chudakarana*. The childhood rituals include the balakasutika-rakshanartha homa or the fire sacrifice for protecting the newborn baby and the mother from impurity of birth and evil influences."[96p13] Further, the *upanayana* or the sacred thread investiture ceremony include *vidyarambha, dandagrahana, bhiksha, gayatri upadesha* and culminates in *samavartana*. Today the entire package is as part of *upanayana* or "*mekhal*", as the sacred thread investiture ceremony is called in local parlance. There is also a hint to something resembling the present day divagon ceremony in Laugakshi, which was performed on the marriage day eve. With Raka homa or holaka (a ceremony to be performed by unmarried girls to obtain good husbands) the work ends.[96p14] Further, says he, "In terms of historical development, this ritual system seems to be quite ancient as it has features that are predominantly Vedic. Yet it is difficult to say when exactly did the sage Laugakshi live and compose his aphorisms, which have remained the core of Kashmiri Hindu sacramental rites and ceremonies through the ages. Kashmiri ritual experts like Pandit Keshav Nath Shastri put the Laugakshi *Grihya-sutra-s* as far back in time as 6000 BC, but it is highly probable that they were compiled some time between 500-200 BC, when, according to Veena Dass, *Grihyasutras* literature came into existence."[96p32]

4.4.3 The *Dharma Shastras*

The *Dharma Shastras*, also known as *Smritis*, give information on the Hindu Law. The important *Dharma Shastras* are the *Manu Smriti*, the *Yagnavalkya Smriti*, the *Vishnu Smriti* and the *Narada Smriti*.[60p157] The *Manu Smriti*, also known as *Manava Dharma Shastra,* composed by Manu, is considered as the most authoritative work on Hindu Law and has been adopted in India. The other three *Smritis,* written after *Manu Smriti,* reflect variation in the Hindu Law.

4.4.4 The Great Epics

The two great epics of the *Ramayana* and the *Mahabharata,* which followed the *Upanishads,*

have inspired the devotees to follow the Hindu way of life. The epics have been translated into many languages of the world and have been quite popular among the masses.

The *Ramayana*

The *Ramayana* is one of the oldest, most popular and highly revered epic of the two great epics of the Hindus. It describes the life of Shri Ramachandra. Valmiki Rishi, a sage who lived in a hermitage on the banks of river Tamasa, wrote the epic in Sanskrit (inset 91). Many Hindus believe that the *Ramayana* belongs to *Tretyayug*, the second *Yuga* of the four known *Yugas*[px192]. According to C. Rajagopalachari, the traditional orthodox view is that Valmiki wrote the *Ramayana* during the life-time of Ramachandra and judging from normal experience, however, it would appear that the story of Rama had been in existence, though not as a written work, long before Valmiki wrote his epic.[77p15] The original epic is believed to have been composed around 3500 BC and passed on from generation to generation through the oral traditions till it took the present shape. Historians believe that epic period comes after Vedic period but before the Buddhist period. Though it has not yet been concluded as to when the epic of *Ramayana* assumed its present shape, yet it is believed that latest recension of the epic must have taken shape in 2nd century AD. The epic comprises of 24,000 couplets organised into seven *Kands* (episodes), which include *Bal Kand, Ayodhya Kand, Arnya Kand, Kishikandha Kand, Sundar Kand, Lanka Kand* and *Uttar Kand*. These seven Kands have been equated to seven pilgrimages of Ayodhya, Mathura, Maya, Kashi, Kanchi, Avantika and Dwarka. On auspicious occasions, reciting of *Sunder Kand,* which gives the description of Hanuman Ji's strength and wisdom, is considered very beneficial.

The *Ramayana*, written in verse form, gives an account of the period of Lord Rama and throws light on the political and social conditions of the people in those times. The theme of the epic is the story of King Dashratha, who ruled Ayodhya, the capital of Kosala; his three wives Kaushalya, Sumitra and Kaikeyi and four sons Rama, Lakshmana, Bharata and Shatrughan. It gives the vivid account of the role played by Kaikeyi, the exile of Rama, the episode of kidnapping of Sita by Ravana, return of Rama after defeating and killing Ravana, Rama becoming the ruler of Ayodhya and subsequent reunion of the family at Ayodhya. Goswami Tulsidas, who was a great devotee of Lord Rama, wrote *Shri Ramacharitmanas* in Hindi in two years, seven months and twenty days. He composed his *Ramayana* in eight *Kands*, which in addition to the seven *Kands* mentioned above, includes Lav-Kush *Kand*. Kashmiri Pandits have been very much influenced by this epic so much so that not only is the *Ramayana* found almost in every house and read by elders as part of their daily routine, with devotion but also forms part of the recitations, called *wanawun*[g1]. Since when the community has been influenced by Lord Ram and His *Katha* (story) is difficult to say but it is seen from Kshemendra's *Ramayana Manjri* that the epic must have been quite popular by 11th century. Further, the influence in the subsequent decades and centuries can also be gauged from the number of temples, built by many Ram *Bhaktas,* which are still extant.

It is interesting to note that at least seven Kashmiri scholars have written *Ramayana* in Kashmiri, each an original piece of work. These include *Ram Avatar Charit* (1847 AD) of Pandit Prakash Ram Kurigami[px531], *Shankar Ramayan* (1870 AD) of Pandit Shankar Kaul[px537], *Anand Ramavatar Charit* (1888 AD) of Pandit Anand Ram[px537], *Vishnu Pratap Ramayan* (1909-10 AD) of Pandit Vishnu Kaul[px525], *Sharma Ramayan* (1919-26 AD) of Pandit Nilakanth Sharma[px585], *Tarachand Ramayan* (1926-27 AD) of Pandit Tara Chand 'Bismil'[px521] and *Amar Ramayan* (1950 AD) of Pandit Amar Nath[px537]. A brief detail on the life and work of each of these authors is contained in some other work.[41p132-143] Of all

these Kashmiri *Ramayana,* most of which are in Manuscript form, the one by Pandit Prakash Ram is most popular and forms the pride possession of many Kashmiri Pandit families. Divakara Prakasha Bhatta is known to have composed the earliest *Kashmiri Ramayana* towards the end of eighteenth century. One noteworthy feature of his *Ramayana* is that the whole story is related in the form of a dialogue between Shiva and Parvati. It has many episodes, which are found in Bengali and some other *Bhasa Ramayanas*, but are absent from the original work. Besides these, many Ram *Bhaktas* have composed *lilas* and *Bhajans* in praise of the Lord Ram. These include the compositions of Pandit Krishen Joo Razdan[px579], Pandit Lakshman Bulbul,[px578] and Pandit Parmanand[px577]. Smt. Nandini Khoshoo Tikku and Pandit CL Tikku of Dehradun have translated Valmiki Ramayana into English and published it under the title *Ramayana - A Journey of a Pilgrim* (2008).

The *Mahabharata*

The *Mahabharata*, also an old religious scripture written in Sanskrit, is the second of the two great epics of the Hindus. The epic is not only revered by the Hindus but also is quite popular among them. The *Mahabharata* (inset 92), written in eighteen books, has one-lakh verses and is considered to be the longest poem in the world. Because of the number of verses, it is also known as *Shatsahastri Samhita*. The sage poet Ved Vyasa, the author of the *Mahabharata*, is said to have had the service of Lord Ganesha as his scribe.[6p56] Many Hindus believe that the *Mahabharata* belongs to *Dwaparyug*, but historians believe that the war was fought much later. The *Mahabharata* in the present form seems to have been well known in the time of Patanjali's *Mahabhashya* in the 2nd century BC. The *Mahabharata*, written in verse form, gives an account of the fight between Pandavas and Kauravas and throws light on the political and social conditions of the time.

The theme of the *Mahabharata* is the fight between the five sons, known as the Pandavas, of Pandu and their 101 cousins, known as the Kauravas. Pandu was the ruler of the territory between Ganga and Yamuna and after his death, his blind brother 'Dhritrashtra' succeeded to the throne. He gave good education to his nephews, the Pandavas, who attained the ability and popularity. The Kauravas, the sons of Dhritrashtra, felt jealous of their cousins and managed to get them banished from the place. The Pandavas, namely, Yudhishthira, Arjuna, Bhima, Nakul and Sahdev, therefore, went from place to place and reached a place called Panchali, where the *Swayamvara* of the princess Draupadi was being held. Arjuna fulfilled the conditions of *Swayamvara* and married Draupadi. With the help of the king of Panchala, the Pandavas were able to get a portion of their lost land and founded their capital, *Indraprastha* by name, near Delhi. The Kauravas, who tricked the Pandavas to play a game of dice during which they lost everything including their kingdom. The Pandavas were exiled into Jungles for 13 years, but managed to win back their lost kingdom with the help of Lord Krishna, the ruler of Yadavas and Virat, the king of Matsya. Lord Krishna persuaded Duryodhana, the eldest of the Kauravas, to give the Pandavas their due share. He, however, refused to part with anything. On his refusal, the battle, known as the *Mahabharata*, became inevitable. This battle, which was fought between the armies of the Pandavas and that of the Kauravas at Kurukshetra, lasted for 18 days. Pandavas won and Yudhhisthira ascended to the throne of Hastinapur. Subsequently, the Pandav brothers put Parikshit on the throne and went to Himalayas.

Kashmiri Pandits also revere the epic of the *Mahabharata*, which has influenced their psyche and cultural ethos, so much so that the sacred book is found with most of the families. The elderly people read it as part of their daily routine and draw inspiration from the same. The translated versions of the *Mahabharata* are available with most of the Kashmiri Pandit families.

4.4.5 The *Bhagavad Gita*

The *Bhagavad Gita* is the most sacred religious book of Hindus. The sacred book contains the highest esoteric doctrines. It is the essence of *Vedas* and is easy to understand after some practice. Kashmiri Pandits revere the religious book so much so that not only is the sacred book used by the elders but also is used by the young. As is known, the youngsters in the Valley used to go to *Pathshalas* and *Gita Bhawans* to learn and recite the *Shlokas* of the *Bhagavad Gita*. As stated above, the battle between the Pandavas and the Kauravas was fought at Kurukshetra. Lord Krishna, worshipped as the eighth incarnation of Lord Vishnu and the supporter of the righteous side, the Pandavas, provided to the Pandavas not only the spiritual strength but also the help to win over the wicked people. During this battle, Lord Krishna inspires Arjuna, who was reluctant to fight against his own relations, not to lay his bow and arrow and shirk from his *Dharma* of fighting the forces of Kauravas, but to perform his *Dharma* of a *Kshatriya* (warrior). The message, given by Lord Krishna to Arjuna during this battle of 18 days, constitutes the message of the *Bhagavad Gita*. It contains a text with 700 (seven hundred) Sanskrit *Shlokas* (verses) arranged in 18 *Adhyay* (chapters). The dialogue, between Lord Krishna and his disciple and cousin Arjuna, in the form of questions and answers in the battlefield of Kurukshetra on each day constitutes a chapter. The entire *Bhagavad Gita* is, therefore, the sequence of questions by Arjuna and answers by Lord Krishna. As given in *Bhagavad Gita As It Is*[47p35-], these 18 *Adhyay* (chapters) are divided into 3 *Khands* (parts), namely, Chapters 1-6: Predominantly *Karma Yoga,* Chapters 7-12: Predominantly *Bhakti Yoga* and Chapters 13-18: Predominantly *Gyan Yoga*. The description of various chapters, the number of *Shlokas* and the first *Shloka* of each chapter is given as under:

Chapter 1: Battlefield scene in Kurukshetra (1-46)

Dhritrashtra Uvace
Dharma Kṣetra Kurukṣetra Samveta Yuyutsavah
Mamkah Pandavas Caiva Kim Akurvata Sanjaya...

Chapter 2: Summary of the contents of the *Bhagavad Gita* (47-118)

Sanjaya Uvace
Tam Tatha Krpayavistam Asru Purnakuleksanam
Visidantam Idam Vakyam Uvaca Madusudanah...

Chapter 3: *Karma Yoga* (119-161)

Arjuna Uvace
Jayasi Chet Karmanas Te Mata Buddhir Janardana
Tat Kim Karmani Ghore Ma Niyojayasi Kesava...

Chapter 4: Transcendental Knowledge (162-203)

Shri-Bhagavan Uvace
Imam Vivasvate Yogam Proktavan Aham Avyatanam
Vivasvan Manave Praha Manur Mkṣvakave Bravit...

Chapter 5: Action in Krishna Consciousness (204-232)

Arjuna Uvace
Sannyasam Karmanam Krsna Punar Yogam Ca Samsasi

Yac Chreya Etayor Ekam Tan Me Bruhi Su-Nischitam...

Chapter 6: *Dhyana Yoga* (233-279)

Shri-Bhagavan Uvace
Anasritah Karma-Phalam Karyam Karma Karoti Yah
Sa Sannyasi Ca Yogi Ca Na Niragnir Na Cakriyah...

Chapter 7: Knowledge of the Absolute (280-309)

Shri-Bhagavan Uvace
Mayy Asakta-Manah Partha Yogam Yunjan Mad-Asrayah
Asamsayam Samagram Mam Yatha Jnasyasi Tac Chrnu...

Chapter 8: Attaining the Supreme (310-337)

Arjuna Uvace
Kim Tad Brahma Kim Adhyatmam Kim Karma Purusottama
Adhibhutam Ca Kim Proktam Adhidaivam Kim Ucyate...

Chapter 9: The Most Confidential Knowledge (338-371)

Shri-Bhagavan Uvace
Idam Tu Te Guhyatamam Pravaksyamy Anasuyave
Jnanam Vijnana-Sahitam Yaj Jnatva Moksyase Subhat...

Chapter 10: The Opulence of the Absolute (372-413)

Shri-Bhagavan Uvace
Bhuya Eva Maha-Baho Srnu Me Paramam Vacah
Yat Te Ham Priyamanaya Vaksyami Hita-Kamyaya...

Chapter 11: The Universal Form (414-468)

Arjuna Uvace
Mad-anugrahaya Paramam Guhyam Adhyatma-samjnitam
Yat Tvayoktam Vacas Tena Moho Yam Vigato Mama...

Chapter 12: Devotional Service (469-488)

Arjuna Uvace
Evam Satata-Yukta Ye Bhaktas Tvam Paryupasate
Ye Capy Aksaram Avyaktam Tesam Ke Yoga-Vittamah...

Chapter 13: Nature, the Enjoyer and Consciousness (489-523)

Arjuna Uvace
Prakrtim Purusam Caiva Ksetram Ksetra-Jnam Eve Ca
Etad Veditum Icchami Jnanam Jneyam Ca Kesava...

Chapter 14: The Three Modes of Material Nature (524-550)

Shri-Bhagavan Uvace
Param Bhuyah Pravaksyami Jnananam Jnanam Uttamam
Yaj Jnatva Munayah Sarve Param Siddhim Ito Gatah...

Chapter 15: The *Yoga* of the Supreme Person (551-570)

Shri-Bhagavan Uvace
Urdhva-Mulam Adhah-Sakham Asvattham Prahur Avyayam
Chandamsi Yasya Parnani Yas Tam Veda Sa Veda-Vit...

Chapter 16: The Divine and Demoniac Natures (571-594)

Shri-Bhagavana Uvace
Abhayam Sattva Samsuddhir Jnana-Yoga-Vyavasthuttih
Danam Damas Ca Yajnas Ca Svadhyayas Tapa Arjavam...

Chapter 17: The Divisions of Faith (595-622)

Arjuna Uvace
Ve Sastra-Vidhim Utsrjya Yajante Sraddhayanvitah
Tesam Nistha Tu Ka Krsna Sattvam Aho Rajas Tamah...

Chapter 18: The Perfection of Renunciation (623-700)

Arjuna Uvace
Sannyasasya Maha-Baho Tattvam Icchami Veditum
Tyagasya Ca Hrsikesa Prthak Kesi-Nisudana...

The *Bhagavad Gita* gives the philosophy of *Karma* and conveys the following important message:

Karmani Vadhi Karaste Ma Phuleshu Kadachana
Ma Karamphaletubhurmar Te Sanmoistitav Karmani

Translated it means, 'your right is to perform your duty, but not to the fruit thereof'. Because of this message, many devotees perform selfless service throughout their lives. Over a period, many writers and authors wrote commentaries and also translated the *Bhagavad Gita*. These include commentaries of Vasugupta, Rajanaka Lasakaka, Anandavardhana, Ramakantha, Bhaskara, Abhinavagupta and its edited version of 1933 AD and others. Vasugupta's commentary titled *Vasvi-Tika* is the earliest known commentary by a Kashmiri. The translations of the *Bhagavad Gita* include translation into English (Charles Wilkins, 1780 AD), Kashmiri (Pandit Krishan Joo Dhar, Pandit Tara Chand 'Bismil' and Pandit Prem Nath Kaul 'Arpan'), Persian (Pandit Krishan Joo Dhar, 1932 AD) and Urdu (Pandit Dina Nath Madan in Urdu verse, Pandit Sarwanand Kaul 'Premi', 1992 AD).

4.4.6 The *Puranas*

The word *Purana* in Sanskrit means old. *Puranas* are, therefore, ancient religious texts, which not only talk of the religious belief about creation, sustenance and annihilation of the universe but also about the gods and their manifestations. The *Puranas* were composed after the epics and deal with the characters and topics of epics. *Puranas* are said to serve the purpose of knowing ancient history as every *Purana* deals with five topics *Sarga, Prati-Sarga, Vamsha, Manvantra* and *Vanshacharita*. In all there are 18 *Puranas* as under:

- ***Agni Purana*** has 10,500 *Shlokas* and deals with subjects like Law, Medicine, Politics, *Yoga* etc.
- ***Bhagwat Purana*** has 18,000 *Shlokas* and deals with the life of Shri Krishna.
- ***Bhavishya Purana*** has 14,500 *Shlokas* and deals with *Bhavishya* (future).
- ***Brahma Purana*** has 10,000 *Shlokas* and deals with various subjects like Surya vansha, Chandra

vansha, Sankhya Yoga and stories of Shri Krishna etc.

- ***Brahma-Vaivarta Purana*** has 18,000 *Shlokas* and deals with worship of various goddesses, Ganesha and Shri Krishna.
- ***Brahmanda Purana*** has 12,000 *Shlokas* and deals with cosmos and Universe.
- ***Garuda Purana*** has 19,000 *Shlokas* and deals with various topics like secrets of creation, incarnations, sciences, life after death, last rites etc.
- ***Kurma Purana*** has 17,000 *Shlokas* and deals with Kurma, Lord Vishnu's 2nd incarnation.
- ***Linga Purana*** has 11,000 *Shlokas* and deals with Linga worship.
- ***Markandeya Purana*** has 9,000 *Shlokas* and deals with discourse of Markandeya on secrets of Brahman. *Durga Saptshati* forms part of this Purana.
- ***Matsya Purana*** has 14,000 *Shlokas* and deals with Matsya, Lord Vishnu's 1st incarnation.
- ***Narada Purana*** has 25,000 *Shlokas* and deals with all the eighteen *Puranas*.
- ***Padma Purana*** has 55,000 *Shlokas* and deals with the devotion to Lord Vishnu. *Padma* is symbol of Vishnu.
- ***Shiva Purana*** has 24,000 *Shlokas* and deals with the devotion to Lord Shiva.
- ***Skanda Purana*** has 81,000 *Shlokas* and gives the account of the spiritual discourse given by Skanda and contains the famous *Satya Narayana Katha*.
- ***Vamana Purana*** has 10,000 *Shlokas* and deals with Vamana, Lord Vishnu's 5th incarnation.
- ***Varaha Purana*** has 24,000 *Shlokas* and deals with Varaha, Lord Vishnu's 3rd incarnation.
- ***Vishnu Purana*** has 23,000 *Shlokas* and deals with the devotion to Lord Vishnu.

The biggest of these *Puranas* is the *Skanda Purana* and the smallest, the *Markandeya Purana*. Eight of these are directly related to Vishnu, three to Shiva and the rest are either related to gods and Rishis or have general content.[10p30] There are, however, other *Puranas* that are not in the list of 18 basic *Puranas*. These include *Brihnnardiya Purana, Devi Purana, Ganesha Purana, Harivansh Purana, Kalika Purana, Nilamata Purana*[px30] of Kashmir, *Vayu Purana* and *Vasuki Purana*. The commentaries composed in Sanskrit by Ramachandra of Kashmir on *Matsya Purana* (No. 3931), *Markandeya Purana* (No. 3941) and *Vamana Purana* (No. 3964) and by Pandit Dayarama Shastri of Srinagar on *Linga Purana* (No. 3952) can be found at Shri Ranbir Sanskrit Research Institute, Jammu.

4.4.7 The *Mahatmyas*

Kashmir, as is known, has been a place of holy sites and pilgrimages. The knowledgeable people and scholars, therefore, prepared texts, known as *Mahatmyas*, dealing with important *Tirthas* of Kashmir. A *Mahatmya* is a text, written record or a religious document, which gives the details of a *Tirtha* and describes its history, the legend associated with it, important aspects of the *Tirtha*, the routes followed to undertake the pilgrimage, the rites to be gone through by a pilgrim and the benefits a pilgrim would derive by undertaking the pilgrimage. In majority of the cases the *Mahatmyas* claim to be extracted from *Puranas* or Puranic collections (*Samhitas*). It was the great sage Bhringisha, who gave Bhringisha *Samhita*, a collection of a number of *Mahatmyas*. With the passage of time and with the change in political set up, people almost forgot about some of the *Mahatmyas* as well as some of these *Tirthas*. Fortunately, Georg Buhler and Sir Aurel Stein, who, in the last quarter of the nineteenth century, did a remarkable work in collecting and studying various scriptures and texts in the Valley and brought these *Mahatmyas* to light with the assistance of Kashmiri scholars. Their effort led to the collection of dozens of *Mahatmyas,* which have thrown light on some of the ancient shrines of the Valley. These *Mahatmyas,* listed in the monumental work of *Kalhan's Rajatarangini*[93p491], are

reproduced in Annexure - 2. Most of the listed *Mahatmyas* have been referenced against the shrines described in this work but there are some, which have not been linked and need elaboration. These *Mahatmyas* include *Bahurupakalpa, Gayamahatmya, Haridraganeshamahatmya, Isalayamahatmya, Kedaratirthamahatmya, Maheshvarakundamahatmya, Mitraprathammahatmya, Nandiksetramahatmya, Naubhandamahatmya, Svayambhavagnimahatmya, Varahaksetramahatmya, Vardhamanesamahatmya* and *Yogalankaranamahatmya*. One of the texts *Haracaritacintamani*, which deals with the sacred sites of Kashmir, is considered to be the oldest with importance next to *Nilamata Purana*. These *Mahatmyas* are part of Shri Ranbir Sanskrit Research Institute, Jammu and other libraries in the country and abroad. Experts opine that some of the *Mahatmyas* written much later without authentication do not serve the purpose of the historical document. Some of the Kashmiri Pandit scholars also worked on some of these *Mahatmyas*. Pandit Nila Kanth Gurtoo, Dina Nath Yaccha and Jyotishi Kashi Nath Handoo jointly brought out a *Mahatmya* on Shri Amarnath titled *Shri Amreshwar Darshanam* in 1959 AD.

4.4.8 Other *Scriptures*

Bhawaninamasahasrastutih

Bhawaninamasahasrastutih, part of *Rudrayamala Tantra*, is a Sanskrit text containing one thousand names of *Bhawani*, the Supreme goddess, who is worshipped as *Shakti*, the dynamic power of Shiva. The text is considered to be revealed and is very old - as old as *Rigveda*. It has come down through the oral tradition from generation to generation till it was written down. It is a common knowledge that ancestors of the community possessed a number of Manuscripts, both in Sharda and Devanagiri script. Two known texts are *Devinamavilasa*, which is based on the poetical work of Pandit Sahib Koul[px514] and *Bavaninamasahasrastutih*, an English translation and commentary by Pandit Jankinath Kaul 'Kamal'[px504]. The *Bhawanisahasranama* forms part of Kashmiri Pandit's *Nitya Niyam*. It is a known fact that Hindus, since time immemorial, have been worshipping Divine Mother and the evidence to that effect is found in *Vedas* and *Tantras.* The *Tantras* advocate *Shakti* as the origin and source of everything one sees. It is through her grace that the divine is revealed to the earnest aspirant. According to Pandit Jankinath Kaul 'Kamal', "The *Tantras* have the same authority and antiquity as the *Vedas*. Both advocate Philosophical ideas as religious thought. Both also contain hymnal songs and eulogies, which are recited with devotion to respective deities. This is done for soothing one's turbulent mind, which may lead to the attainment of final beatitude and eternal peace." About the secret of the text, he further says, "In the prefatory statement of the *Bavaninamasahasrastutih* itself the scene is laid on the Mount *Kailasa*, the charming abode of *Siva*. In that romantic scenery, one day, Lord *Siva* during his unwavered meditation, was approached by His attendant-in-chief *Nandikesvara* or simply *Nandi*. Offering a hymn of glorification, he implored Lord Siva to take him into confidence and reveal to him the object of His deep contemplation. *Siva* got pleased and revealed the glory of His consort Parvati, describing Her form, foot to the crown, depicting Her Universal Glory in the manifestation of Her *Vidhya* and *Avidhya* aspects. Thus the holy formula of the thousand gracious names was given as a favour to *Nandikesvara*. Therefore, this *sastra* is called *Nandi Vidhya*. The names sung and recited with earnest devotion to the Divine Mother, bring prosperity and proficiency towards emancipation."[43pxix]

Bavaninamasahastrastutih begins and concludes with the following verses:

OM Shri Ishwar vacha

OM Mahavidhya[1] *Jaganmata*[2] *Mahalakshimi*[3] *Shivapriya*[4]

Vishnumaya[5] *Subha*[6] *Shanta*[7] *Siddha*[8] *Siddhasarasvati*[9]

....

Sarvatirthamayimurtih[997] *Sarvadevamayiprabha*[998]
Sarvasiddipradhashaktih[999] *Sarvamangalamangala*[1000]

In addition, there are also sixty four names of *Bhawani* contained in another text titled *Chatushtybhidhavti*. The *Stuti*, authored by Shri Purandar Rishi, begins and concludes with the verses:

Indrakhshi Nam Sa Devi, Devtaha Samudahata
Gowri Shakambri Devi Durga Naamniti Vishruta

....

Aayura Aarogyam Aishvary Sukh Sampatikarkam
Kshay Apasmar Kushthadi Taap Jwar Nivarnam

Mahimnapaar

Mahimnapaar or *Mahimnastrot* is a collection of 34 *Shlokas* (devotional hymns) sung in praise of Lord Shiva. There is a legend, which talks of how *Shiva Mahimnastotra* came into existence. According to the legend, Raja Indra used to perform *Shivalinga Puja* for which he needed lots of flowers. He, therefore, asked Kusumdashan, the king of Ghandarvas, to bring the flowers. To comply with the order, Kusumdashan used to visit *Prithvi* and collect the flowers, without being noticed, from the garden of a Raja, who himself was a *Bhakhta* of Lord Shiva. Finding that the flowers fell short, the Raja tried to find the thief but without any success. He, therefore, ordered that anyone catching the thief would be rewarded. A Brahmin offered to catch the thief. He asked the Raja not to dispose off the *neermaal* of the day but to preserve it for use later. During the night when Kusumdashan visited the garden to pick up the flowers, the Brahmin put the holy *neermaal* around the garden. When Kusumdashan left the garden, he crossed the *neermaal* as a result of which he lost his powers and manifested as a human being. He was caught and jailed for his act. While in the jail, Kusumdashan, who himself was a Shiva Bhakta, dug up the ground, took out clay, made a *Parthishwar* and started *Pushparchana*[91]. During *Puja*, which he used to perform with flowers, he recited *Shiva Mahimnastotra* and offered a tooth instead of the flowers after each *Shloka*. For this reason the authorship of *Shiva Mahimnastotra* is attributed to *Pushpadant*. Seeing his devotion Lord Shiva is believed to have blessed not only him but also the Raja. The first and the last *Shloka* of *Shiva Mahimnastotra* are as under:

Shri Pushpadanto Vaca
OM Mahimnah Param Te Paramvidasho Yadh Sadheshi... Nirpavadah Parikarah (1)

...

Asitargirsamam Syatkanjal Sindhupatre ... Gunahmeesh Param Na Yaati (34)

(Source: Translated into English from *Shiva Mahimnapaar Strotam* by Pandit DN Pandita 'Bekas')

Panchastavi

The *Panchastavi* is an ancient religious text written in Sanskrit, with uncertain origin and authorship and is believed to be more than thousand years old. Kashmiri Pandit devotees use the text to address and propitiate *Mahatripurasundari,* the Universal Mother. According to Pandit JN Kaul 'Kamal', "*Panchastavi* is a pentad of devotional hymns sung in praise of *Parabhttarika Mahatripurasundari*. The throb of ecstasy of the Divine I-Consciousness is spiritual dynamism, called *Spanda*, which is the absolute freedom of Shiva or Shiva's *Svatantrya Sakti*. Shiva has no flux but serves as the *causa sine qua non* of all pulsation as His own *Shakti*. *Parashakti* is, therefore, *yoni*, the source or the Supreme Mother whose five glories are Consciousness (*Cit*), bliss (*Ananda*), volition (*Iccha*), knowledge

(*Jnana*) and activity (*Kriya*). These glories are praised in the *Panchastavi* in reverse order. It is said that during his glorious visit to Kashmir, Adi Sankara was impressed with these hymns recited by a Kashmiri Pandit. Basically a monistic treatise, *Panchastavi* deals with secrets of Kundalini power according to Sakta tradition, which corresponds, to Krama system of Kashmir Shaivism"[28] Further, "There is a great uncertainty about the author of this work. Some ascribe it to *Sankara Bhagvatpada* while others feel inclined to link it with *Kalidasa*. Both the said contentions are, however, obviously untenable. Bombastic use of grammatical words, though not frequent, takes it away from both the glorious writers. It is certainly a latter work. According to some, it has been written by Shri Vrddha Dharamacharya. However, no details are available regarding this great author. It is, however, clear that the author was an all-rounder as this small book contains brilliant references to almost all philosophical tenets as well as high Paninian application, besides a great literary piece."[44pxvii] There are, however, others who believe that the *Panchastavi* is a divine hymn, which was revealed to some pious Rishi the same way as *Shiva Sutras*, were revealed to Acharya Vasugupta. It came down to devotees initially through the oral tradition and then as a text recorded by Dharmacharya, a saint philosopher, who has been given the authorship of this divine hymn. *Panchastavi* is basically a reservoir of *Bhakti-Shloka* (devotional hymns), 146 in number divided into five cantos, each comprising of a number of hymns addressed to the Divine Mother as a devotional prayer. *A Sadhak* (seeker of knowledge) sings these hymns in her praise to realise the Supreme. The hymns describe how a *Sadhak* can realise the Supreme reality through the process of *Kundalini Yoga*[g1].

A number of scholars and *Bhaktas* have either rendered this religious text into other languages or prepared the edited versions of it. Pandit Jia Lal Saraf[px589] gets the credit of having ably translated *Panchastavi* into Kashmiri language and the *Shlokas* are quite popular among the Kashmiri Pandits. Pandit Janki Nath Kaul 'Kamal' has translated it into English. Other works include *Panchastavi* - 3 vols (1960), with commentary in Sanskrit by Pandit Harbhatta Shastri and published by Research and Publication Department, J&K Government, *Sri Panchastavi* (1962) by Shri Rama Shaiva (Trika) Ashram, Fateh Kadal and *Panchastavi* (1975) by Pandit Gopi Kishen. Other works are edited version in Hindi (1997), by Prof. PN Pushp, with translation in English by Rajanak Lamboodhar Tariwala, Hindi version (1997) by Pandit Amar Nath Ganjoo and Kashmiri version by Pandit ON Chrangoo.

The five cantos of *Panchastavi* are *Laghustava, Carcastava, Ghatastava, Ambastava* and *Sakaljananistava.* The details of the cantos, their significance, the number of hymns in each canto and the beginning and the conclusion of the *Shloka,* both in Sanskrit and Kashmiri, are as under:

Namastripurasundaryai

Canto 1: ***Laghustava*** (21 *Shlokas*) - highlighting the dynamic power

OM Aindrasyeva Sharasanasya Dadhati Madhye Lalatam Prabham...
Chindanah Sahasapdaisitrabhirgham Jyotirmayee Vangmayi (1)
Savdham Nirvadhamastu Yadi Va Ki Va Nya Chintaya...
Tva Bhad Ktya Mukhri Kritena Rachitam Yasmanmayapi Sphutam (21)

indraaz sunz hish kamaan chhak daarvuny hi Bhawani...
Saraswati hund prasad bantanam yuth mye khulhey vaani (1)
nendyayi sus ya nendyayi ros phikirah amich travith...
chaani bhakti handi jorah bakvasi banith yi stota banavam (21)

Canto 2: ***Carcastava*** (31 *Shlokas*) - giving the substance

Anand Sundar Purandar Muktamalyam...
Manjeer Shinjit Manohar Mambikaya (1)
Brahmendra Rudra Harichandra Sahastra Rashim...
Rantbarhishcha Krat Sansthityey Namastey (31)

paad chyen sondar anand dayak yendraazan treuuv yath mokhtiumaal...
sui manohar paad banitan mye hetu jai jai karuk mye heuuvtan (1)
saraswati trapore sondri jagat mata bhuvneshwari chhakh aasveun...
andriu nebriu saersay... gul gandith myon pranam veuutnay chey (31)

Canto 3: ***Ghatastava*** (24 *Shlokas*) - about the *Shakti*

Devi Tryambakapatni Parvati Sati Trailokyamata Shive...
Tvatpaad Prantaajanni Mansah Paryakulanpahinah (1)
Mantrahinam Kriyahinam Vidhihinam Ca Yadgatam
Tvaya Tat Ksamyatam Devi Krpaya Paramesvari (24)

hi devi chhak chiu trambhak patni chey vanaan sati chiuy parvati...
aasay sharan chey paadan... vyakultayi manz mata rachhtam chiuy (1)
mantrahiin aasith kriyahiin aasith vidihiin aasith yi kentshah...
aasai sharan chey paadan... vyakultayi manz mata rachhtam chiuy (24)

Canto 4: ***Ambastava*** (32 *Shlokas*) - invoking blessings of the Mother

OM Yamamananti Munayah Prakrtim Puranim...
Devi Manannya Sharanah Sharnam Prapadhyey (1)
Kuvlaidalneelam Barbarsinghdhakesham...
Sakalbhuvanamatah Santatam Sannidhattam (32)

yas manishor aadi prakriti maanaan...
tas aamut ba ekagar chit banith chhus pyevaan tas paadan pyet'h... (1)
kuvlai bargiu paeth chhakh meuuj chiu chamkavaen...
zyadah vanithai kya... sanmokh mye roztam ditam tyuth sandesh (32)

Canto 5: ***Sakaljananistava*** (38 *Shlokas*) - celebrating the glory of all

Ajananto Yanti Kheyamavashyamanyoni Kalahai...
Namastey Kurvanah Sharanmupyamo Bhagwatim (1)
Bhuvi Paisi Krishaano Marutey Khey Shashaankey...
Vahati Kucabharabhyam... Sakalajanani Sa Tvam Pahi... (38)

na zaan vuuni murkha paan von leudd leudd...
aamut sharan chhey... gul gandith eus chey kun pranaam chhiu... (1)
prithvi jal aghan vayu ta aakash surya chandram yazman yiman...
sui chhak saari zagtaech... avashyi paeth rachh asi kar soan ... (38)

Ropa Bhawani Rahasyopdesha

Shri Ropa Bhawani Rahasyopdesha (Discourse on secrets) is a sacred text of Kashmiri Pandits. The

text is a treasure of 146 *Shlokas* composed in Sharda script by Mata Ropa Bhawani and is based on her spiritual experiences and knowledge of *Vedas*, *Agamas* and other scriptures. According to Pandit CL Raina, the format of *Rahasyopdesha* includes 1) *Nirvana Dash Shloki Stavah* (10 *Shlokas*), 2) *Vakya Manjri* (114 *Shlokas*), 3) *Sva-Anubhava-Ullasa Dashkam* (10 *Shlokas*) and 4) *Antar Drishti* (12 *Shlokas*). Each of the *Shlokas* shows the spiritual level attained by her. The *vaakhs,* though in Kashmiri, are not known to have received the same appreciation as the *Lal vaakhs* have. Jyotishi Keshav Bhatt[px498] was the first to bring out *Shri Ropa Bhawani Rahasyopdesha* in Devanagri script. Later on Dr. Shiv Nath Sharma edited it with cross-references and in the standard text for recitation purposes. In 1977 AD, Shri Alakh Sahiba Trust, Srinagar, published *Shri Ropa Bhawani Rahasyopdesha* with the help of Dr. Triloki Nath Ganju and Dr. Ramesh Kumar Sharma. The comprehensive volume, besides discussing each *vaakh*, also throws light on the life of Mata Ropa Bhawani. The latest work on Ropa Bhawani is *Mystic Revelations of Shri Ropa Bhawani* brought out by Pandit CL Raina in 1996 AD.

Saundarya Lahiri

Saundarya Lahiri is a religious text in the form of 100 verses composed in praise of *Shakti*. Out of the 103 *Shlokas* (hymns) composed, the first 41 constitute *Anand Lahiri*. Adi Shankacharya is known to have visited the Valley in the 8th century and given discourses at Shankaracharya Mandir. Till that time, he was a *Vedanti* but changed his views when he realised and accepted the power of *Shakti*. With this started his devotion to Shiva and *Shakti,* as can be seen from the *Shlokas* composed. The first and the last *Shloka* of *Saundarya Lahiri* are:

Shiva Shaktya Yuto Yadi Bhavati Shakta Pramvitum...
Prantun Stotun Va Kath Makritpunya Prabhavati (1)

...

Pradip Jwalabi Dirwaskar Neeranjanvidhiha...
Tavdiyabhi Vaargib Satva Janani Vacham Satutiriyam (100)[94p61-111]

Pandit Lakshmidhar, Dr. Rudra Dev and Pandit ON Chrangoo have given commentary / translated it.

Shri Durga Saptshati

Shri Durga Saptshati, part of *Markandeya Purana*, is a scripture in the verse form, which the devotees recite during *Navratra*, the nine days of worship of goddess Durga. The scripture narrates how Hindu Trinity blessed goddess Durga for destroying demon Maheshasura. The scripture has 692 *Shlokas* arranged in 13 chapters, with chapter wise *Shlokas:* 1st (104), 2nd (69), 3rd (44), 4th (42), 5th (129), 6th (24), 7th (27), 8th (63), 9th (41), 10th (32), 11th (55), 12th (41) and 13th (21).

4.5 Belief and Faith

Acceptance of something as true is termed as belief and a religious belief is termed as faith. Hindu scriptures and religious texts, which enlighten the followers on the Hindu way of life and also on the purpose of one's life, give innumerable examples of belief and faith a devout Hindu should have. The belief and faith held by a Kashmiri Pandit are many and varied. The belief and faith held by members of the community are an amalgamation of practices, evolved over centuries, which are so deep rooted that many practices are followed even today. Also ingrained in the belief and faith are the teachings and messages of many saints and seers, who, through their experiences, not only understood the meaning of life but also guided their followers. The important messages are:

- Life is much more than what the eyes see. There are two facets of the life: the visible and the

invisible. What is seen is not real but is the shadow of the invisible. The invisible is the real. This is the Truth and the only Truth.

- The life that one lives is the life as experienced through the sense-world. This life, however, is very deceptive as it conceals the existence of what is beyond the sense-world. However, one's attachment to this world is so strong that one does not wish to look beyond.
- Human existence in this sense-world is associated with desire, ego, greed and lust. This results in suffering, pain and sorrows. According to the *Bhagavad Gita*, this world is *Anityam* (impermanent), *Asukham* (unhappy), *Dukhalayam* (full of sorrow) and *Asasvatam* (transient).
- Whoever is born must die. There is life after death. On death, *Atman* (soul) leaves a *Sharir* (body) and assumes another form, the same way as one changes the clothes. This is called *Paunarjanma*, trans-migration of soul or rebirth. The new form depends on *Karma* (action) in the previous life. According to the *Bhagavad Gita*, one goes through endless cycles of birth and death and the form one takes on each rebirth depends on one's *Karma*.
- Birth, as a human being, is the greatest gift of God. It is believed that one takes the birth as a human being after 84 lakh births as plants, insects, birds, fish and animals. So one must live it purposefully. As far as possible one must live a righteous or holistic life.
- Life of a *Brahmin* is divided into four stages or *Ashrams*. The first stage is *Brahmacharya Ashram* (celibacy), the stage of learning up to 25th year. The second is *Grehasta Ashram* (family), the stage of living a household life, between 25th and 50th year. The third is the *Vanaprasta Ashram* (meditation and spirituality), stage of detachment, between 50th and 75th year. The fourth and the last stage is *Sanyasa* (renunciation), the period to seek *Mokhsha* after 75th year. One must strive to achieve the objectives of each stage. However, Kashmir Shaivism does not advocate *Sanyasa* and suggests that one can achieve spiritual objective as a *Grehasti*[91].
- The life that one lives is guided by four principles. These are *Dharma* (the moral and ethical value, which pertains to discharge of one's duty), *Artha* (the material value, which pertains to acquiring of wealth), *Kama* (the vital value, which pertains to gratification) and *Mokhsha* (the infinite value, which pertains to achieving of salvation). These are known as the four *Purusharthas,* the qualities a righteous person aims to acquire.
- Every individual possesses a mixture of three *Gunns* (qualities), namely, *Satogunn, Rajogunn* and *Tamogunn*. One, who has more of *Satogunn*, in comparison to the other two, is known as a *Satogunni*. Similarly, one can be a *Rajogunni* or a *Tamogunni*.
- The purpose of life is to look beyond the sense-world, know the reality and seek the Truth. This means a change from a life of materialism, impermanence and ignorance to a way of life, which is real, permanent, infinite and certain. This paves the way for leading a good life or ideal life.
- The ultimate purpose of life is realisation of God. This is achieved through *Mokhsha* (salvation), which is freedom from the cycles of birth and death. Only the blessed attain *Mokhsha*. The first step is 'Self introspection'. Of all the *Dharmas*, the knowledge of 'self' is the highest.
- According to the *Bhagavad Gita*, the goal and the means to achieve the goal are equally important. So the action and the result of that action are equally important and are inseparable. This means that actions, *Mokhsha* and God realisation are inter-related.
- There are many paths or ways, one can take, to achieve the goal of God realisation. The spiritual journey, known as *Sat-Chit-Anand* (Existence-Consciousness-Bliss), is considered as the ideal.

These concepts and revelations, of the saints, seers and ancestors and those revealed through scriptures, have firmed the belief and faith of the members of the community. Not only do they believe in God but also worship Him and His manifestations, both animate and inanimate.

A brief account of each of the belief and faith held by the community is as under:

4.5.1 Faith in God

Kashmiri Pandits have an unflinching faith in God. They are God fearing, would do no harm to anyone and live in harmony with the Nature. They believe in God so much so that they show reverence to every creation of His, both animate and inanimate. Their faith in God is the result of the basic Hindu philosophy, according to which every natural phenomena is the act of God and nothing happens without God's will. To them, *Surya* (Sun) is a god, so is *Chandrama* (Moon), *Brahaspati* (Jupiter) and other *Navagrehas*. Also, *Agni* is the fire god and *Indra* the wind god. In fact, to Hindus the planets, mountains, hills, rivers, *Nags*, lakes, forests, trees and other creations in Nature are personified. Kashmiri Pandits also show love and concern for the animals.

This unflinching faith in God is the result of the basic philosophy, which points out that:

- There is a Supreme power, which is controlling the entire Universe. Pandits consider Lord Shiva (called Shiv) as this Supreme power and believe that Shiv is the absolute truth and reality and the God of all gods. He is *Trinayan* (with 3 eyes) and *Trikaldarshi* (knows present, past and future).
- There are three forces, called 'Hindu Trinity'[px197], which keep this Universe moving. These three forces represent the powers of *Janam Data* (Brahma - the creator), *Palanhaar* (*Hari* or Vishnu - the preserver) and *Naash Karak* (Mahesh or Shiva - the annihilator).
- Shiva, the Supreme power for 'creation' and 'preservation', has retained the power to dissolve the Universe. Thus, the powers of Brahma and Vishnu move with the blessings of Shiva.
- Shiva is omnipresent and omnipotent, yet not visible or seen by humans. Shiva has been given various names such as Mahesh, Shankar, Maha Shankar, Adinath, Bhole Nath and Ashutosha (one who is easily pleased) etc. Lord Shiva's associates are Parvati, Ganesh Ji, Nandi (Bull), Snake and Ganga (flowing from His hairs). According to the *Bhagavad Gita,* the God is everywhere and no place is without Him. *Upanishads* talk of one God, present everywhere and in every thing.
- Associated with this Supreme power is *Shakti*, the manifestation of the power. *Shakti* is relative.
- Shiva and *Shakti* are inseparable. One is the 'cause' and other is the 'effect'. Human beings, through His manifestations, perceive Shiva's *Shakti*, in more ways than one. It is this manifestation of *Shakti* that is revered and worshipped as god and goddess. This is known as *Shakti* worship and has been going on for centuries. *Shakti*, which manifests itself in innumerable forms, has been given innumerable names such as Parvati, Jagadamba, Durga and Ragnya etc.
- The Supreme, as a *Palanhaar,* manifests itself in the form of a human being or any other form, known as reincarnation. It is believed that the Supreme manifests itself, whenever there is a need to reform the society or whenever sins grow beyond the limit, which the Mother Earth can tolerate.
- Lord Vishnu, in the role of a *Palanhaar*, so far has had reincarnations and taken birth on earth nine times, with Lord Rama as the 7th reincarnation and Lord Krishna as the 8th reincarnation.
- Each deity has a bird or an animal as a mount and include mouse (Lord Ganesh), peacock (Kumar Kartikeyi), swan (Lakshmi), Nandi (Lord Shiva) etc.

4.5.2 Belief in Hindu Philosophies

Kashmiri Pandits, as followers of Hindu faith, believe in *Sanatan Dharma*[g1]. They believe in Hindu philosophies like the theory of *Karma*, Shaivism, Vaishnavism and *Kundalini Yoga*. As is known, Kashmir since time immemorial has been the abode of Rishis and spiritually enlightened

souls, who have given philosophies and messages that have guided the followers in their journey on the righteous path. Some of the profound philosophies that have originated in the Valley include Kashmir Shaivism, an analysis of the nature of the Ultimate Reality and *Kundalini Yoga,* the philosophy associated with the Shiva's power. Some of the thinkers and scholars of the Valley also contributed to the growth of *Buddhism*. A brief account of these philosophies is as under:

4.5.2.1 The theory of *Karma*

Kashmiri Pandits believe in *Karma* (deeds or actions) and *Karmaphal* (fruits of deeds). The theory of *Karma* is so well developed and propounded, that every member accepts it without any doubt. The concept gets its strength from the message of the *Bhagavad Gita*, which talks of good and bad deeds. The theory is based on the simple concept of 'as you sow, so shall you reap'. This is the basis on which the action and behaviour of a Hindu depends. According to this theory, there is a life cycle in which the *Atman* (soul) discards one body (a process known as death) and comes into being anywhere else in another body (a process known as birth). This cycle goes on and on. It is believed that the *Karma*, which can be right or wrong, decides the *Karmaphal* (fruit of action), one is to reap. Thus, the actions are linked to *Punya* (result of good deeds), hence leading to *Swarga* (Heaven) and *Paap* (bad deeds) leading to *Naraka* (Hell). It is important to note that the action and its consequences are not to be seen in the same birth but in a different birth. For example, the fruits one reaps in the present life is the consequence of one's past actions and so on. It is to be understood that in this universe, no one, irrespective of caste, creed and position, has escaped the fruit of one's deeds. This is the reason why enlightened people give importance to *Karma* and invariably resort to righteous practices and spend their lives in performing their duties with devotion or perform acts like *Puja* (worship), *Sandhya*, *Dhyan* (concentration), *Dhaan* (alms), *Seva* (service) etc.

The concept of *Karma* has come from *Yoga* philosophy. *Yoga* means union of one's mind with universal truth. This philosophy talks of 4 types of *Yoga,* namely, *Hat Yoga* (resorting to physical discipline), *Karma Yoga* (performing one's duty with devotion and doing righteous deeds throughout the life), *Bhakti Yoga* (selfless service to God without any reward or returns) and *Gyana Yoga* (seeking God realisation through spiritual knowledge). These are the four routes of the journey to God realisation. Attainment of spiritual knowledge and realisation of God can be achieved through self-discipline, devotion, concentration, meditation, sacrifice and surrender. There are innumerable examples to show that people through centuries have practiced *Yoga* philosophy and reached the ultimate stage in spirituality. Lal Ded talked of attaining spiritual knowledge through a *Guru*. This is supported by the fact that many of the saints and seers have had a *Guru*, who bestowed their disciples with the spiritual knowledge and helped them in God realisation. Many people, in their life, start with a desire to seek spiritual knowledge and universal truth but end up without achieving the objective. Attaining spiritual bliss demands self-discipline and devotion, which at the lowest level is manifested by the practices in the form of daily rituals.

4.5.2.2 Kashmir Shaivism

a) The Background

The philosophy of Kashmir Shaivism is the monistic or non-dualistic philosophy. Its basic tenet is that the entire universe is nothing but conscious energy or consciousness expressed in different forms.

The system deals with the threefold principle of God, soul and matter and for that reason is also called Trika Shasana, or simply Trika.[21p1] Trika in Sanskrit means threefold and represents the individual, the energy and the Ultimate reality. It implies the philosophy of individual attaining higher consciousness through energy. Other reasons for calling it *Trika* philosophy are that it accepts most important the triad, Shiva, *Shakti* and *Anu*; or Shiva, *Shakti* and *Nara*; or triad of goddesses *Para, Apara* and *Paratapara* or three modes of knowledge of Reality, namely, *Abheda* (non-dual), *Bhedabeda* (non-dual-cum-dual) and *Bheda* (dual). The *Trika shastra* or *Trika* philosophy in its present form was re-introduced in the 8th century. Acharya Abhinavagupta provides the thread of unity among the various branches, namely, *Krama, Spanda, Kaula* (or Kula) and *Pratyabhijna* of Kashmir Shaivism.[6p114] A brief[6p25-30] about each branch of the Trika system is as under:

- **The *Krama* system**
  Krama means sequence or succession, which further involves *Kala* (time). In fact, sequence and time are one and the same; the very sense of 'one after the other' is time. Although *Krama* seems to be the very nature of *Kriya* (true only in case of Laukika *Kriya* or ordinary activity), yet it does not apply to the eternal activity of the Lord. Shiva is *Akrama* (without sequence). Therefore, the *Kriya* of the Shiva level is *Akrama* or non-sequential. In this system one has to rise step by step in succession. It teaches that step-by-step makes one's realisation firm.
- **The *Spanda* system**
  The word *Spanda* means 'movement'. The *Spanda* School recognises that nothing can exist without movement. Where there is movement, there is life. There is movement in wakefulness, dreaming, deep sleep and *Turya*. When the consciousness of a seeker is fixed in seekers own awareness, then one's soul becomes visible. To reach this state, one has to practice both awareness and equanimity, achieved through meditation. When practiced together, they lead to liberation. The details are found in *Vijnana-bhairava Tantra*, the *Svachhanda Tantra* and the *Tantraloka*.
- **The *Kaula* (or Kula) system**
  Kaula is Shiva's power (*Shakti*), which manifests as the entire world. *Kaula* literally means family or extension. The world is an extension of Shiva. The power of Shiva that pervades the universe is also called *Kundalini* or *Kaula Kundalini*. *Kundalini* is the force or power of consciousness vibrating in the form of the whole universe. At the bodily level, this energy is known as *prana-kundalini*. Since the entire world is an extension of Shiva and directly connected with Him, the world can be used as a means for ascending to Shiva. It is also called *Shiva-Bhavana* i.e. feeling Shiva everywhere. The *Kaula Sadhana* consists in seeing everything in the world as Shiva.
- **The *Pratyabhijna* system**
  The word *Pratyabhijna* means 'to recognise, to realise your Self spontaneously once again'. In this system, you only have to recognise, who you are. There is no practice and no *Upayas* (means). Irrespective of the level, one has to recognise own nature without doing anything.

b) The Legend

An understanding of Kashmir Shaivism starts with a legend according to which, Lord Shiva appeared in a dream to Acharya Vasugupta, a 9th century saint, who lived in a hermitage near Harwan, Kashmir. Lord Shiva is believed to have revealed to him the secret teachings, inscribed on a rock, known as Shankar Pal[px298]. He was also asked to find the rock and propagate the teachings. Acharya Vasugupta located the rock with the inscriptions and gave the name *Shiva Sutras* (verses revealed by Shiva) to the teachings. He not only propagated these teachings among his worthy followers but also propounded the philosophy, popularly known as Kashmir Shaivism. It probably owes its name to the

fact that the Shiva Himself revealed the teachings. It is said that this faith existed in Kashmir in the ancient times but had lost its significance with the passage of time. The faith was revived and re-established by Acharya Vasugupta as the earliest Saiva works were lost in antiquity. It is said that there were originally 64 systems of philosophy covering every aspect of thought and life. According to the legend, Shiva, moved by pity for the ignorance and sufferings of mankind, appeared in the form of Srikantha and commanded the sage Durvasa to spread true knowledge. Durvasa created three sons by power of his mind and to one of these, the Tryambaka, he imparted this knowledge.

c) The Basic Philosophy

Before gaining an insight into the philosophy of Kashmir Shaivism, it is necessary to take a look at other Hindu philosophies, which evolved over centuries. As per the Hindu tradition, there is only one Ultimate Reality but there are six different interpretations of this Reality. These six interpretations have been given the names *Nyaya, Vaiseshika, Sankhya, Yoga, Purva-Mimamsa* and *Uttara-Mimamsa* and are considered as the six systems of philosophy, called *Shad Darshanas*[px209]. A brief account[22p4] of each of these systems of philosophy is as under:

- *Nyaya* philosophy, founded by Gautama Rishi, deals with the means of acquiring right knowledge and is based on logic.
- *Vaiseshika*, founded by Kanada Rishi, deals with the classification of knowledge. It classifies knowledge into nine basic realities - earth, water, light, air, ether, time, space, soul and mind and discusses how their combinations bring all things into being.
- *Sankhya*, founded by Kapila Rishi, deals with the universe as a whole and talks of twenty-five *Tattvas* derived from two basic realities *Purusha* (spirit) and *Prakriti* (matter).
- *Yoga*, founded by Maharishi Patanjali, deals with the means by which mind is controlled to know the Ultimate Reality by direct experience.
- *Purva-Mimamsa*, founded by Jamini Rishi, deals with correct performance of Vedic rituals.
- *Uttara-Mimamsa*, founded by Badarayana Rishi, deals with the nature of Ultimate Reality. Also called Vedanta, it talks of only one Ultimate Reality - the *Brahman*. According to this philosophy, universe is an illusion and the infinite variations seen are various forms of this Ultimate Reality.

The highlights of Kashmir Shaivism seen in the light of these systems of philosophy are:

- Kashmir Shaivism is based on the philosophy of Idealistic Monism whereas other schools of thought, except Vedanta, give dualistic or pluralistic interpretations of the Ultimate Reality. The philosophy of Monism in fact, existed in India since time immemorial; however, with the passage of time the dualistic and pluralistic interpretations overshadowed it. Revelations of the inscriptions to Acharya Vasugupta brought back into focus the philosophy of Monism.
- Kashmir Shaivism is *Agamas* (revealed), handed down through ages from *Guru* to *Shishya*.
- Like other philosophies Kashmir Shaivism also enables the individual to know self, understand its identity with cosmos and its source, God. It is, however, based on Tantra philosophy.
- Vedanta talks of principle of *Monism* but differs in its approach. It suggests that only an 'intelligent' can accelerate Universal Consciousness and, therefore, talks in term of *Brahman* as the Supreme Lord. Kashmir Shaivism, on the other hand, is based on the premise that pure consciousness is the spiritual substance of the Universe and the consciousness eternally alternates between two phases of rest (static or immanent phase of change) and action (dynamic or transcendent phase of rest). The immanent phase is called *Srishti* (when consciousness becomes active) and the transcendental phase is called *Pralaya* (when dissolution and re-absorption takes place). *Pralaya*

follows *Srishti* and this cycle goes on and on and is regulated by the Universal Law of Causation. A complete cycle of *Srishti* and *Pralaya* is known as *Kalpa*, which lasts for billions of years.

- Vedanta contends that there is only one Reality, which is *Nirgunn* (without quality) and *Nirakar* (unmanifested, formless) and, therefore, manifests in the world merely as an appearance, which in fact, does not exist. Kashmir Shaivism also contends that there is only one Reality, but differs from the former because of the two phases of consciousness. It contends that effect is not different from the cause so the manifestation too is real. Further, it contends that there is one Ultimate Reality, called *Param Shiva,* having two aspects *Prakasha* (light) and *Vimarsha* (experience). The first one is Shiv, a static state of Shiva, in which there is no birth, no death and is eternal, constant and pure. The second is *Shakti*, a dynamic state of Shiva, in which HE manifests in the infinite variety of phenomenon. Shiva and *Shakti* are inseparable. HE creates, sustains and dissolves everything through *Shakti*.
- Kashmir Shaivism is more comprehensive because, a) it discusses the origin of spirit and matter, nature of Ultimate Reality and cause of impulse, which began the process of creation. *Shad Darsanas* merely assume some of these aspects, and b) Whereas other *Darsanas* talk of 24 *Tattvas* (factors, aspects, elements or ingredients of Universe in totality) taking part in cosmic evolution, Kashmir Shaivism talks of 36 *Tattvas* taking part in it. These *Tattvas* are categorised as 5 *Shudh Tattva* of pure creation and 31 *Ashudh Tattva* of impure creation, as under:
  - 5 *Shudh Tattvas* of pure creation
    - *Parama Shiva* (Supreme)
    - *Shakti* (energy aspect of the Supreme)
    - *Sada Shiva*
    - *Ishvara Tattva* (the Lordship) and
    - *Shuddhavidya Tattva* (Pure knowledge).
  - 31 *Ashudh Tattvas* of impure creation
    - 5 *Mahabhuta* (*Panchamahabhuta*, 5 essentials of matter), namely, *Agni* (Fire), *Akash* (Ether), *Apa* (Water), *Prithvi* (Earth) and *Vayu* (Air)
    - 5 *Gyan Idriyas* (senses of perception), namely, *Caksuh* (sight), *Ghrana* (smell), *Srotra* (hearing), *Tvak* (touch) and *Jihva* (taste)
    - 5 *Karma Indriyas* (motor organs), namely, *Hasta* (hands), *Pada* (feet), *Upastha* (organ of creation), *Payu* (discarding organs) and *Vach* (vocal organ)
    - 5 *Tanmatras* (5 subtle elements), namely, *Gandh* (odour), *Rupa* (beauty), *Shabda* (sound), *Sparsha* (sense of feeling) and *Sugandh* (flavour)
    - 3 *Antahkarna* (capacities of mental operation), namely, *Ahamkara* (ego), *Buddhi* (intelligence) and *Manas* (mind)
    - 2 emotions, namely, feeling and passion represented by duo of *Prakriti* and *Purusha*
    - 6 limitations with regard to *Kaal* (time), *Kala* (art), *Maya* (materialistic creation, money or wealth), *Niyati* (space), *Vidhya* (knowledge) and *Upastha* (memory).
- Kashmir Shaivism is not only a philosophy but also a way of life. It does not advocate the path of *Sanyasa* (renunciation) but advocates that one can pursue both the worldly (*Grehast* - happy married life) and spiritual aims side by side.

d) The Literature

After the initial contribution by Acharya Vasugupta, other saints and scholars down the ages enriched the philosophy of Kashmir Shaivism and brought it to the present level of understanding. Notable

among these saints and scholars are Acharya Somananda[px510] (pupil of Vasugupta), Acharya Kallata Bhatta[px499], Acharya Utpaldeva[px511], Acharya Abhinavagupta[px497], Acharya Bhaskara Bhatta[px512], Acharya Kshemaraja[px514], Acharya Ramakantha[px515] etc. The mass of literature on Kashmir Shaivism, produced by these scholars and masters on Shaivism, is classified into three divisions, namely, *Agamas Shastra, Spanda Shastra* and *Pratyabhijna-sutras.* A brief account of each is as under:

- **The *Agamas Shastra***

The word *Agama* in Sanskrit means having come down through the ages from teacher to pupil. The *Agamas Shastra,* regarded as of superhuman authorship, lays down doctrines and practices of the system and includes *Shiva Sutras*, whose authorship is attributed to Shiva Himself. The total number of *Shiva Sutras* is seventy-nine, which are divided into three parts, namely, *Sambhavopaya* (23 *Sutras*), *Shaktopaya* (10 *Sutras*) and *Anavopaya* (46 *Sutras*). In addition, there are various *Tantras,* which include *Ananda-bhairava, Malinivijaya, Matanga, Mrgendra, Naisvasa, Netra, Rudrayamala Tantra, Svachhanda-bhairava, Svyambhuva, Vijnana-bhairava* and *Uchchusma-bhairava.* It is important to note that these Tantras were interpreted mostly as teaching a dualistic doctrine, to stop the practice of which the *Shiva Sutra*, expounding a purely Advaistic metaphysics, was revealed to sage Vasugupta.[1p273]

- **The *Spanda Shastra***

The *Spanda Shastra* is based on the *Spanda* system of thought and sums up the doctrine of the *Shiva Sutras* and discusses, in simple terms, principles involved in the system. The works on *Shiva Sutras* include the *Vritti* (*Spanda-sutras* or *Spanda-karika*), by Acharya Vasugupta himself, the *Varttika* of Bhaskara, the *Vivriti* by Ramakantha, a commentary *Pradipika* by Utpala and commentaries *Spanda-sandoha* and the *Spanda-nirnaya* by Kshemaraja. The *Spanda-karika* has fifty-two *Sutras* and is a running commentary on *Shiva Sutras*.

- **The *Pratyabhijna Shastra***

The *Pratyabhijna Shastra* discusses doctrines with reasoning and rationality of the Trika philosophy, the system which deals with the threefold principle of God, soul and matter. Kashmir Shaivism and Trika are used interchangeably. The contributions to this system of thought include such works as Somananda's *Shivadrishti* and Utpaldeva's *Ishvara-pratyabhijna-karikas* (also called *Pratyabhijna-sutras*). Because of this master's work, Kashmir Shaivism came to be known as *Pratyabhijna Darshan*. *Shivadrishti*, which laid the foundation of *Pratyabhijna* system, has seven *Ahnikas* (cantos). *Pratyabhijna-sutras* are 190 in number. Acharya Abhinavagupta wrote commentaries of *Pratyabhijna-sutras* of Utpala, namely, *Pratyabhijna-vimarshini, Pratyabhijna-vivrit-vimarshini* and *Lahvi-vritti.* The monumental work of Abhinavagupta is *Tantraloka*, which, written in 37 cantos and published in 12 volumes, encompasses all aspects of Kashmir Shaivism. His other works are *Tantrasara*, a treatise on the system in prose and *Paramarthsar*, a manual of the system. Jayaratha has written commentary on *Tantraloka* and titled it *Tantraloka-viveka*. Another important work is *Shivastotravali*, written by Utpaldeva in 8th century, which consists of 20 hymns in praise of Lord Shiva. It is believed that the *Sadhak* (the seeker) can attain Shiva consciousness, by chanting these hymns and showing his or her devotion and love. The work explains *Shiva Darshan* through the medium of devotion.

In addition to the above, there are works on Kashmir Shaivism and related topics, which include *Abhinavagupta - An Historical and Philosophical Study* (1963) by KC Pandey, *Kashmir Shaivism* by JC Chatterji (1978), *Introduction to Tantraloka* (1987) by Navajivan Rastogi, *History of Kashmir Shaivism* (1989) and *Specific Principles of Kashmir Shaivism* (1997) by BN Pandit, Kashmir Shaivism Under Seige by MG Chitkara and *Shaivic Thought* by Dr. KK Moza.

4.5.2.3 Vaishnavism

Vaishnavism as a philosophy draws its strength from Vedanta, also known as *Uttara Mimamsa*[px226]. Vedanta talks of only one Ultimate Reality, called Brahman and recognises Brahman as the Supreme God. According to this philosophy, Brahman is truth and universe, what we see as infinite variations or the various forms of this Ultimate Reality, is an illusion. Vaishnavites consider the goal of life to realize the truth by overcoming the illusion, which binds them into endless cycles of birth and death and attain *Mokhsha* (liberation). This concept of truth and illusion differentiates Vaishnavism from Shaivism. Shaivites do not agree that universe and the manifestations of the universe are an illusion and argue that Supreme consciousness, called *Param Shiva,* can not get involved in manifestation process - the result of the dynamic aspect of energy, called *Shakti*. Since Shiva and *Shakti* are inseparable, therefore, it can be said that manifestations are the reflections of *Param Shiva's* personality. Some Rajas of Kashmir were known devotees of Vishnu, because of which Vaishnavism flourished and many temples were built and dedicated to Lord Vishnu.

4.5.2.4 *Kundalini Yoga*

The *Kundalini Yoga*, also called *Kundalini Sadhana*, is a yogic practice of awakening the infinite energy lying dormant in every human being as the coiled serpent power, called *Kundalini Shakti*. *Kundalini* is a word derived from three Sanskrit words *Kunda*, meaning a cavity, pit or a hole, *Kundal*, meaning a coil and *Kundali*, meaning serpent. So it is a dormant *Shakti* coiled like a sleeping serpent, hence called serpent power, at the root of the spinal column known as *Muladhara*. The *Kundalini Shakti* is aroused by a *Sadhak* (seeker of divine communion with *Param Shiva*) through various stages, called *Chakras*. These are *Muladhara Chakra, Svadishthana Chakra, Manipura Chakra, Anahata Chakra, Visuddha Chakra, Ajna Chakra* and *Sahasrara Chakra*. Each of these *Chakras* is an energy centre, access to which is attained only in successive stages and a *Sadhak* has to experience each, to have communion with *Param Shiva*. Rising above the temptations, desires and weaknesses, a common person normally has, a *Sadhak*, practicing *Kundalini Yoga*, invokes the dormant energy from *Muladhara* and after successively passing through various *Chakras* achieves the communion. Writes Swami Harshananda, "According to Yoga psychology, there are six centres of psychic energy, of consciousness, in the human body, designated as *Chakras*. They are *Muladhara* (at the anus), *Svadhisthana* (at the root of the sex organ), *Manipura* (at the navel), *Anahata* (at the region of the heart), *Visuddha* (at the throat), *Ajna* (between the eyebrows) and *Sahasrara* (at the top of the head which is the destination for this energy). When the Yogi successfully raises his psychic energy to this topmost centre, he has a vision of Shiva-Shakti."[25p141] A brief account of these *Chakras* is as under:

- ***Muladhara Chakra*** is the root and is located between anus and urinary organ, in case of males and at the root of uterus, in case of females. *Kundalini Shakti* lies here as three and half coils.
- ***Svadishthana Chakra*** is located at the base of the spinal column. The element water, associated with this *Chakra*, rules the sense organ of taste.
- ***Manipura Chakra*** is located at the root of the navel on the inner wall of the spinal column. The element fire, associated with this *Chakra*, rules assimilation and digestion.
- ***Anahata Chakra*** is located at the base of the heart inside the chest. The element air, associated with this *Chakra*, rules mind and emotions.
- ***Visuddha Chakra*** is located at the base of the throat in the cervical plexus. The element ether, associated with this *Chakra*, rules thyroid and epiglottis.
- ***Ajna Chakra***, also called third eye or *Guru Chakra*, is located midway between the eyes above

the eyebrows. OM is the symbol and *Beej Mantra* of this *Chakra* and rules cerebrum and medulla oblongata. Performing *Kundalini Yoga* in this *Chakra* enables a *Sadhak* to attain higher levels of consciousness. The *Ajna Chakra* is recognised as a silver lotus with two petals and the presiding deity is *Param Shiva*.

- ***Sahasrara Chakra*** is the destination of *Kundalini Shakti* and the abode of Lord Shiva. It is located at the crown of the head.

4.5.3 Belief in the Worship of Deities

To propitiate, seek blessing, lead a righteous life and achieve salvation, the members of the community worship God and His *Shakti* in many ways and follow many routes. This variation in form and method is born out of the message contained in the *Bhagavad Gita*, which says that He, the Supreme Lord, will respond to the *Bhaktas* (devotees) in whichever form they worship Him and whichever way they approach Him. The Pandits, therefore, have not only been worshipping *Shakti,* as manifestation of God's creations, *Nagas*, *Bhairavas*, *Yakshas* and *Ghar Devta*, but also doing so in many ways. An account of the deities worshipped and the forms of worship practiced is given below:

4.5.3.1 Deities Worshipped

Shakti Worship

Since time immemorial, the Hindus have been worshiping *Shakti*[px202], perceived through various manifestations, as gods and goddesses. As mentioned earlier, Shiva and *Shakti* are inseparable and it is the *Shakti*, the female power, that creates the innumerable forms in the Universe. It is, therefore, logical to see these infinite forms of *Shakti* giving rise to thousands and millions of gods and goddesses in the Hindu pantheon. Kashmiri Pandits, as worshippers of *Shakti*, have given their own names to some of the forms of *Shakti*. As is known, women, in general, are treated with regard in the community, more so in the case of goddesses. According to *Manu Smriti*,

Yatra Naryastu Pujante Ramante Tatra Devta

Translated it means, 'Where women are respected, *Devtas* stay there'. Lot more regard and reverence is, therefore, shown to the female deities. Many saints in the Valley are known to have been *Devi Bhaktas* and having attained spiritual bliss. At the highest level, the goddess is known as Divine Mother or Mother Universal. As Mata Durga, She takes any of the nine forms, all representing *Shakti*. So Pandits worship Her as Ragnya Bhagwati (Tulamulla), Sharika Bhagwati (Hari Parvat), Jwala Bhagwati (Khrew), Zeshta Bhagwati (Ziethyar), Tropra Bhagwati (Habba Kadal), Kali Bhagwati (Khankah), Uma Bhagwati (Uma Nagri), Gauri Bhagwati, Saraswati, Lakshmi and others. However, whatever the name, it is important to realise that in all the cases it is only the manifestation of the divine *Shakti* that is worshipped. There is a belief that each family has a *Kul Devi* or *Isht Devi* like Ragnya Bhagwati, Sharika Bhagwati, Jwala Bhagwati, Zeshta Bhagwati and Tropra Bhagwati, which they worship in their own way. The practices have assumed variations over a period and reflect unity in diversity. There are, for example, some practices, which are specific to a particular family or group of families in the community and are decided by the *Isht Devi* worshipped. The practices are followed while performing a religious festival, daily *Puja* or observing a *Vrat*.

An unwritten code of conduct seems to guide a devotee. For example, devotees, in case of:

- Ragnya Bhagwati, do not make non-vegetarian offerings or take such food on any of the festivals

or days associated with Her. They visit Kheer Bhawani and observe *Vrat* on the auspicious days.
- Sharika Bhagwati, make non-vegetarian offerings as well as take non-vegetarian food on the festivals or days associated with Her. They visit Hari Parvat and observe *Vrat* on certain days.
- Jwala Bhagwati, make non-vegetarian offerings and take non-vegetarian food on any of the festivals associated with Her. They visit her Asthapana at Khrew and observe *Vrat* on the day.
- Zeshta Bhagwati, make non-vegetarian offerings as well as take non-vegetarian food on any of the festivals or days associated with Her. They visit *Ziethyar* and observe *Vrat* on the day.
- Tropra Bhagwati, make non-vegetarian offerings as well as take non-vegetarian food on *Tikk tsoram*. They visit Tripurasundari Asthapana near Habba Kadal and observe *Vrat* on the day.

Naga Worship

Nag in Kashmiri means a spring as well as a snake. *Nags* are the tutelary deities supposed to reside in the springs and lakes. The community shows respect and attaches sanctity to *Nags* or snakes. *Nilamata Purana* indicates that the earliest inhabitants of the Valley, when Kashyapa Rishi drained off the lake, were Nagas, the snake worshipers. Ancestors of Kashmiri Pandits, who moved to the Valley, adopted, at the behest of Nila, several rites and festivals of Nagas. The practice seems to have continued. According to Pandit Bamzai, "There are reasons to believe that in the fourth and third centuries BC Naga worship may have been the principal religion in Kashmir. The Buddhist text *Mahavamsa* mentions that when Asoka's adviser Moggaliputta Tissa sent his missionary Majjhantika to preach Buddhism in Kashmir and Gandhara, he found it under the rule of Naga king Aravala, who could destroy the corn and other harvests by hailstorms."[1p198] There are other texts also which indicate that *Nags* were popular deities in Kashmir. One finds mention of some of the Naga festivals in Kalhan's *Rajatarangini* and Kshemendra's *Samayamatrika*. Abul Fazal also mentions about 700 places of worship with carved images of snakes. It is, therefore, seen that from early times considerable importance has been attached to the worship of *Nags*. Out of this reverence, the ancestors seem to have built numerous temples near the springs, which shows their deep-seated belief in *Nag* worship. The tutelary deities, that find a mention, include Susravas Naga, Padma Naga, the tutelary deity of Wular Lake, Takshak Nag[px76] at village Zewan and others. The members of the community, as believers of this tradition, continue the practice even today and also celebrate *Nag Panchami*[px329].

Bhairava Worship

Bhairavas are demi-gods considered as the protectors of the people from the evil spirits. They are also the associates of Shiva and many other deities. According to *Tantra* scriptures, there are many *Bhairavas*. Ten out of these, supposed to protect the devotees from all directions, are *Vatuk Nath*, *Yogini Bali*, *Sthan Khetrapaal*[g1], *Bhut Bali*, *Vetal Raj*, *Bahukhatkeshwar*, *Turushkrajanak*, *Vishvaksen*, *Tarkakhy* and *Hatkeshwar*.[23p10] There are also area specific *Bhairavas*. In Kashmiri Pandit's religious ethos, *Bhairavas* are considered as omnipresent. Shiva in Vedic scriptures has been given the name *Rudra*. He is known to head His *Rudra gan* (Shiva's *Bhairavas*), eleven in number. In fact, *Bhairava Nath*, a manifestation of *Rudra*, is believed to have appeared from an earthen pot. This is the reason why the members use earthenware pots as symbols of deities and worship *Bhairava Nath* during *vat'ak puuza* on *Shivratri*[px346]. The origin of the practice of *Bhairava* worship, prevalent in the community, goes back to the period when the ancestors of the community moved to the Valley but were troubled by *Yakhshas* and other aborigines. To protect themselves from these forces, Kashmiri Pandits propitiated and invoked the blessings of *Bhairavas* and made offerings to the *Bhairavas*. a practice continued ever since except for the fact that nothing much is known about the intervening period till the rule of Raja Pravarasena II.

There is a legend, according to which, the practice of worshiping *Bhairavas* was re-introduced by Raja Pravarasena II[px9], who ruled around 575 AD. It is said that he wanted to build a new city and was looking for a proper place. In this endeavour, he sought the help, through worship, of his family deity *Vetal Bhairava*, who is said to have obliged the Raja by giving him a *Darshan* at Gopadri near Shankaracharya foothill, across what was known as *Mahasarit*. He invited the Raja to cross *Mahasarit*, using his stretched leg as a bridge between the two embankments. The Raja is said to have crossed over after making steps, with the help of his dagger, into the flesh of his leg. Seeing the courage of the king, the *Vetal Bhairava* promised him the identification of the new place and the next day the Raja found the demarcation around Hari Parvat, the place where he built the new city of *Pravarapura*, now known as Srinagar.[33p22]

It is also said that as per the wishes of *Vetal Bhairava* the city was divided into 8 zones each zone under the protection of a *Bhairava*. The area specific *Bhairavas*, that find a place in the traditions, with their names and places of worship include 1) Anandeshwar Bhairava[px301] at Maisuma, 2) Bahukhatkeshwar Bhairava[px273] at Chhatabal, 3) Hatkeshwar Bhairava[px308] at Malakhah, 4) Jayaksen Bhairava[px259] at Zaina Kadal, 5) Mahakaal Bhairava[px308], Srinagar, 6) Mangalraza Bhairava[px283] at Fateh Kadal, 7) Nandkishor Bhairava[px307] at Gosha Bugh, Patan, 7) Nandkishor *Bhairava* at Sopore[px274], 8) Nandkishor Bhairava[px307] at Sumbal, 9) Puranraza Bhairava[px307], Hawal, 10) Sheetalnath Bhairava[px304], Srinagar, 11) Sukh Raj Bhairava[px308] at Badgam, 12) Tushkraza Bhairava[px306] at Narsingh Garh, 13) Vetal Raj Bhairava[px288] at Rainawari, Srinagar and 14) Vishvaksen Bhairava[px260].

A day, earmarked in the calendar, is dedicated to the *Bhairavas.* Devotees perform *Puja* and make offering of *tahar*[g1] and *tsarvan* (cooked liver of a lamb) and at times, raw *shishnoor* (lungs of a lamb). From the scriptures it is learnt that some of the goddesses, as manifestation of *Shakti*, have *Bhairavas* as their associates. These include Vamdev (Mata Sharika), Mahadev (Mata Jwala), Karneshwar (Mata Tripurasundari) and others. Tradition has it that pieces of *shishnoor* are swung into air to enable the kites to catch them in their flight and if missed then to be picked up by the crows on the ground. This practice probably explains why the members, as followers of Shiva and His *Bhairavas*, make non-vegetarian offering during *Shivratri*. This practice also probably explains how and why many Kashmiri Pandits took to meat eating. There are a number of rituals, ceremonies and functions when non-vegetarian preparations are made and served. It is said that earlier times, there was a ritual of offering a goat as a sacrifice on many such occasions, which continued till mid thirties of the last century but was stopped suddenly.

Yakhsha Worship

To perpetuate the traditions of the past, Kashmiri Pandits please and propitiate the *Yakhshas* (the aborigines of the Valley), with the offering of *khetsiur*[px169] on *khetsi mavas*[px340]. This practice has origin in the legend, according to which, the Brahmins used to move to plains during the winter months, as the *Yakshas* would come down from mountains in search of food. During one such movement an elderly couple were not able to move due to old age. The community members left them behind with all the stock of food and other necessities and prayed for their safety. After a few days of stay it so happened that when the housewife was preparing *khetsiur*, a *Yaksha* appeared in their hut and desired to eat both of them to overcome his hunger. The old couple pleaded for mercy and offered everything in return including the delicious dish, which was being cooked at that time. For the *Yaksha* the flavour of the dish was so tempting that after tasting and enjoying the dish, he spared them and took a promise that in future also they would prepare this dish and offer it to *Yakshas*.

Worship of Ghar Devta

Kashmiri Pandits have a firm belief that every house of theirs is protected by a *Ghar Devta* or *Dayat raziu* (holy spirit, The Lord of the house), against the evil spirits. They, therefore, worship and show reverence to *Ghar Devta* and have a celebration, known as *gaad'iu batiu*[px340] *dyun,* every year on a day during the dark fortnight of *poh*. On this day, fish, which includes a small fish to be used raw, is purchased. The elderly lady in the family prepares the fish and after *Puja* offers it to the *Ghar Devta*, the same way as it would be served to a guest. The food is nicely arranged in a *thaal* (plate) and kept at a place in the upper storey of the house, called *breuurkeuuni*[g1] in Kashmiri, along with water and covered by a cane basket, called *krenjul*. It is said that the *Ghar Devta* would visit the house and relish the food offered. It is believed that the *Ghar Devta* is invisible and can not be seen by the naked eyes.[33p25] There are, however, accounts of holy and pious persons having confirmed their presence. During the interactions with some of the members of the community, an old pious lady around 70 years of age confirmed that she was a witness to the incident in her childhood. According to Smt. Lakshmishori Warikoo, presently residing at Delhi, "It is true that there is *Ghar Devta*, who visits to relish *gaad'iu batiu* offered. I had the good fortune of having his *Darshan* as a child, when at the age of 6 or 7 years, I enquired from my parents the reason for keeping the food and water on the particular day. I was given the usual explanation but my curiosity and inquisitiveness, however, took me to the *breuurkeuuni* late in the night when every one else was asleep. I was stunned to see someone in coloured dress relishing the food. I did not reveal this fact to my parents until the next morning when other members of the family went up to fetch the *thaal*. They observed that a portion of the food had been eaten and the bones kept on the side. It was only then that I broke my silence." An interesting aspect of the event, shared by her, is the fact that in the Valley they had been distributing the leftover among the members and relatives in their family as *naviid*.

4.5.3.2 Forms of Worship

The forms of worship are many and varied. With the ultimate objective of realising God, through self-realisation, the *Bhaktas* (devotees) follow one of the four *Margs* (routes or paths), namely, *Bhakti* or *Shradha Marg, Gyan Marg, Karma Marg* and *Raj Marg*. It is, however, important to note that many practices from these forms of worship, discussed below, have become part of the *Nitya Niyam*[px245], followed by Kashmiri Pandits. A brief description of each is given as under:

4.5.3.2.1 *Bhakti* or *Shradha Marg*

Bhakti or *Shradha* (devotion or love) involves various forms of devotion like *Yagya*[g1] or *Hawan* (making offering), *Mantra Jap* (reciting of *Mantras*), *Mudra* (hand posture) and *Puja*[g1] (worship). *Bhakti* is not as much the performing of *Puja* or *Yagya* or reciting of *Mantras* as it is the state of mind aimed at imbibing the divine virtues.

Yagya* or *Hawan

Yagya is a sacrificial rite involving reciting of *Mantras*, making offering and using mystic diagrams or images of deities in the worship of God. Hindus have followed the practice of performing a *Yagya* since the Vedic times. It is believed that by performing a *Yagya,* a devotee not only offers prayer to gods but also attains self-purification, peace of mind and fulfills his or her wishes. Hindu scriptures talk of various types of *Yagya* and their importance. The *Bhagavad Gita* talks of the Universal spirit being always present in *Yagya*. As laid down in *Manu Smriti*, a Hindu is supposed to follow 5 *Mahayagya*,

namely, *Brahma Yagya*[g1] (or *Rishi Yagya* for *Rishis*), *Dev Yagya*[g1] (commonly known as *Hawan*, for Deities), *Bhut Yagya*[g1] (for all living things), *Nri Yagya*[g1] (for guests) and *Pitra Yagya*[g1] (for parents and ancestors). Though Kashmiri Pandits are known to perform all these *Mahayagyas,* yet *Dev Yagya* or *Hawan* seems to be more prevalent. A *Hawan* is a fire sacrifice in which *Aahuti* (an offering) is made to *Agni* (the fire god), lighted inside an *Agni Kond*[g1], amidst the chanting of Vedic *Mantras* and uttering of *Swaha*, the name of *Agni Devta's* consort. The offering is, therefore, made through her. Traditionally, Kashmiri Pandits perform a *Hawan* (inset 93a), as it is believed that by doing so gods can be propitiated and humans insulated from ill effects, catastrophe and bad omens. The *Hawan* is performed to invoke the blessings of the deities and the members consider the practice a righteous practice and, therefore, show lot of reverence. *Hawan* is organised not only at the community level but also at the individual level. It is seen that during a *Hawan* the devotees seek blessings for one and all, a *Bhavana* manifested through the utterances, made before the deities and in presence of the sacred fire, like '*meuujai zagtas kar anagreh, ta tihindi paassiu asi ti'* (Divine Mother, bless everyone including us). It is important to note that almost all the religious functions start with *Kalash Puja*, in which a *Kalash*[g1] is worshipped. There is an unwritten rule that a *Hawan* has to be organised ensuring the sanctity of the event. The practices, in general, include leaving shoes and other leather items outside the *Hawan* area, washing hands and feet before entering, covering the head with a handkerchief or a cap. The management of the event involves the following:

- Knowing the purpose of the *Hawan*. This decides the number of *Swahakars* (three or five) and also the time required (8-10 hours for 3 *Swahakars* and 16-20 hours for 5 *Swahakars*).
- Choosing the right place for the *Hawan*. This decides the area required for the *Hawan Kond* and also for taking care of the persons attending the *Hawan*.
- Arranging for the services of a *Guruji,* who is well versed to conduct the *Hawan* according to the Vedic practices.
- Arranging for the services of a cook for preparing *naviid* and other food items to be served to devotees at the *Samapti* of the *Hawan*.
- Arranging the *Samagri,* called *aganavatiur,* for *Hawan* and items for the *naviid*.
- Arranging the deities, namely, Ganesh Ji, *Navagreha* and Mata Durga for 3 *Swahakars* and Ganesh Ji, Lord Vishnu, Lord Shiva, Surya and Mata Durga for 5 *Swahakars,* to be worshipped.
- Making of *Hawan Kond* of the required size (normally 3.5 feet x 3.5 feet x 15 inches deep).
- Covering the *Hawan* area properly to keep away the stray animals and prevent rendering it unclean due to any other reason.
- Cleaning the entire *Hawan Kond* area as per tradition, with *huer myets* (or any other clay which is clean and does not have an odour) and *guh* (cow dung).
- Performing the *Hawan* on the auspicious day when an elderly but righteous minded person, having faith in the traditions and Hindu way of life, sits along with the *Guruji*, performs the *Hawan* and offers *Aahuti* among the chanting of Vedic *Mantras*.

Devotees in large numbers not only show their reverence but also participate in the essential rituals of *t'yok karun* (inset 93b), *neuurivan gand'un* (inset 93c), *aadi darshun karun* and *kalashiu lava ratyin*. *Hawan* is normally started in the evening and *Samapti* (conclusion) done on the next day. This is followed by *naviid vitran* (distribution of *naviid*, inset 93d) to all the devotees.

Mantra Jap

Mantra is a word or a phrase, recited with devotion a specific number of times and in a particular manner. *Mantra* helps in attaining concentration during *Dhyan* or *Pranayam*. *Mantra Jap* (recitation of *Mantra*) has been attached utmost importance in Hindu religion as it not only helps one to free the

mind from clutter and impure thoughts but also paves the way for God realisation. In Yogic practices also *Mantra Yoga*, which calls for self discipline, is considered as a way to realise God. The recitation of *Mantras*, besides faith, devotion and proper pronunciation, is to be done while sitting in a particular *Aasana* and using a particular *Mudra* (posture), called *Dashansh Mudra*. For a *Mantra Jap*, a devotee must know its proper use, the meaning and the way to recite it. Merely reciting a *Mantra* does not help. Some devotees use a *Maala* (rosary) during a *Mantra Jap*. Those who take this route do so through the *Mantra* received from their *Guru*. A common person following a righteous path chooses a *Mantra* from among the many *Mantras,* namely, *OM*[91], *OM Namah Shivaya*, *OM Namo Bhagavate Vasudevaya,* The *Gayatri Mantra,* The *Mah Mrityunjay Mantra* and others. The details are as under:

- ***OM***

  OM, *AUM* or *Omkara* is a complete *Mantra*. It is believed to be a cosmic sound, the first sound that emanated in the Universe. According to the *Upanishad*, *OM* is the first eternal syllable that encompasses the past, the present and the future. *OM* has three parts *Aa, Aau* and *Ma*, which experts interpret to represent creation, preservation and dissolution, *Swarga* (Heaven), *Matya* (Earth) and *Patala* (The nether world).

- **The *Gayatri Mantra***

  Of all the *Mantras,* the *Gayatri Mantra*, if recited sincerely and properly, is considered most powerful and very effective. In the *Bhagavad Gita,* Lord Krishna says, "Amongst the *Mantras,* I am *Gayatri Mantra*". *Gayatri Mantra*, which comprises of 24 words, is

OM Bhur Bhuvah Swah, Tat Savitur Varenyam;
Bhargo Devasya Deemahi Diyoyonah Prachodayat

Translated it means, 'O Mother! Who subsists in all the three *Kaalas* (past, present and future); in all the three *Lokas* (Heaven, Earth and *Patala*) and in the three *Gunns* (*Satogunn, Rajogunn* and *Tamogunn*), I pray to Thee to illuminate my intellect and dispel my ignorance just as the Sunlight dispels darkness. I pray Thee to make my intellect serene, bright and enlightened'. This *Mantra* starts with *OM* and is in three parts. The first part is praise for the divine or the goddess, the second is the meditation and the last, a prayer to the divine to awaken and strengthen the intellect. *Mata Gayatri* has been considered as the protector of life forces. She has been depicted in five faces representing (a) five *Pranas* (vital airs), (b) five *Koshas* (sheaths), (c) five *Gyan Indriyas*[px227] (senses of perception) and (d) five *Karma Indriyas*[px227] (motor organs). The *Mantra* is the universal prayer enshrined in the *Vedas* and contains the essence of Vedic teachings. It is the most quoted and recited *Mantra*. Valmiki Rishi in his *Ramayana* says that Lord Rama used to chant this *Mantra*. According to the Hindu tradition, a child is taught to recite *Gayatri Mantra* at the age of seven, the age considered proper for the *Yajyopavit*, after which he enters *Brahmacharya* phase. Thereafter, *Gayatri Mantra* becomes his spiritual guide and provides support and strength. Further, according to the tradition, *Gayatri Mantra* has to be recited daily in the morning.

- **The *Maha Mrityunjay Mantra***

  The *Maha Mrityunjay Mantra* is:

OM Tryambakam Yajamahe Sugandham Pusti-Vardhanam
Urvarukamiva Bandhanat Mrityor-Muksheeya Ma-Amritat

Translated it means, 'we worship three-eyed Lord Shiva, who burns our desire, anger and greed, spreads fragrance to melt away our impurities and provides us spiritual nourishment. May He liberate us from immorality and grant us *Mokhsha*'. The scriptures mention about the effectiveness of the *Mantra*, devoted to Lord Shiva, which has been found very effective to invoke His blessings. Lord

Shiva when pleased with his devotee is believed to protect him or her from diseases and other ailments and also believed to bestow long life. The *Mantra* is believed to have revived demons when they lost their lives during the churning of the ocean, hence it is also known as *Mritsanjeevani* (one that revives from death).

Mudra

Mudra is any particular posture or intertwining of the fingers commonly practiced in Hindu religious worship. Each *Mudra* results in a particular posture of the hand. Use of *Mudras* is found during the purification *Kriyas* like *Yogasanas, Pranayam* etc. and *Bhakti Kriya* like *Mantra Jap* etc. There are a number of *Mudras*, which a *Sadhak* uses with a particular objective. Experts point out that each of the *Mudras*, when performed correctly, influences the mind and various systems of the body. It is important to know that there is a relationship between the fingers in the hand and the basic five elements, sustaining a human being. The relationship shows the representation of *Panchamahabhuta*[px227] (five essentials of matter) by various fingers as *Vayu* or air (*Tarjani* or forefinger), *Akash* or ether (*Madhyma* or middle finger), *Apa, Jal* or water (*Anamika* or ring finger), *Prithvi* or earth (*Kanishtika* or little finger) and *Agni* or fire (*Angushth* or thumb). Some of the known *Mudras* are *Gyan Mudra* (forefinger in contact with tip of the thumb, other fingers straight), *Vayu Mudra* (forefinger in contact with root of the thumb, other fingers straight), *Apan Mudra* (forefinger in contact with root of the thumb and middle and ring fingers in touch with tip of the thumb, little finger straight), *Shunya Mudra* (middle finger in contact with root of the thumb and thumb pressing it, other fingers straight), *Jal Mudra* (ring finger in contact with tip of the thumb, other fingers straight), *Prithvi Mudra* (little finger in contact with tip of the thumb, other fingers straight) and *Pran Mudra* (little finger and ring finger in contact with tip of the thumb, other fingers straight). Each of these *Mudras* is performed to fine-tune the various organs of the body and cure deficiencies, if any. These *Mudras,* done in conjunction with *Asanas,* bring stability to the mind. In case of *Mantra Jap*, a posture, called *Dashansh Mudra,* is quite prevalent. This *Mudra* is used to count the *Mantra* ten times starting from the centre of the ring finger, moving the thumb and touching other knots in clockwise fashion like the OM in Sharda.

puuza or *Puja*

Kashmiri Pandits are religious minded. They perform *puuza* (worship) on a daily basis, usually in a *t'hookur kut'h* or a temple. They use *tseuungij*[g1] as an *Aasan* (seat). Other times they participate in *Aarti*[g1], *Bhajan*[g1] and *Gita paat'h,* as and when opportunity arises. To show their devotion, devotees actively participate in *Bhajan* programmes organised by various *Bhajan Mandlees*. *Bhajan* programmes are organised on special occasions at various temples or shrines, especially at Chakrishor and Pokhribal in Srinagar. Various musical instruments, namely, *harmonium*, *not'* (inset 94) and *chumtiu* etc. are used. Kashmiri Pandits believe that for a common person initially the essence of performing *Puja* is to show devotion through concentration to God and His creations and then, through a process of self-purification, is to attain spiritual knowledge leading ultimately to God realisation. It is, however, a different matter that some people perform the *Puja* more mechanically than spiritually and never reach the next and higher levels of the journey. One of the ways suggested to achieve concentration is to worship symbols of Shiva or His manifestation, *Shakti*, or a divine image. This has given rise to, what is considered as, idol worship. The devotee, knowing fully well that God is omnipresent, is formless and requires no words of appreciation, still performs this worship because his or her mind is subject to distraction, leading to loss of concentration. This is where idols and divine images help the devotee - in focussing attention and achieving concentration. The symbols generate positive thoughts and transport a devotee to a higher level. When one goes deep into prayers or meditation,

he or she develops a relationship with the Supreme. Performing *Puja* with devotion and using divine images and icons in the process is not only satisfying emotionally but also elevates the devotee spiritually. Every devotee, therefore, performs *Puja* with devotion and offers prayers for overall benefit of the mankind. *Puja* also involves reciting of *Mantras* as it is said that *Puja* without *Mantras* is incomplete. Performing *Puja* involves a number of steps. Important aspects of *Puja* are as under:

a) Paraphernalia Essential for *Puja*

Hindus use a number of paraphernalia like *darb*[g1], *gant'a*[g1], *Kalash, rattan deep*[g1], *sandhya tsong*[g1] etc. while performing *Puja* or a religious ceremony. Scriptures talk of many such paraphernalia, which a devotee is supposed to use. It has been said that 'In whatever home one uses right-sided conch shell, sandalwood, camphor, flowers, rice and other items to offer prayers regularly, that home shall be fortunate and prosperous like Krishna'. A brief account of some of these items is as under:

- ***darb*** or *Kusha* is a type of a grass, which has the religious sanctity and is believed to possess super natural properties, which is why it is used in many religious ceremonies. It is used for protection against evil effects, removing all bad omens and sanctifying items of use. The importance of *darb* in Kashmiri Pandit ethos can be judged from the fact that an auspicious day, called *darbi mavas*[px332], has been dedicated to it.
- ***gant'a*** (Bell) is an essential item used while offering prayers. *gant'a* (inset 95), usually made of brass, is found hung in temples from the ceiling, down to a level where a devotee can make use of it. Various types and sizes of bells are found in the temples. Many devotees use small bells in their homes during *Puja*. Scriptures talk of the importance of ringing a bell while offering a prayer. It is believed that deities respond to the ringing of bells and the sound produced absolves the devotee of the sins. During *Aarti* (prayer), it serves to inform others that it is the time for *Aarti*.
- **Idols and divine images** are part of all the places of worship, whether a temple, *t'hookur kut'h* or a specific place of worship. One positively finds an idol, a *Shivalinga, Saligram*, known as *t'hookur,* of Lord Vishnu, statues of gods and goddesses or some of the divine images. The truth is that God is only one but His manifestations are too many, which Kashmiri Pandits worship as *Shakti*. Therefore, idols, statues and divine images are worshipped as deities and include divine images of Durga, Kali, Ragnya, Sharika, Shri Ram, Sita Mata and many others. It is said that Jagatguru Shankaracharya was once asked by a disciple, "Sir, when God is omnipresent, why then do we worship deities in temples and at home". Shankaracharya is believed to have replied, "Son, everyone is not capable of perceiving the divine omnipresence. In the presence of deities, a devotee's perception of God becomes easier. In that positive environment every one can pray."
- ***Kalash***[g1] (water pot) takes the pride of place in major religious ceremonies. The pot, usually of copper, is filled with *d'uuen* as the offering.
- ***Maala*** or ***Japmaala*** (Rosary) is a string with a specific number of beads, usually 108, excluding the top bead called *Sumeru.* The *Sumeru,* slightly bigger in size, is not crossed while counting and serves to indicate the completion of a round; hence, the count of the number of times a devotee recites a *Mantra*. The beads normally used are *Rudraksh* (seeds of a particular tree), though some devotees use stones or glass. *Maala Jap* is done with right hand using *Angushth* (thumb), *Madhyma* (midde finger) and *Anamika* (ring finger). The beads are held between *Madhyma* and *Anamika* and moved by *Angushth*. On completion of a round, reverence is shown to the God by leaning forward and touching the forehead with the *Sumeru*. The next round starts then in the reverse direction. Some devotees also wear a rosary round the neck. Scriptures like *Shiva Purana* and *Upanishad* talk of importance of rosary, its proper usage and the reason for having 108 beads. One of the reasons,

is on account of the fact that according to the Hindu belief, the Zodiac is divided into 12 *Rashis* (signs) and is also controlled by *Navagreha*, the nine planets. The two together i.e. 12*9=108, decide the influence on the universe. It is also on account of the fact that there are 27 *Nakshetras*[px252] - each with four *Charans* (phases) and the product of the two i.e. 27*4 = 108. Another aspect of 108 is recorded in the legend, according to which when Shiva's wife Sati immolated herself in the fire kindled for a *Yagya*, He was inconsolable and the enraged Shiva stormed the *Yagya* and destroyed it. He then traversed the three worlds in *Tandava* with Sati's body. To contain his *Tandava*, Vishnu directed his *Sudarshan Chakra* to cut Sati's body into 108 pieces and the places where the pieces fell on earth became *Shakti Peeths*, the pilgrimage centres. However, Shri Subhash Kak talking about the magical numbers says, "Natya Shastra speaks of 108 *Karanas* - combined movements of hand and feet - of dance."[36p173] Further, says he, "three facts from any book on astronomy are: a) Distance between Earth and Sun is 108 times Sun diameter, b) Distance between Earth and Moon is 108 times Moon diameter, and most remarkably, c) Diameter of the Sun is 108 times the Earth diameter."[36p176]

- ***neuurivan*** or *nariband* or *Nadi band* (wrist knot), is a white, red and saffron coloured raw cotton thread tied on the wrist of a devotee. *neuurivan gand'un* is the act of tieing *neuurivan* on the wrist of a devotee, on the right hand, in case of a male and an unmarried girl, and on the left hand, in case of the married woman. It is considered as a *Rakhsha Sutra* (thread for protection) against difficulties and ill omens. The importance of this symbol is so great that no religious function or event of the community is complete without its use and is found on the wrist of every devotee all the time, irrespective of age and sex. There is an unwritten rule that *neuurivan* is changed and tied on the wrist, by someone else, after *Puja* on the birthday. The *neuurivan* used on this occasion has 7 *Brahmagand*[g1] (knots) made in remembrance and honour of the *Sapt Rishis*[g1], the torchbearers of Hindu *Dharma*. Knowledgeable people say that the use of *neuurivan* is part of the Dravidian culture.
- ***posh*** (flowers) and *poshiu maaliu* (flower garlands) form part of each and every Hindu ritual. Whether it is offering of a prayer, performing a *Puja*, conducting a religious ceremony or solemnising a social function like *Yajyopavit* or *Vivaha*, one finds extensive use of flowers. The word *Puja* is derived from Sanskrit word *Pushpa*, meaning flowers. Every one likes not only the beauty of the flowers but also the fragrance it spreads. The devotees offer flowers, as symbols of peace and prosperity, to gods and goddesses with devotion and reverence. Their fragrance creates a divine aura and helps a devotee to concentrate. Kashmiri Pandits offer various types of flowers, plants and herbs, which among others include *jaaphiur posh, yembarzal*, *venniu*, *golab, pamposh* and the like. Hindu religious scriptures make mention of specific flowers like *Kumud* (white water lily). *pamposh* (lotus), which symbolises purity, is associated with Brahma, Lord Vishnu, Lakshmi and Saraswati. Kashmiri Pandits also make use of *poshiu maaliu* (garlands) for *Puja* in temples and shrines, during religious functions and ceremonies like *Yajyopavit* and *Vivaha*.
- ***rattan deep*** or *Dweep* (oil lamp) is also an essential item used while offering prayers and performing a religious ceremony. When a lamp is lighted it produces flame, which symbolises an act of dispelling ignorance and bringing home knowledge and wisdom. It is taken to mean presence of *Agni*, one of the five elements the body is made of, which represents purity, good health and longevity. Scriptures talk of not only the importance of *rattan deep* but also the number of lamps one should lit, the direction the lamps should face and the time and occasions deemed auspicious for lighting the lamps. Hindu devotees light oil lamps during the offering of prayers, during *Navratras* and reading of *Ramayana* or any other religious scripture. The importance of *rattan deep* can be understood from the following stanza:

agan áazay, vegan dazay, kanjkan kaasay andhkaar;
sadra bat'his tsongah dazay, deepas cheuunis namaskar

Besides *rattan deep,* many devotees use *duupiu* (*Dhoop* or candle of incense gum) and *Agarbati* (incense stick) to spread fragrance and create a divine aura. While doing so they recite *Shlokas* and other *Mantras* to seek blessings of various deities.

- ***Saligram*** or ***Shalgram***, also called *t'hookur*, is a smooth, shining, black, oval shaped stone, with or without white lines or designs, found on the banks of river Gandki in Nepal. Many Hindus consider these stones sacred because they believe that Vishnu resides in them. Hindu scriptures like *Puranas* talk of the importance of not only having a *Saligram* in a home but also of worshipping it. *Skanda Purana* talks of the ritual, followed by women, of solemnising a marriage between *Saligram* and *Tulsi* on *kartik bah*, after which starts the marriage season of Hindus, every year.
- ***Sandhya tsong***, an oil lamp, is a lighted by the lady of the house at *Sandhyakaal* (dusk) and kept on a window facing the East. *Sandhya* is the synthesis of two times, day and night. The significance of *Sandhya tsong* is that it is a symbol of spiritual enlightenment. The lady recites the below mentioned *Shloka*, offers prayers to the deity and prays for everyone's welfare.

OM Tamso Ma Gamaya...

Translated it means, 'Lead me from darkness to Light'.

- ***shenkh*** or ***Shankh*** (conch shell) is an essential item used during *Puja* and religious ceremonies. *shenkh* (inset 96) is blown while offering prayers to deities and also while performing ceremony of *Yajyopavit* or *Vivaha*. The sound of a conch shell, called *shenkh Shabad*, on such occasions is considered as auspicious. According to religious scriptures, the *shenkh Shabad* (sound of conch shell) controls evil spirits, dispels ignorance, cures diseases and provides longevity. Some other scriptures suggest that its use absolves a devotee of various sins. However, from practical point of view, its use improves lung capacity, prevents ailments and regulates blood pressure. Majority of the conch shells in Nature are left-sided (one which opens on the left). A right-sided (one which opens on the right) conch shell, which is rare and expensive, is considered very auspicious. Conch shell has been associated with Lakshmi and is considered as the symbol of prosperity.
- ***t'hookur kut'h*** is a small place of worship, maintained as a separate room or place in the *chookiu*[g1] or elsewhere and treated as sacrosanct. It is essential to maintain it clean and sanctified. As is known, because of the climatic conditions, most of the houses from inside have mud plastered walls. It is, therefore, customary to apply a thin coat of wet brown clay off and onto the walls and floor of the *t'hookur kut'h* as well as *chookiu*. In fact, Kashmiri Pandits consider *chookiu* as sacrosanct as a *t'hookur kut'h*. This is the reason why no leather item or shoes are allowed inside *chookiu* or place of worship. *t'hookur kut'h* is like a temple, where a devotee meditates or offers prayers and finds solace. The place generally chosen for *t'hookur kut'h* is the *Uttar-Poorva* (North-East) corner. As has been the tradition, since earlier times, the members of the community, both young and old, perform daily *Puja* and worship idols, as symbol of His existence in all His creations. It seems improbable to find a member of the community, residing anywhere in the world, who does not have either an exclusive or a specific in-house place of worship.
- ***Tulsi***, worshipped by Hindu women as part of their *Nitya Niyam*, is grown almost by every Hindu family in their home or compound. The reasons for worship of Tulsi are, 1) *Tulsi* is associated with Lord Vishnu because of which it bears other names like *Vishnupriya, Vishnukanta* and *Keshavpriya,* 2) *Tulsi* plant is believed to have originated from the hairs of *Tulsi*, who in her lifetime was blessed by *Narayana,* 3) The religious scriptures suggest that *Yama*[px206] hesitates to enter a place where *Tulsi* is present, 4) It is believed that by taking a bath with water added with *Tulsi* leaves is equivalent to undertaking a pilgrimage, 5) By worshipping it one can attain *Mokhsha* and lastly, *Tulsi* has many medicinal properties, because of which it finds use in *Ayurveda*[px615] for curing of many ailments and

forms part of *Charan Amrit* (see below). Because of its religious significance *Tulsi* is used during many rites and rituals, such as *shraad, Tarpan* etc. In Kashmir it is known as *baber* or *babri kaat'h*[px103].

- ***tsaran amret*** (*Amrit* or *Charan Amrit*) is ambrosia nectar, which is always represented as a liquid, given to devotees after the conclusion of *Puja* or *Aarti* in a temple or place of worship or a religious ceremony. Before the start of such an event, water is kept in a copper vessel with leaves of *Tulsi* added to it. Because of the *Puja, Mantras* and the properties of copper, the water becomes *Amrit*, which is believed not only to absolve a devotee of the sins but also protect one from diseases. Water stored in a copper vessel and added with *Tulsi* leaf is supposed to have many curative properties. A devotee with faith accepts the *Charan Amrit* in the palm of the right hand, supported by the left, acknowledges it by touching the eyes with both the hands and drinks it. *Charan Amrit* is served with *naarikatsul,* a utility, also made of copper.
- ***t'yok*** is a mark used by a Hindu on the forehead. *t'yok karun* is the practice of applying the mark on the forehead. Earlier times, one would have it on the two ear tips and the *Kanth* as well. The practice is very old and traces its origin to the Vedic times. The place where *t'yok*[g1] is applied on the forehead is supposed to be the nerve centre, which gives vision, intellect and knowledge. This is supposed to be the place of the third eye of Lord Shiva (The *Trikaldarshi*). The application of *t'yok,* made of *tsandun* (*Chandan,* sandalwood) or *kong* (saffron), on the specific nerves acts like a balm, cools the brain and enables the learner or the student not only to acquire knowledge but also to enhance the power of remembrance. In ancient times the use of *Chandan* or *saffron* was quite prevalent for the same reason and it used to be applied even to the *tshog*[g1] and spread on the entire scalp, as a cover to get the same effect. Its use is more important for those who perform meditation and yogic practices, as it is believed that during such practices lot of heat is generated and application of the paste keeps them cool. A *t'yok*, besides symbolising knowledge, always reminds a devotee or the person using it to act righteously and protect *Dharma*. Devotees prepare the paste of *tsandun* or *kong* using a round flat stone, called *t'yek keun* and rubbing the piece of *tsandun* against it. In case of *kong* a small stone is used for rubbing. Once ready the paste is kept in a small brass container called *t'yek katsul*. Common understanding suggests that there should be no bar on putting on a *t'yok* on any day irrespective of whether there is happiness or sadness. However, Kashmiri Pandit ladies do not use it during the period of mourning. Many devotees, who know the significance of *tsandun* and *kong,* use it even today whereas some use *Sindhur*, probably for economic reasons. Use of *Sindhur* on nerves gives just the opposite effect and is, therefore, to be used with care. However, application of *Sindhur* on icons, *Shilas* or symbols of gods and goddesses is considered very auspicious.
- ***yonyi*** is *Yagyasutram* (the sacramental or sacred thread) worn by Hindus. It is made of cotton thread, usually spun from the New Year's cotton crop, by the *Guruji*'s wife, using *yendiur*[g1]. The total length of the *yonyi* is equal to 96 times the width of 4 fingers in a hand, called *chapiu* in Kashmiri, or 26 times the breadth of the hand. Knowledgeable people suggest that the reason for having length equal to 96 times is based on the fact that *yonyi* is adored on the basis of *Vedas* and *Gayatri Mantra.* Since there are 4 *Vedas* and there being 24 words in the *Gayatri Mantra*, one gets a figure of 24*4 = 96. Some suggest that it is based on number of *Nadis* (72 in a human body) and number of words in a *Gayatri Mantra* (24) and the two together make it 72+24=96. It is triple folded, called *trulor* and tied into a knot, called the *Brahmagand',* representing *Param Brahma* (the Supreme reality into which the three godheads Brahma, Vishnu and Mahesh merge). After the initiation, on the eve of *Yajyopavit,* the boy wears the *yonyi* over the left shoulder and under the right armpit. The *yonyi* is supposed to remain on the body throughout the life, except for the short durations while washing it on a daily basis and on the birthday of the individual and Shivratri, when new *yonyi* is adorned. The other exception is when one decides to take *Sanyasa*. As mentioned earlier, to get married, one

should have gone through this ceremony. Before marriage, the *yonyi* is *trulor* (with three strands) and after marriage it becomes *shulor* (with six strands). The three additional strands signify the additional responsibilities, the boy assumes to discharge the three *Rins* acquired on behalf of his wife. According to various religious scriptures, the three strands of *yonyi* symbolize *Tri-murtis* (Brahma, Vishnu and Shiva), three *Gunns* (qualities) of a human being (*Satogunn, Rajogunn* and *Tamogunn*), three forms of existence (creation, preservation and dissolution) and three *Rins* (debts), namely, *Dev Rin*[g1], *Rishi Rin*[g1] and *Pitra Rin*[g1], which they must pay back by following certain rites and rituals. It also symbolises the three vows, which the Brahmachari takes and a reminder of the promise he makes, to the *Guruji*. It is customary for a Brahmin to wash *yonyi* everyday and while doing so recite *Gayatri Mantra*. It is important to note that there is a code of conduct regarding the use of *yonyi* while performing various *Sanskars*[g1]. It is kept *khohvur* or in *Savena*[g1] position for *Devtas*, *dachhun* or in *Upsavena*[g1] position for *Pitras* and *kantha* (in the neck) for *Rishis*.

Besides the items mentioned above, many other items are used in various religious ceremonies and include *pavithiur*[g1], *Praneet Paatra*[g1], *Sruk*[g1], *Sruva*[g1] and *visht'hur*[g1].

b) Performing *Puja*

Performing *Puja* involves the following steps:

- **Sitting on an *Aasan***

A devotee takes a bath and sits on an *Aasan* (holy mat, usually a *tseuungij*) facing the East. Many devotees perform their daily *Puja* in-house either in their *t'hookur kut'h* or any other sanctified place. The *Puja* from the beginning to the end on each day can take from half an hour to 3 hours depending on the devotee. The variation depends on the depth to which a devotee goes to show his or her reverence by way of reciting *Shlokas* or performing the routines.

- **Cleaning and organising *Pujasthan***

First of all the *Pujasthan* is cleaned. This is done even though the act is performed as the last step on the conclusion of *Puja* everyday. The statues and the idols are organised for the *Puja* in a manner that facilitates worship in accordance with the practice followed by the devotee.

- **Lighting *rattan deep* and *Dhoop***

A *rattan deep* (oil lamp) is lighted and *Dhoop* ignited to seek light and knowledge and dispel darkness and ignorance. The *rattan deep* remains lighted at least till the conclusion of *Puja*.

- **Starting the *Puja***

According to *Sanatana* traditions, devotees perform *Panchayatan Puja* (*Puja* in which five deities, namely, Ganesh, Shiva, Vishnu, Devi and Surya are worshipped). The *Puja* is, therefore, started with an invocation to Lord Ganesh[px204] followed by Lord Shiva[px200], Lord Vishnu[px198], a family deity (Mata Sharika, Mata Saraswati[px202], Mata Tropra etc.) and *Surya*. Some devotees worship *t'hookur*[px239] or *Parthishwar* (an idol made of special clay brought from the holy place of Shankaracharya hill). As is customary, a devotee while performing daily *Puja* offers *Jal* (water) and *dod* (milk) to *Shivalinga* or *t'hookur*, an act called *ponya* (water) and *dod* (milk) *baavun.* The devotee recites *Mantras* and *Shlokas,* puts on a *t'yok*, ties a *neuurivan*, offers prayer with *posh* and *rattan deep,* blows a *shenkh*, uses a *gant'a* and performs *Sandhya*[g1] (meditation). An essential part of the daily *Puja* is the reciting of *Shlokas*, *Mantras* and singing of *lila* and other devotional songs. To propitiate deities, devotees use a number of religious books and texts like *Aehi* (PN Kaul 'Sayil'), *Amrit Lahiri* (Pokhribal), *Aradhana* (Anup Kaul), *Aradhana* (RL Koul), *Bhajan Mala* (JL Saraf), *Darshun* (AN Dhar), *Dassa Bhaav* (Madhav Dass), *Govind Amrit* (Govind Ashram), *Posh Deuul* (Posh Bab), *Sahaj Kosam* (Mast Bab Ashram),

Shri Sharika Lila Lahiri, *Shradha Posh* etc. *Puja* is concluded with an *Aarti*. According to *Skanda Purana:*

Mantrihinam Kriyahinam Chata Kritam Pujanam Hare
Sarva Sampoornatameti Krite Neeranjanane Shive

Translated it means, 'Even if certain mistakes have been committed while performing *Puja* or something has remained incomplete, we seek your pardon for the same'.

Other times of the day, a devotee may participate in *Bhajans* or *Gita paat'h* organised in the neighbourhood or elsewhere. Chanting of '*OM*' throughout the entire *Puja*, many a time over, has a special meaning and significance. Towards the end *Amrit*[px240] and *naviid* are distributed among the devotees present. *Samapti* of the *Puja* involves pouring of the *neermaal*[g1] and other used *Samagri* in a river or any other source of flowing water.

4.5.3.2.2 *Gyana Marg*

Gyana (wisdom or knowledge) *Marg* involves not only the knowledge of the *Vedas* and scriptures but also the understanding, the meaning and the essence of these scriptures. It involves the ability of the follower to discriminate between the real and the unreal.

4.5.3.2.3 *Karma Marg*

Karma (work or deeds) *Marg* involves the actions performed by an individual daily on the basis of right thought or otherwise and include such *Kriyas* (actions) as *Dhaan* (alms), *Seva* (service) and *Tatparta* (commitment).

- ***Dhaan*** means making offering or giving away something to others. This act is based on the belief that through *Karma* one gets his or her due. Scriptures talk of giving things in charity without seeking returns. Dadhichi, the great ascetic, is known to have given his body to enable the gods to kill *Vritrasur*. According to *Rigveda*, of all the charities, imparting of knowledge is the best. According to *Skanda Purana*, while giving charity one must adhere to morality and ethics.
- ***Seva*** involves service to others without seeking anything in return. Whether it is an *Atithi* (guest), an elder person or someone needing help and support, Hindu scriptures talk of providing service. It is because of this *Bhavana* that Kashmiri Pandits treat a guest at their best.
- ***Tatparta*** involves commitment to one's duty.

4.5.3.2.4 *Raj Marg*

Raj Marg, also called *Asht Marg* or *Ashtang Yog Marg*, is the eightfold path of *Yoga* enunciated by Patanjali. Before talking about *Raj Yoga*, an understanding of *Yoga*[g1] itself is essential.

Yoga

Yoga is that branch of science, which deals with the harmonisation of the physical (human body and its parts) and astral (mind and intellect) aspects of a human being, to achieve healthy body and mind. In physical exercise the focus is on a healthy body whereas in *Yoga* the focus is not only a healthy body but also a healthy mind and the harmonisation of the two. Physical exercises deal with the gross potential whereas *Yoga* deals with both the gross and the spiritual potential. According to the Hindu philosophy, the two are inseparable. The harmonisation is achieved through *Yogasanas*,

which are *Kriyas* done in various *Aasnas* (postures). According to *Yogsutra,* there are 84 *Yogasanas*, with each having a purpose, *Aasana* and technique. Some of these *Yogasanas* are in sitting posture (*Padmasana, Siddhasana, Sukhasana* etc.), some in standing posture (*Ashwathasana, Surya Namaskar, Trikonasana* etc.), some in lying down on belly posture (*Bhujangasana, Mayurasana, Shithilasana, Sarpasana* etc.) and others in lying down on back posture (*Chakrasana, Makrasana, Pawanmuktasana, Shavasana* etc.). *Surya Namaskar* has 12 postures, which activate five fire glands and seven vital energy centres. Each posture is accompanied with breath regulation and reciting of its own *Mantra*. There are many texts, which give the benefits of various *Asanas*. Experts say that performing *Yogasanas* on regular basis, besides preventing and curing diseases, also help in providing flexibility to the bones, making muscles strong, rejuvenating various body systems (blood circulation, digestive, excretory, inhalation and exhalation, nervous, glandary and others) and enhancing endurance and will power. *Shavasana* is a useful *Aasana* as it removes fatigue, provides relaxation and rejuvenates the body. There are specific *Yogasanas* meant for children, women and others. In effect *Yoga* helps in *Sanyat-indriyani*, bringing senses under control. The subject and practice of *Yoga* is said to have passed down from generation to generation until great sage Patanjali codified it into 196 *Sutras* (aphorisms) - the fountainhead of all *Yogic* teachings. According to Patanjali, a practitioner has to follow *Asht Marg* i.e. the eightfold path, which includes *Yama, Niyama, Asana, Pranayam, Pratyahara, Dharna, Dhyana* and *Samadhi*. A brief account of each is as under:

- ***Yam*** means control. A practitioner is advised to exercise 5 types of controls, namely, *Ahimsa* (non-violence), *Satya* (truthful), *Asteya* (non-stealing), *Aparigreha* (non-possession) and *Brahmacharya* (celibacy). *Ahimsa* is of two kinds, subtle (actions or words, which cause anger or hatred in another person or hurt other's psyche) and predominant (the physical violence). *Satya* involves action, which spreads peace and tranquility and not those, which cause tensions. *Asteya* involves dishonesty both physical (robbery) as well as mental (contemplation to greed, jealousy). *Aparigreha* involves absence of habit of hoarding. *Brahmacharya* involves building one's character.
- ***Niyama*** means discipline. Four practices are advised, namely, *Shocha* (cleanliness), *Santosha* (contentment), *Tap* (suffer for others) and *Swadhyaya* (self study, self knowledge).
- ***Asana*** is the seat. The chosen *Asana* shall be a comfortable one. Discipline includes the ability to fix time, place, *Aasan*, deity, on whom to meditate, and follow it without fail. Place, *Aasan* and deity play an important part in achieving the goal. The place chosen shall be free from any distraction (sound, foul smell, uncomfortable environment etc.). Choosing a deity helps in achieving concentration. Ultimately, it is the stable mind only, which helps a *Sadhak* to perform *Dhyan*. A stable mind is achieved after purification of the body through various *Kriyas* (*Aasanas*).
- ***Pranayam*** is the process by which *Pran* is controlled through the regulation of breath. *Pranayam*, therefore, means controlled breathing. It also means restraining or suspending the breath, or breathing in a peculiar way through the nostrils, during the mental recitation of the names and attributes of some deity.[19p764] *Pran* means the breath of life or the vital breath (as inspired into and expired from the lungs) and *Ayama* means control. Breath is the *Pranic* energy, which activates and vitalises the body and its parts, which does not happen when we breathe normally. Normal breathing alone leads to a deterioration of the functional capability of the lungs and other parts of the body. It is said that *Pran* transcends both mind and senses. It continues to function irrespective of whether the mind is awake, in sleep or dreaming. Many Hindu scriptures talk of *Pranayam* and consider it essential not only for spiritual attainment but also for stability of mind, good health and longevity. It not only increases the lung capacity but also increases the supply of oxygen to blood, expels the wastes present in the body, improves functioning of various parts of the body, brings mind under control, enhances inner strength and increases one's lifespan. The scriptures talk of five vital airs, of the

body, which are necessary to be under control. These, in Sanskrit, are, (1) *Prana*, or air exhaled from the lungs through the mouth and nose, (2) *Apana*, the downward flowing air expelled through the anus, (3) *Udana*, that which rises from the throat and enters the head, (4) *Samana*, that which has its seat in the cavity of the navel, and is essential to digestion, and (5) *Vyana*, that which is diffused through the whole body.[19p760] Thus, control of *Prana* is also necessary. According to Maharishi Patanjali, *Pranayam* is the process of inhaling and exhaling step by step, first inhaling air deeply into the lungs, holding it for sometime and then exhaling it. *Pranayam* is done in three steps, (1) *Purak* (inhalation), the inhaling of the fresh air through the left nostril, keeping the right nostril closed with the right hand thumb with other fingers straight (2) *Kumbhak* (retention), retaining for sometime the inhaled air inside the lungs by closing the right nostril with the thumb and the left nostril with the ring finger with other fingers straight and (3) *Rechak* (exhalation), exhaling the impure air through the right nostril, keeping the left nostril closed with the ring finger with other fingers straight. It is important to note that during each of these steps one recites *Gayatri Mantra*. There are more than a dozen *Pranayams*, namely, *Agnisar Pranayam, Analom-vilom Pranayam, Bhastrika Pranayam, Brahmari Pranayam, Chander Bhedi Pranayam, Kapalbhati Pranayam, Murchha Pranayam, Nadi Shodhan Pranayam, Plavini Pranayam, Sheetkari Pranayam, Sheetli Pranayam, Surya Bhedi Pranayam, Talbadh Pranayam* and *Ujjayi Pranayam*. Each of these *Pranayams* has a purpose, a particular *Asana* and a technique. *Kapalbhati Pranayam* is an important *Pranayam,* which, as a *Kriya,* is usually done in *Padmasana* on a daily basis. In this *Kriya* the performer, with neck straight, both hands on knees in *Gyan Mudra* and eyes gently closed, exhales forcefully through both the nostrils, without making any effort to inhale, at least 25 to 30 times. This is followed by relaxation. On subsequent days the performer gradually increases the frequency. The *Kriya* shuns toxins from the body, helps in fighting obesity and is believed to provide relief against asthma, constipation, arthritis etc. It is, however, to be performed with caution by those who have high BP, heart ailment or hernia.

- ***Pretyahar*** means withdrawal. It is withdrawal from all the external surroundings.
- ***Dharna*** simply means concentration on a focal point on any *Chakra* or any aspect.
- ***Dhyana*** (meditation) is divine concentration. It is a state of mind in which it (mind) is detatched from outside objects and influences. In this state, the mind is free from external thoughts and wavering intelligence. As is known, human body contains ten sense organs, namely, 5 *Gyan Indriyas* (senses of perception) and 5 *Karma Indriyas* (motor senses), with mind as the master of these. Since mind is usually attracted towards perishable objects and not the imperishable ones, it, therefore, wanders in search of the perishable objects. In the process it gathers impressions, which are retained in what is known as *Chit* (consciousness). The senses work according to the wavered intelligence because of which a person loses focus and concentration. *Dhyan* is a *Kriya*, which helps a *Sadhak* to get rid of the external thoughts and influences. In this *Kriya*, one looks inwards and through the control of sense organs achieves concentration by focussing on a single aspect, ultimately leading to communion with the divine. However, to achieve this, there are a few pre-requisites, which a *Sadhak* must ensure. These include 1) faith, 2) self-belief, 3) discipline, and 4) stability of mind. Faith and self-belief give the *Sadhak* the necessary will and strength to pursue a particular goal.
- ***Samadhi*** is the state of being one with the God. This is the stage of spiritual enlightenment. Two types of *Samadhi* are known. These are *Nirvikalp* (permanent) and *Savikalp* (back to normal).

In addition to the above eightfold *Marg*, some devotees also practice *Maun Vrat*.

Maun Vrat

Maun Vrat is a vow to remain silent. Some adopt it as a means to achieve spiritual growth. Hindu

religious scriptures suggest 16 days of *Maun Vrat* in the month of *Badrapad* as very useful. It is believed that *Maun Vrat* not only purifies one's speech and mind but also helps in attaining spiritual bliss. Offering prayers along with *Maun Vrat,* many saints and seers have achieved their spiritual objectives. The *Bhagavad Gita* also talks of the importance of silence as a means to control mind. It is known that silence transforms, by controlling anger and speech, an individual and helps one to build self-confidence. With *Maun Vrat* and prayers, one is able to generate good thoughts and make oneelf a better human being. The best example of observing silence is in our scriptures. It is said that while Maharishi Ved Vyasa was dictating *Mahabharata*, Lord Ganesh, who was taking it down on *Bhojpatra*, maintained silence all through. When asked about the commendable feat, Lord Ganesh is believed to have talked of power of silence.

4.5.3.2.5 *Nitya Niyam*

Nitya Niyam is the righteous practice followed by a Kashmiri Pandit devotee as a daily routine. The belief in the practices is reinforced by the message of the *Bhagavad Gita,* which not only talks of three *Gunns* (qualities) but also of the importance of being a *Satogunni* and explains that the three *Gunns* affect every aspect of a person's life, both the religious and social. The practices are the amalgamation of some of the righteous practices a Hindu is supposed to follow. According to the Hindu belief, the practices for the day start the moment an individual wakes up from the sleep and utters certain *Mantras*. The practices, in general, include:

- The practice of waking-up early in the morning, having a *Snan*, remembering the God, performing *Puja*, discharging duties towards the departed souls and performing other day-to-day activities. The practices are performed both by the men and women, with a few variations in case of the latter.
- The specific practices in case of a Panditani, which include *braandphash*[g1] (washing the steps at the entrance)*, mand'ul travun* (making coloured designs) and *Dwar lav* (sprinkling holy water on *Dwar* - the entry gate). Also included are *sanivaari barni* (putting offering in a small copper pot called *saniveuur*) and *Sandhya tsong zaalun* (lighting an oil lamp in the evening).
- The visits to the temples and shrines, which also act as places of socio-religious activities, where *Puja* is performed. This is essential for a healthy mind and body.
- The responsibilities towards environment, including all forms of life, and other daily activities.

As a system, the practices of *Nitya Niyam* include:

- ***subahan suli wothun*** (Getting up early in the morning) is a practice akin to 'Early to bed and early to rise, makes a person healthy, wealthy and wise'. Most of the Pandits are early risers and follow this practice all through the year, irrespective of whether it is summer or winter. Elderly people get up around 4 AM and perform their *Nitya Niyam*. As mentioned earlier[px196], the four hours around the Sunrise (4 AM-8 AM) and four hours around the Sunset (4 PM-8 PM), is the period of *Satogunn* and hence appropriate for the worship. This is done 1 hour and 45 minutes prior to Sunrise and is called *Pratakaal* or *Brahm Muhurat*. Children pursuing their school, college or higher education normally utilise their early morning hours for studies and it is seen that anything studied during the morning hours sticks to mind and one remembers the lessons quite well. Many scriptures suggest that one should not sleep after sunrise.
- ***suli wothit bagwaan sund naav sorun*** is a practice to remember God and His manifestations. A devotee after waking up from the sleep looks at both the palms and recites:

OM Karagrey Vastey Lakshmi Kar Madhey Saraswati,

Karmooley Sithto Brahma Prabhate Kar Darshanam

Translated it means, 'goddess Lakshmi resides in the front portion of the palms, goddess Saraswati in the middle and Lord Brahma in the rear portion. I see all the three with reverence in my palms' Stepping out of the bed, one touches mother Earth. As a gratitude to mother Earth to sustain the life, one recites:

Samudra Vasney Devi Parvastanam Manditey, Vishnu
Patni Namastubhtam Paadsparsh Khemsav May

Translated it means, 'One who is covered with oceans, cares for all living beings, gives life through streams in the form of rivers, has breasts in the form of mountains, O Mother, wife of Vishnu, forgive me for placing my feet upon you'

- ***dohay athiu, buth, khor chhaliun ta shraan karun*** is the practice of washing hands, face and feet and having a bath early in the morning. Some proceed, with a jug or *gad'viu* (Pot) and flowers, towards the river Vitasta, if in its vicinity, or any other source, perform this *Kriya*, even during winter months, offer prayer and perform *Sandhya*. Whether Vitasta or any other river, the association of Kashmiri Pandits with a *yaarbal* (bank of a river or stream) is very old. The association is because of the requirements like immersion of *neermaal,* performing *Snan, Puja, Sandhya, Tarpan* on a daily basis and for other rituals on festivals and special occasions like *vyethiu truvah, Deepavali, Shivrati, tiiliu euut'ham* and the like. They also discharge their duties towards their ancestors and other departed souls, on account of *Pitra Rin*. Others go to a nearby temple or a *Nag* and perform these rituals. The practices are religiously followed especially in the month of *maag*, a month in winter with severe cold. One could also see devotees using *huer myets*[91] as a disinfectant. *huer myets* is used by many families even today in spite of the fact that use of soap is quite prevalent now. However, before taking a bath everyone cleans teeth. The age-old practice is to use a *deuuntun* (a tender portion of a branch of viir[px94]) and recite:

OM Aayurbalam Yasho Varchah Prajadhritih Vasuni ca;
Brahma Pragyanam Cha Medham Cha Twam Dehi Vanaspate

Translated it means, 'Lord of forests, through the use of this stalk provide me long life, strength, energy, knowledge and intelligence'.

After getting free from the Nature's call, one takes a bath and performs the following actions. Starting with washing of the hands, one washes left foot first, offers *Namaskar* and recites:

OM Namostatav Anantai Sahasra Murtayey Sahasra Padakhshi Shiroru Bahvey,
Sahasra Namane Purushai Shaṣvatey Sahasra Kotiyug Dhariney Namah

Washing the right foot next, one offers *Namaskar* to Vasudev and recites:

OM Namah Kamalnabhai Namastey Jal Shayiney
Namastey Keshvanant Vasudev Namostutey

While washing the face one remembers various *Tirthasthans*, prays for removal of sins and recites:

Ganga, Prayag, Guynay Mish Pushkar Adhi Tirthani
Yaani Bhuvi Santi Hariprasadat Aayantu Taani
Karpaghputey Madheyay Prakhshalyantu Vadnasay
Nishakalankam, Tirtha Saneyam Tirthmev Samanananam
Ma Na Shansayo Arurusho Dhoorti Prananda
Martasya Rakhshano Brahamnaspatey

While washing the *yonyi* one recites the *Gayatri Mantra*[px235] three times:

OM Gayatri Namah.
OM Bhur Bhuvah Swah, Tat Savitur Varenyam;
Bhargo Devasya Deemahi Diyoyonah Prachodayat

While putting back the *yonyi*, one recites:

Yagopavitam Param Pavitram Prajapateyarta Sahjam
Purastaata Aayushmae Agrayam Shubram
Yajyopavitam Balam Astu Tejah Yajyopavitam
Asi Yagyestwa Upveetyen Upnahyami

Afterwards one takes a bath and recites Vedic *Mantras*. *Pranayama* follows with reciting of

OM Bhu OM Bhuvah OM Svaha OM Mahah OM Janah OM Tapah OM Satyam

- ***dohay bràandphash dyun*** is the act of washing the platform and the steps leading to it, as part of daily routine of a housewife. As per tradition, every house in Kashmir has a *braand*[g1] and *vuz*[g1]. The lady also undertakes *Dwar livun* (cleaning of the three sides of the entry door) and in some cases *vuz livun* (cleaning and washing of the *vuz*). Associated with the *braandphash* is the making of designs in natural colours and sprinkling of *chuuniu* (lime) around the *braand*.
- ***dohay puuza kareun*** (worshipping daily) is a practice without which it is hard to believe that a member of the community can live. Religious texts emphasise the importance of prayers. Saints and seers are known to have achieved spiritual bliss through prayers and *Sadhana*. Those in the vicinity of Srinagar city go to Hari Parvat, recite Vedic *Mantras* and sing *lilas* in praise of various deities. The *Shlokas* and *Mantras* recited, initially as *Shrutis*, were brought out in print earlier by *Sri Ganesha Mandlee* and later on by Pandit Roshan Lal Kaul under the title *Aradhana*.[46p1-59] While circumambulating Hari Parvat, devotees offer prayers and pay their obeisance at various places and light a *rattan deep* (lamp), *Agarbati* or *Dhoop*. Such is the appeal for this *Braman* (morning walk) that even youngsters join voluntarily not only to pay their respects to the deities but also to remain fit. Others visit the nearest temple, *Nag* or riverbank and perform their daily *Puja* and similar duties. Many devotees perform their *Puja* in a *t'hookur kut'h*[px239]. Combining *Puja* with a visit to a shrine serves two purposes - one, it provides an opportunity to remember God and offer prayers, thereby invoking the blessings, and two, it provides an opportunity to walk a mile or two, thus keeping a devotee healthy and free from the ailments. The cool and fresh early morning breeze with the melodious sounds of birds' refreshes everyone's mind and provides inspiration to perform one's duty, during the rest of the day, in a better and productive way.
- ***dohay Mantra japun*** (reciting *Mantras* daily) is a practice suggested to purify the mind and the body. As mentioned above, one starts reciting *Mantras* the moment one wakes up from sleep. Subsequently, devotees remember the God all through the day by silently uttering *OM* or *Hari OM* or *Hari OM Tat Sat,* every time an act is performed. Others do it by chanting the *Gayatri Mantra* and *Maha Mrityunjay Mantra*[px235].
- ***dohay Tarpan karun*** is a ritual of offering water to *Devtas*, Rishis and *Pitras* (the departed souls of parents and ancestors) as per Vedic rites. The act of *Tarpan*, also known as *Pitra Yagya* and *Tripti*, is done after having *Snan* or during performing of *Puja*. First of all, it is offered to Devtas by saying *OM Namo Devbyah,* while keeping *yonyi* in *Savena* position (on left shoulder), next to *Rishis* by holding *yonyi* in neck and two thumbs and saying *Swaha Rishibyah* and then to *Pitras* while keeping *yonyi* in *Upsavena* position (on right shoulder) and saying *Swadha Pitrabyah.* Lastly, it is

offered universally by keeping *yonyi* in *Savena* position (on left shoulder) and saying

riptu Triptu Aabrahmastamb Pariyantam Brahmand
Sachracharam Jagat Triptu Evmastu

For *Pitras* the practice starts from the tenth day *Kriya* of the departed soul.

- ***dohay seun dyin*** is a practice aimed at pruification of the *Dwar* (entry gate) using *Jal* (water) brought from Vitasta, nearby river or a temple, after *Snan* and performing *Puja*. Importance of this ritual is summed up in the following stanza:

jali vishnu, thali vishnu; che vishna vishnu namaskar,
seun di thaanas, euuhi paanas; vishna bagwaanas namaskar

- ***dohay sanivaari barni*** is the practice of filling of 2 *sanivaari* used for making daily offering to Khetrapaal[px206], supposed to be the Chief guardian of Lord Shiva. The practice of filling *sanivaari* starts with *Shivratri Puja* during which the Khetrapaals are also worshipped. After *Shivratri*, the *sanivaari* are washed and kept in the kitchen at a suitable place. Subsequently, as part of the daily routine, the *sanivaari* are washed and filled partly with water early in the morning and a little food, cooked for the first time in the day, is offered, before serving it to any member.
- ***dohay Sandhya tsong zaalun*** is the practice of lighting of a *Sandhya tsong*[px239] (oil filled lamp) by the housewife in the evening at the *Sandhyakaal* (dusk), kept outside the house on a varendah or a window but facing the East. In general, however, traditionally, Kashmiri Pandits have been using a *tsong* on various occasions as a symbol of and a desire to seek enlightenment.
- ***gul gand'ith Namaskar karun*** (Greeting others with folded hands) is a practice followed by people to greet elders. While greeting, people usually bow their heads downwards and utter the phrase *Namaskar mahara*, as a mark of great regard and respect. Inherent in this belief, is the fact that Shiva resides in everyone. So, by bowing an individual is showing respect to Lord Shiva. *Namaskar* is done with humility and devotion. In case of youngsters, the elders on their part bless them with the phrases like *orzu* (good health), *dor kot'h* (healthy knees), *lasun, navun ta pholun* (may you prosper and flourish) and *tse bod' aay* (May you live long).
- ***malis maaji seva karin*** (Serving the parents) is a practice followed as a result of the belief that a member owes a debt to the parents, who have brought him or her into this world and reared them in life. The parents, on their part, never look for any payback or compensation from their children. However, of the two, the mother has been accorded a higher position. Service to parents has no substitute and is supposed to be the repayment of *Pitra Rin*[g1]. It is believed that service to parents is worship unto God. This is amply described in the scriptures like *Manu Smriti* and *Shiva Purana*. The examples of Shravan Kumar and Lord Ganesh are well known. Ganesh instead of embarking on a pilgrimage to seven holy places decided to circumambulate his father seven times and thus got into wedlock before Karthikeyan, who chose to embark on a pilgrimage.
- ***goras yezath karun*** (Paying respects to the *Guru*) is a practice, which has its roots in Vedic scriptures. Earlier times, a child would receive teachings from his *Guru* at *Gurukul*[g1]. The pupil would in turn pay respects for having received the teaching, knowledge and spiritual guidance. This was considered as a *Rin*, called *Guru Rin* and pupil was supposed to pay it back in his lifetime by giving *Dakshina* (charges), seeking *Bhikhsha* (alms) for and making *Dhaan* to the *Guru* or *Gurukul*.
- ***khorbaaniu mutsrith andar atsun*** (Entering the house after removing the shoes) is a practice to maintain the piousness of the house. *khorbaaniu* (shoes) on account of its usage on roads and elsewhere carry dirt and filth and are, therefore, considered dirty and unclean. The same philosophy applies to the indigenous footwear called *khraav*[g1], *kuunsh*[g1] or *pulhor*[g1], which are also left out in the

exclusive corridor, called *vuz*. Another reason for the practice is that the shoes being made of leather, basically a hide of animals, its use is considered improper.

- ***Khorbaaniu mutsrit athiu chhalun*** (Washing the hands after removing the shoes) is a practice to ensure cleanliness at all costs. While unlacing the shoes, the hands get dirty and are thus considered unhygienic to handle the food. It is, therefore, a practice to properly wash the hands.
- ***tset'is ta shruutsis pharak zaaniun*** (Differentiating between pure / clean and impure / unclean) is a practice deep rooted in the minds of the people on account of maintaining sanctity and piousness of a place of worship as well as hygiene related to kitchen. There is no English equivalent of either the word *tshyot'* (nearest meaning could be something like polluted, dirty or unhygienic). For example, if a piece of bread falls on ground, for obvious reasons it becomes *tshyot'* (polluted or impure) and hence, unfit for consumption. Similarly, if utensils or food articles are touched with hands, which have not been washed, the items are again considered unfit for use. *shruuts* (Pure, clean) is just the opposite of it. For this reason, food is never eaten with unwashed hands. Further, while taking tea in a *khoos* or *kenzi khoos*, there is a practice of holding the *khoos* as well as the bread with a cloth or handkerchief and, preferrably, after washing the hands.
- ***akh euksund tshyot' niu khyon*** (Not to eat others leftovers) is a practice started out of the belief that it is unhygienic for someone to eat a leftover. In common understanding any leftover is considered as *tshyot'* and hence unfit for consumption by others.
- ***dohay kaavan tsot' travin*** (Offering food to crows) is a practice, which has roots in the Pandit ethos of taking care of nature, birds and animals. Animals are revered in Hindu mythology. For various reasons, the Hindus revere cows, crows, dogs, elephants, snakes and many other animals. Many deities have used some as their mounts and include buffalo (Yamraz), bull (Lord Shiva), garuda (Lord Vishnu), lion or tiger (Durga), mouse (Ganesh) and owl (Lakshmi). Lord Krishna in the *Bhagavad Gita* says, "Among snakes, I am Sheshnag". The other reason could be the service the animals provide for the sustenance of the life of the human beings. Everyday the housewife offers *tsot'*[g1], a share of the food, usually part of the first item cooked or prepared, to the crows and other birds before it is served to anybody. Most of the families have a special arrangement for placing the share for the crows on what is known as *kaav peut*[g1]. Once in a year most of the families perform *Satyadiiv* and offer *puuer* on *kaav punim*[px343]. Because of this ethos it is a usual sight to see those visiting Hari Parvat early in the morning putting rice grains near the places where ants are noticed or on their return offer *tsot'* from a *kaandur*[g1] to a dog.
- ***pathar bihith piiri pyet'h batiu khyon*** is a practice of taking food while sitting on the floor and using a *chuuek* (a small rectangular wooden plank, slightly raised above the ground) for keeping the *thaal* (plate) containing food. This is done, firstly to avoid rendering, a *thaal* or any other utensil with food, *tshyot'* (un-hygienic) by placing it on ground and making it unfit for use. The second is to have a healthy exercise for the knees and other joints and remain free from pain and other ailments. *chuuek* is washed every time after having the food. The practice of taking food while sitting on floor is in vogue during *Hawan*, in which case an area on the floor, called *deuj*, sufficient to hold the *thaal*, glass of water and *Hawan myet'*[g1] is given a coat of *huer myets*, an act called *livun* or *deuj dyin*. Tradition has it that one should have *aatsman*[g1] before taking the food. It is important to note that scriptures talk of not only the manner in which food is to be taken but also of other aspects like, what, why and when associated with it. The food one takes is supposed to be *Saatvik*[px318] food and is treated like an offering to *Agni* (the internal heat in the stomach necessary for digestion of the food).
- ***kheniu bronh Hawan myet' traaviun*** (Offering *Hawan myet'*) is a practice evolved from the same ethos but in this case the share is kept aside by every individual before taking the meals. According to Pandit AK Bachloo, *Hawan myet'* is mistakenly called the *huuen myet'*, the share for the

dog. It is the name given to the share of cooked food, usually three balls of rice made into a typical oval shape and kept aside in the name of all those in the three worlds, namely, *Bhu* (this world, the physical Universe), *Bhuvah* (the world in-between, the astral, in which *Devas* live) and *Suvah* (the upper world, the spiritual world of Deities). The actual disposal of *Hawan myet'* is, however, done by offering it to a dog. It is a common sight in Kashmir to see a dog or two waiting outside the house at the appropriate time to have their share of the food. One starts the food after taking *aatsman* to keep the food pipe wet. The practice involves taking some water in the palm, reciting a *Mantra* and drinking it before taking a morsel of food.

- ***bad'yen dohan phaakiu darun*** (Observing *Vrat* on auspicious days) is a practice evolved because of the prevalence of spiritual environment in Kashmir and the desire of the common people to attain higher levels of spirituality leading to God realisation. In simple terms, it is an act aimed at purification of the self through self-control. The auspicious days on which members of the community observe *Vrat*[px317] are many and varied.
- ***bad'yen dohan mamas na khyon*** (Not to eat non-vegetarian food on auspicious days) is a practice followed to shun non-vegetarian food on certain auspicious days. There are many auspicious days in a calendar year when use of meat and other non-vegetarian food is prohibited. These days include *euut'ham* or *Ashtami*, *Navratra* (though some take non-vegetarian food till 4th day), *kah* or *Ekadashi, Amavasya* and *Poornima*.
- ***naviid beuugraavun*** (Distributing *naviid*) among relations, friends and neighbours is one of the most important practices, which sustains the community through social links. With so many festivals and auspicious days to observe, there is a practice of distributing *naviid* among neighbours and friends. Be it *tahar* and *zaamut dod* of a Birthday, *leud'* of Ganesh *Puja*, *puuer* of *Satya Narayan Puja*, *rot'h* of *pan puuza* or *d'uuen* of *Shivratri*, there are ample opportunities to physically visit friends and neighbours, make enquiries of their welfare and above all maintain the social link. This practice is a very good and in the prevailing circumstances is a guarantee that the unique identity, traditions and customs of Pandits are going to last long.
- ***luukan nimantran dyun*** (Inviting the guests) is a practice not only to sustain the community traditions but also to maintain links with relations, neighbours and friends. The occasions for inviting guests are many and varied and include *Yajyopavit*, *Vivaha* and some functions before and after marriage, namely, *voharvod* (birthday), *nethiur voharvod* (marriage anniversary), *kahnethiur* and others. However, in inviting the guests one uses a judicious approach and ensures that the function is celebrated properly and within the means.

According to the traditions, all the actions of *Nitya Niyam* listed above are considered as righteous, leading to enlightenment and *Mokhsha*, the ultimate in life. The fruits of these righteous actions, performed on a routine basis, have been summed up in the following lines.

hekkhai zuviu gatshi suli vothunyey; nyeth gatshi vyethabal vaatonyey
sann, saniveuuf[a1] *ta braandphash gatshi dyunyey; parm ruup gatshi daronyey*
raazas ta babas maaji gatshi zyonyey, zyeth gatshi hekun zanmas yith
zanmas yith gatshi karmas puurunyey, parm ruup gatshi daronyey
vay pyet'hiu vay pyunt gatshi tulnui, tami siuut day bozi myeti diyi taar
sui chhui bovsagaras taar divyonui, parm ruup gatshi daronyey
huunis huuen myet' (Hawan myet) gatshi traavaney, variyes samnay shaytreh seer
godnich huuen myet' d'ed'i taar diveuney, parm ruup gatshi daronyey
faqiras bariu pyet'hiu maaph gatshi na karun, paapchi degi chhui atha vaalun
timan paapan chhui na zanh ti moklonui, parm ruup gatshi daronyey

Translated it means, 'One should get up early in the morning, visit a river for bath and *Puja*, sprinkle holy water on *Dwar* (entry gate), cleanse and wash the entry platform, fill *sanivaari* (two small pots) and remember the Almighty. One should take birth from enlightened parents and then be supported by *Karma*, the righteous actions. One should spare a little rice (before cooking) daily, as this will enable one to complete the life's journey. Keeping aside *Hawan myet'* (a portion of the food for the dog), every time one takes food, grows into 36 *seers* (unit of weight) in a year and takes one through the first gate to the Heaven. A beggar should not be turned away from the door as it amounts to earning the sins, which one can not get rid off easily'.

4.5.4 Faith in saints and seers

Kashmiri Pandits, in general, have great faith in saints and seers[px565], who blessed *meuuj kashir* from time to time. They not only attained spiritual bliss but also used their powers for common good and helped people, irrespective of caste and creed, in reducing their pain and anguish. Those who bestowed the Valley include Lal Ded, Ropa Bhawani, Gopinath Ji, Swami Nand Lal, Swami Nand Bab, Nund Rishi, Swami Lakshman Joo and others. The followers revere these saints and Seers so much so that they have built temples, set up *Ashrams* and shrines and established trusts to follow and propagate their teachings. They also observe and celebrate their *Jayantis* and *Nirvana* days by performing *Yagyas*, propagating their messages and dedicating themselves in the service of humanity.

4.5.5 Belief in the Influence of *Navagrehas*

Since ancient times people all over the world have believed in the influence of the planets on nations and human life. According to Swami Harshananda, "Logically speaking, the creation of the planets precedes that of the living beings. Hence, some sort of cause and effect relation must subsist between these two. This seems to be the basis for this belief."[25p146] Hindus believe that *Navagrehas* and their positions influence nations and people. Their influence gives rise to, what are known as *grihid* in Kashmiri. This is the reason why horoscopes are cast on the basis of the time and place of birth. Kashmiri Pandits get the *zaatuk*[g1] (horoscope) prepared on the basis of the time and place of birth and use it throughout the individual's life. It is used to predict the destiny of an individual based not only on the configurations of the nine heavenly bodies, at the time of birth and place, but also on *Rashis* (Zodiac signs) and *Nakshetra* (Lunar Mansions). It is believed that the positions of the Heavenly bodies are indicative of their influence at a particular time and place. It is also believed that the influence can be altered through positive actions like making offerings.

Jyotish Vidhya (Astrology) deals with *Navagrehas* (the heavenly bodies), *Rashis* and *Nakshetra* (listed in Table 4.2) and provides information about the happenings of the past, the present and the future of an individual. *Jyotish Vidhya* is a Vedic knowledge, which has been given the position of eyes (*Jyotish* word from *Jyoti* (flame) and hence is associated with light). The science provides an insight into and the understanding of the influence of all the Heavenly bodies, *Rashis* and *Nakshetra* on the lives of individuals. How and why heavenly bodies should influence the human beings is explained thus. The Moon, because of the force of attraction between The Moon and The Earth, causes tides (Neap tide) in the sea. Similarly, the force influences magnetically the red corpuscles in the blood (human body has about five litres of blood with red corpuscles representing iron particles and hence having magnetic properties) and the influence on human blood is believed far greater than that on the sea. It is thus believed that each Heavenly body influences the individual one-way or the other.

There is a relationship among the *Navagrehas, Rashis* and *Nakshetras*. Each *Nakshetra* passes through four stages. Therefore, in all, there are 27x4=108 stages for the 27 *Nakshetras*. These 108 stages when divided into 12 *Rashis* give two and half (effectively influence of three) *Nakshetra* per *Rashi,* each involving nine stages. The combination of *Nakshetras* and their stages indicates the *Rashi*. As is known, *Rashi* and *Rashiphal* are determined with respect to Moon. The Moon goes round the Earth and also rotates on its own axis and takes 24 hours to complete 360^0. This divided by 12 *Rashis* gives 30 degrees per *Rashi*. Therefore, the *Rashi* that is present (that rises in the East) at the time of birth of the individual decides the *Rashi* and the *Rashiphal* (influence). *Mangal, Budh, Brahaspati, Shukra* and *Shani* revolve, like the Earth, round the Sun and hence their distances from the Earth vary with time, resulting in different influences on the lives of individuals.

a) *Navagrehas* (The Heavenly bodies)
(1) *siryi, Ravi* or *Surya* (Sun), (2) *Chander, Soma* or *Chandrama* (Moon), (3) *bom, Kuja* or *Mangal* (Mars), (4) *bod* or *Budh* (Mercury), (5) *jiva, Guru* or *Brahaspati* (Jupiter), (6) *shokur* or *Shukra* (Venus), (7) *shanishchar* or *Shani* (Saturn), (8) *rah* or *Rahu* and (9) *kiet* or *Ketu*

b) *Rashi Maala* (The Zodiac Signs)
(1) *miesh* or *Mesh* (Aeries), (2) *vresh* or *Vrish* (Taurus), (3) *methan* or *Mithun* (Gemini), (4) *karkat* or *Kark* (Cancer), (5) *siham* or *Sinh* (Leo), (6) *kani* or *Kanya* (Virgo), (7) *tol* or *Tula* (Libra), (8) *vrechak* or *Vrishichak* (Scorpio), (9) *dhan* or *Dhanu* (Sagittarius), (10) *makkar* (Capricorn), (11) *komb* or *Kumb* (Acquarius), (12) *min* or *Meen* (Pisces)

c) *Nakshetras* (The Lunar Mansions)
(1) *ashan* or *Ashvani*, (2) *bharan* or *Bharni*, (3) *kratch* or *Kritika*, (4) *ruh* or *Rohini*, (5) *mragyshor* or *Mrigshira*, (6) *ader* or *Aardra*, (7) *ponarvas* or *Punarvas*, (8) *tish* or *Tishya*, (9) *ashlish* or *Ashlesha*, (10) *maag* or *Magha*, (11) *purv phalgun* or *Purva Phaghuni*, (12) *votar phalgun* or *Uttar Phaghuni*, (13) *host* or *Hasta*, (14) *tsithiu* or *Chitra*, (15) *swat* or *Swati*, (16) *vaishakh* or *Vishakha*, (17) *anirad* or *Anuradha*, (18) *zisht* or *Jyeshta*, (19) *muul* or *Moola*, (20) *purushad* or *Purvashada*, (21) *votarshad* or *Uttarshada*, (22) *shravan* or *Shravana*, (23) *danishth* or *Dhanishta*, (24) *Shatbhishaka*, (25) *purv baderpeuth* or *Purva Bhadrapada*, (26) *votar baderpeuth* or *Uttara Bhadrapada* and (27) *rivath* or *Revati*.

Table 4.2 : *Navagreha, Rashi Maala* and *Nakshetras*

A brief account of each *Navagreha* is as under:

- ***Surya*** is the first and foremost of the *Navagrehas*. It is symbolised as a deity with two arms, carrying lotus flower in each hand, a golden crown on the head, a gem studded necklace round the neck, seated on a lotus and riding a chariot, driven by seven horses. Scriptures like *Harivansh Purana* and *Markandeya Purana* mention about the importance of *Surya* and talk of the offerings, one must make to please *Surya Devta*. Hindus show reverence to *Surya Devta* because of its benevolent favours and other influences. Religious scriptures talk of showing reverence to Surya Devta before undertaking an auspicious work. This is probably the reason why many devotees make an offering, in the form of water mixed with sandalwood, flowers, rice and *kusa*, kept in pot made of copper, every morning while facing the Sun and chanting Vedic *Mantra*. Kashmiri Pandits perform a ceremony, known as *Surya* or *Aditya Darshanam*[px358], when they expose the child first time to the rays of Sun, pray and seek the blessings.

- ***Chandrama*** is the second *Navagreha.* It is symbolised as a deity with two arms, holding a mace in one hand and blessing everyone with the other, a golden crown on the head, a pearl studded necklace round the neck, seated on a lotus and riding a chariot driven by seven horses. All the clothes, the chariot and the seven horses are white in colour. To please *Chandrama* devotees observe *Vrat* on Mondays and also adopt specific practices to make offerings. *Chandrama*, considered as the god of mind, keeps it (the mind) cool. Devotees pray and seek blessings of *Chandrama* for granting one a cool temper. Hindu women offer prayers to *Chandrama* and seek long life for their husbands and happiness in their married life. Kashmiri Pandits perform a ceremony known as *Chandra Darshan*[px358], when they expose the child for the first time to *Chandrama*, pray and seek long life and cool temper for the child.
- ***Mangal*** is the third *Navagreha*. It is symbolised as a deity with four arms, holding a trident in one of the right hands and a mace in one of the left hands, a golden crown on the head, a red necklace round the neck and riding a sheep. The clothes are red. Left hand gives protection and right hand conveys blessing. To please *Mangal* devotees observe *Vrat* on Tuesdays, offer prayers to Lord Shiva and Hanuman.
- ***Budh,*** is the fourth *Navagreha.* It is symbolised as a deity with four arms, holding a mace and a shield in two left hands, a sword in one right hand with the other right hand conveying blessings, a golden crown on the head, jewellery round the neck, riding a lion and adoring a garland of yellow flowers. The clothes are yellow. Devotees observe *Vrat* on first day of new Moon.
- ***Brahaspati*** is the fifth *Navagreha*. It is symbolised as a deity with four arms, holding a shaft and a vessel in the two left hands and a *Rudraksh Maala* (rosary) in one of the right hands with the other right hand conveying blessings. It has a golden crown on the head, beautiful jewellery round the neck and is seated on a lotus. The clothes are yellow. He is benevolent and blesses his devotees. To please *Brahaspati,* devotees observe *Vrat* on Thursdays and first day of the month.
- ***Shukra*** is the sixth *Navagreha*. It is symbolised as a deity with four arms, holding a shaft and a vessel in the two left hands and a *Rudraksh Maala* (rosary) in one of the right hands with the other right hand conveying blessings. It has a crown, beautiful jewellery round the neck and is seated on a lotus. He is considered a *Guru* of demons. To please *Shukra* devotees offer prayers to cow.
- ***Shani*** is the seventh *Navagreha*. It is symbolised as a deity with four arms, holding a bow and a trident in the two left hands and an arrow in one of the right hands with the other right hand conveying blessings. It has a golden crown on the head, gold jewellery round the neck and riding a chariot. The clothes are blue. To please *Shani* devotees recite *Maha Mrityunjay Mantra*[px235] and also adopt specific practices to make offerings.
- ***Rahu* and *Ketu*** are not planets but ascending and descending nodes of Moon. Rahu was a demon. According to a legend, when gods had obtained *Amrit*, after churning of the ocean, *Rahu* entered their stronghold and drank a little of the *Amrit*. Vishnu finding *Rahu* amidst them cut off his head with his *Sudarshan Chakra*. Since he had taken the *Amrit*, he did not die and both the parts remained alive. Head became *Rahu* and the body, the *Ketu*. Brahma transformed them into the Heavenly bodies.

4.5.6 Belief in Auspicious Days and Timings

Kashmiri Pandits are, traditionally, conservative and generally superstitious. They look for auspicious dates and timings, called *saath*, for various activities through an act called *saath vuchhun* (finding an auspicious date). Pandits, in general, observe two rules, namely, 1) they do not perform any act without invoking the blessings of gods and goddesses and 2) they do not perform

any act on an inauspicious day especially for *kiun dyun* (laying foundation stone), *Grehapravesh* (entry into a new house), *Yajyopavit*, *Vivaha*, *kahnethiur*[px363], *shishur* etc. and for performing a *Yatra*. When there is no choice, other rituals are performed to circumvent the ill effects. As a basic belief, Pandits consider only certain days and certain timings on a particular day, as auspicious and is detailed in the *Nechhipater*[px196]. Some of the salient features of this *shastra* and the practices in vogue, for common understanding, are:

- The inauspicious events and periods are *gruhun*[g1] (eclipse), *drat'hapantsuk*[g1] (lunar asterisms), *malamas* and *banamas* (adjustment of an intercalary month), *kambiur pachh* (fortnight meant for making offerings to departed souls) and some of the *Nakshetras* (Lunar Mansions).
- For undertaking a journey, factors like the direction of travel and knowledge of zodiac signs and Lunar Mansions are important. As a rule certain days are inauspicious for travel in certain directions e.g. East (Monday / Saturday), West (Sunday / Tuesday / Friday), North (Tuesday / Wednesday / Thursday) and South (Sunday / Thursday). Practices followed to circumvent the ill effects of some of the events, include confining pregnant ladies to a room or avoiding use of cooked food during *gruhun*.
- The rituals performed, when there is a need to undertake a journey or perform a task on an inauspicious day, include leaving a *Prasthaan* elsewhere and *saatiu livun* (performing symbolic house cleaning), *saatiu meuunz laagiun* (applying henna on the hands of the boy or girl) and *saatiu annun* (purchasing of things for *Hawan*, *Yajyopavit* or *Vivaha* ceremony) on an auspicious day.

There are, however, a few superstitions, which were quite prevalent earlier times but are now observed only by some. These acts include stopping when a cat crosses one's path, stopping when a lady passes by on the right side for the first time in the day, called *zangi yun*[g1] in Kashmiri, or delaying the departure, if someone sneezes. There is a concept of *jaan zang* (auspicious encounter) and *kharaab zang* (inauspicious encounter). Knowledgeable people opine that the reason for stopping for a while, when a lady would pass by on the right, was to show reverence and regard and in that sense was not a superstition. However, cawing of a crow on a window is considered as auspicious and taken to mean a visit by a guest. *zangi yun* has also a positive connotation in the context of performing any righteous act. In this act a youngster comes, at the start of a *Kriya*, with a plate of rice, little salt and some money, as good omen, and touches three times the person's right shoulder.

Quote 4

gorus pritshom saasi latay, yas na kenh wanaan tas kya naav

pritshaan pritshaan thachis ta lusas, kenhnas nishe kyahtaan draav

Lal Ded

Translated it means,

'I asked the Guru a thousand times, what is the name of Him who is not called anything? I got weared and tired by inquiring (and) inquiring - "Something came out of something" (i.e. this was the answer, meaning that God was incomprehensible)'[52p41]

CHAPTER - 5

RELIGIOUS PLACES

5.1 General

Since time immemorial Kashmiri Hindus (now Pandits) have been worshipping and paying obeisance to their gods and goddesses at various temples and shrines, some of which not only reflect the architectural beauty but also show the rich cultural past of the Kashmiris. Many of these places of worship have divine origin and are, therefore, *Shaktisthals* or *Shakti Peeths* (places of divine power). There are many other places of worship, which have been built by righteous people to propitiate their deities or show reverence to saints and seers and are, therefore, Spiritual Energy Centres (places where saints and seers were blessed because of their *Sadhana*). Some of these *Shaktisthals* and Spiritual Energy Centres are the famous *Tirthasthans* (pilgrimage centres) of the Valley.

As is known, the religious places play a pivotal role in the society and act as the places of socio-religious activities, where, besides showing reverence and respect to their gods and goddesses, the devotees have a social and religious awakening. The same is true for the members of Kashmiri Pandit community, who consider life incomplete without an association with temples, shrines or places of worship. There is hardly a place throughout the length and breadth of the Valley where one does not find a temple, a shrine or a place of worship. This is noted in Kalhana Pandit's *Shloka*, *"Chakra Bridivjeyshadi Keshveshanbhushitay, Tilanshopi Na Yatrasit Preshyas Teerthaybharhishkritah"*[21p4] Translated, it means, 'The land of Kashmir which is honoured with Chakradhar (Chakdhar), Vijeshwar (Bijbehara), Vishnu Dhams and Shiv Dhams, has no place which is without a shrine or a place of worship'. Aurel Stein, giving reference to Kalhana, also mentions about Kashmir as a country "where there is not a space as large as a grain of sesamum without a Tirtha."[93p367] Further says he, "Kashmir has since early times been pre-eminently a country of holy sites and places of pilgrimage of all kinds. These objects of ancient local worship have always played an important part in the historical topography of the Valley and the adjacent mountain-regions. It is hence no small advantage that there are abundant materials at our disposal for the special study of this *topographiasacra* of Kashmir."[93p376] Prajyabhatta in his *Rajatarangini*[px32] makes a mention of 45 Shiv dhams, 60 Vishnu dhams, 3 places of Brahma, 22 *Shakti Peeth*, 700 *Nags* and millions of other spots in Kashmir. The Sanskrit *Shloka* pertaining to this information is quoted in *Shri Amarnath Mahatmyam*.[21p5] Lawrence quotes Ain-i-Akbari, which says, "The Hindus regard all Kashmir as holy land. Forty-five places are dedicated to Mahadeo, and sixty-four to Bishen, three to Brahma, and twenty-two to Durga. In seven hundred places there are carved figures of snakes, which they worship."[58p297] Dr. Neve says, "The Hindus of olden days had the gift of choosing very fine positions for their religious buildings."[64p85]

This rich heritage of temples and shrines, inherited by Kashmiri Pandits from their ancestors, is the result of the divine intervention as well as the efforts of many Rishis, Rajas and devotees. Writes Pandit RC Kak, "According to Brahman tradition, every lake and river and spring of the valley has a divine origin and a sacred mission to fulfil - viz., washing away the sins of the faithful. The Vitasta is, above all, the sacred river, and is said to contain within its waters all that is holy in the world. Indeed

Kashmir itself is considered to be the holiest of all the holy lands; it is called the Rishibhumi, 'the land of the sages', Sardapitha, 'the eternally pure seat of the goddess Sarada'."[35p3] In the Valley, one finds temples and shrines on the mountain peaks (Harishor, Sarishor, Mahadev etc.), on hills and hillocks (Shankaracharya Mandir, Chakrishor, Ziethyar, Sharda Devi, Jwala Bhagwati etc.), in / on springs (Kheer Bhawani, Vechar Nag, Pokhribal etc.), in the forests (Naran Nag, Kapatesvara etc.), on riverbanks (Ganesh Mandir, Gadadhar, Mahakali etc.), on confluence of rivers (Prayag, Sangam) and at many other places. It is interesting to note that some of the sacred rivers and *Tirthas* of Kashmir bear the same name as that found outside the Valley and include such names as Ganga, Sindh, Kailash, Prayag, Pushkar and many others. The temples and shrines with divine origin are centred on nature's creations. One finds a *Shila*[g1] or an Icon in the form of a tree (*buuen*, *bran, brimij*, *deodar* or *tul kul*) or part of a mound, each representing a manifestation of *Shakti*, the power of Shiva. These include the shrines of Shri Amarnath, Chakrishor, Jwala Ji, Sharda Devi, Kheer Bhawani and others. The places, which are associated with saints and seers as Spiritual Energy Centres include Gopinath Ji Ashram, Nand Lal Ashram, Ropa Bhawani Asthapana, Rishi Pir Asthapana, Ishwar Ashram and many others. Ii is seen that in the context of the places of worship there are many shrines, which have *bal*[g1] as a suffix e.g. Bhawanibal, Devibal, Nagbal, Pokhribal etc.

History is witness to the richness of the cultural heritage of Kashmir and includes references like *Nilamata Purana, Rajatarangini* and *Mahatmyas*. Kalhan's *Rajatarangini* gives many references to the magnificent temples and their architectural beauty, which can be gauged either from the many temples standing majestically even today or from the ruins, of some of the temples, strewn around their original sites. Many of these magnificent temples, which were architectural marvels of the cultural past, were vandalised or converted into other shrines, hence lost forever. Many others are lying in ruins, due to either natural causes or vandalised acts, and serve as a testimony to the rich cultural heritage of Kashmir. At regular intervals, including the post independence era, the zealots have systematically targeted many temples and shrines and succeeded in desecrating, damaging some places of worship and / or grabbing the land and the property. Media reports indicate that the number of temples and shrines desecrated or damaged in the Valley in 1986 AD exceeded 80 and the number in 1992 AD exceeded 50. Fortunately, however, there are many ancient and new temples and shrines, which have escaped the wrath of the zealots.

5.2 Temples and Shrines Revered by Kashmiri Pandits

The temples and shrines, which represent the cultural heritage of Pandits, are so diverse that it is necessary to categorise and describe them under suitable headings. The categories are:

(A) Temples and shrines reported lost forever
(B) Temples and shrines in ruins, and
(C) Temples and shrines extant and in use

In the last category, the Temples and shrines, which are still extant, include:

(C1) Temples and shrines in / on riverbanks
(C2) Temples and shrines in / on springs and lakes
(C3) Temples and shrines in / on forests, hills and mountains
(C4) Temples and shrines at other places in the Valley, and
(C5) Temples and shrines outside the Valley

Annexure - 10 lists, in alphabetical order, shrines revered by Kashmiri Pandits. Annexure - 11 lists important *Yatras* (pilgrimages shown by superscript 'Y'), associated with some of the *Tirthasthans*. A brief account of each, in alphabetical order under each category in brackets, is as under:

5.2.1 Temples and Shrines Reported Lost Forever (A)

History records the existence of hundreds of ancient temples in the Valley, which have either been razed to ground or converted into other shrines. These temples include such magnificent temples as Amritkeshav, Chetratmakeshav and Sheesha Shaikeshav (known as Jayapidapur Mandirs), Kalishree Mandir, Khonmoh Mandir, Lokeshwari Mandir, Mahashri Mandir, Narendreshwar Mandir, Theda Mandirs and others. A brief detail about some of these, in alphabetical order, is as under:

Bhimakesav Mandir

Less than a kilometre away and close to cave temples at Bumzu, two famous temples, Bhimakesav Mandir and another small temple, were built at the base of a cliff by Raja Bhima Shahi, of Kabul, the maternal grandfather of Didda Rani[px11]. Both these temples were converted into other shrines, the bigger one, Bhimakesav, into the Ziarat of Baba Bamdin Sahib and the other one into the shrine of Rishi Rukn-ud-din Sahib.[33p42, 93p465]

Bijbehara Mandirs

Bijbehara (called *vejibror* in Kashmiri) is a historical town on Srinagar-Jammu National Highway, 6 kms from Anantnag and 46 kms from Srinagar. The town was famous for the ancient temples of Vijayeshwar (Vijayeshwari), Kalsheshwar and Mein Mutt, collectively known as Bijbehara Mandirs, as well as for *Jyotish Vidhya*[px196]. The ancient Mandir of Vijayeshwar or Vijayeshwari finds a mention in *Nilamata Purana*, *Rajatarangini* and *Vitastamahatmya*. The *Mahima* (importance) of this *Tirthasthan* is described in *Vijayeshvaramahatmya* (part of Bhringisha Samhita). The Mandir, built by Raja Vijayanand in 334 *Kaliyug*, was 300 yards in height and had a gold plated *Kalash*. Avantivarman repaired it during his reign. Sikandar Bhutshikan destroyed the grand temple, which was a *Tirtha* for the populace of the Valley since ancient times, and used its material to build Vijeshwar Khankah. He also destroyed a *Shivalinga*, which had got saved in the fire that gutted another ancient temple on the bank of Vitasta, during the reign of Raja Anant Raj (1028-1063 AD). No ruins of other temples and shrines, namely, the Mein Mutt, built by Raja Anant Raj and Kalsheshwar Mandir, built by Raja Kalash Dev, are traceable now. However, some remains are noticed around Baba Naseeb-ud-din-Ghazi shrine, Badi Masjid and Haji Masjid. One of the remains is a stone *Pranali* and a stone pillar. Maharaja Gulab Singh built Vejibrore Mandir[px269] on the bank of the Vitasta using stones from the ruins of the ancient shrine of Vijayeshwari.

Jayapidapur Mandirs

Jaipur, Jayapura or Jayapidapur was the capital city founded by Raja Jayapida[px10], the grandson of Raja Lalitaditya. The place, presently known as Andarkot, is near Sumbal, just 1.5 kms from the entrance to Manasbal Lake and 8 kms from Shadipur. According to Pandit Kak, "The site selected for the capital was in the midst of an extensive marsh, the drainage of which was so difficult a task that in Kalhana's time (twelfth century) it was believed that in the execution of his design the king had employed the services of *rakshasas*, "demons", whom his friend, King Vibhishana of Ceylon, had placed at his disposal. The ancient causeway which connects the island with the mainland of Sumbal is still the only means of communication in the rainy season, when the lowlands round about are

covered with water."[35p161] The ruins of the capital city are found at this place. Raja Jayapida built three temples Amritkeshav, Chetratmakeshav and Sheesha Shaikeshav in this capital city. Sikandar Bhutshikan destroyed these temples and Zain-ul-Abidin used the material of these temples for the construction of embankment of river Jhelum at Sopore.[26p491]

Kalishree Mandir

Kalishree Mandir was built by Raja Pravarasena on the right bank of Vitasta at a place presently known as Khankah. Sultan Qutub-ud-din destroyed the temple and foundation of mosque of 'Khankahi maula' was laid with its material.[26p485] Ever since Kashmiri Pandits have used a *Shila,* anointed with *Sindhur,* on the bank of Vitasta to offer prayers.

Khonmoh Mandir

Khonmoh, the birthplace of the famous Kashmiri Sanskrit scholar and historian Bilhana[px499], was famous for Khonmoh Mandir, one similar to the temples of Narayan Thal and Pandrethan. The temple was converted into other shrine.

Lokeshwari Mandir

Lokeshwari Mandir was built by Raja Pravarasena on the right bank of river Vitasta at Maharaj Ganj, Srinagar. It is known as 'Badshah tomb' and is a graveyard of kings of Kashmir.[26p486] The remains of the old temple are found to have been used in the wall around the premises.[30p67]

Mahashri Mandir

Raja Pravarasena II (79-139 AD) built the Mahashri Mandir. Sikandar Butshikan destroyed the temple and used its material for laying foundation of 'Badi Masjid'.[26p485] According to CE Tyndale Biscoe, "Below the fourth bridge, on the right bank of the river, is a five-domed temple called Mahashri, built by King Pravarasena, the second founder of Srinagar. It has been converted into a graveyard. The wife of Sikandar was buried inside this temple, while Zain-ul-Abidin lies buried outside it."[5p115]

Padmaswami Vishnu Mandir

Padmapura, present Pampur, was an ancient town founded by Padma, a Minister of Lalitaditya in the 9th century. He is said to have consecrated Padmaswamin Vishnu Mandir at a place near the present shrine of Shah-i-Hamadan. According to Pandit Kak, "Remains of the cella of a temple are still in existence near the shrine of Shah-i-Hamadan, which has appropriated two of its fluted columns and other carved stones. Probably these fragments are all that remain of Padma's temple."[35p116]

Prahaspore Mandir

Prahaspore (parihaspore in Kashmiri), according to *Rajatarangini,* was the capital city founded by Raja Lalitaditya[px9]. The capital city was known for the architectural marvels in the form of temples and buildings. Two famous temples, namely, Muktakeshav and Prahaskeshav, both Vishnu Mandirs, existed in the city. The *Kalash* (tomb) of Muktakeshav was silver-plated using lot of silver and that of Prahaskeshav was plated in gold. Inside the temple were *Murtis* (images) of silver and gold. Besides a huge copper statue of Bhagwan Buddha, the city was also known for many magnificent *Vihars*. The life of the capital city was, however, short lived. Initially the *Murtis* in these temples were taken away by Raja Harsa[px12] and converted into currency. Sikandar Butshikan ultimately destroyed the temples and its material used for construction of embankment of river Vitasta.[26p489] The ruins of Prahaspore Mandir are still found near Trahat village on the *wudar*.[33p37]

Visnu Chakradhara Mandir

Visnu Chakradhara Mandir was one of the oldest and famous Mandirs and a *Tirtha* of sanctity in ancient times. The *Tirtha* was located on Chakdhar wudar near Bijbehara, Anantnag. During the wars of Sussala's reign the Royal troops were forced to evacuate the neighbouring town of Vijayesvara and take refuge in Chakradhara Tirtha. The massive wooden ramparts and gates, which protected the temple courtyard, were set on fire by the assailants leading to a catastrophe, account of which is given by Kalhana. According to Aurel Stein, "The absence of conspicuous ruins had already been noticed by Prof. Buhler. At the northern end of the Udar, however, which is separated from the rest by a dip in the ground, the outlines of a quadrangular enclosure about forty yards square, can still be traced in regular rows of hollows. These hollows may possibly be the last indications of the wooden ramparts which enclosed the shrine."[93p462] The destruction of Chakradhara shrine is linked through a legend[px261] with the act of King Nara, who is said to have founded the capital, Narapura, close to the shrine. There in a grove was a pond of limpid water, the habitation of Naga Susravas.

In addition to the above, there were many other temples, which, according to *Soon Adab*, published by Jammu and Kashmir Academy of Art, Culture and Languages, and *Tarikh-i- Hasan,* were either destroyed by Sikandar Butshikan or converted into other shrines. These include:

- **Ambarher Mutts** were situated in Ambarher village, actually Omburher (ancient Amresvara), about 6 kms from Srinagar on the way to Ganderbal. The place was known for two Mutts built by Rani Suryamati (1028-1086 AD). One of the Mutts was converted into a Muslim shrine. The ruins of the other Mutt are strewn around the site.[33p30]
- **Bhavteshwar Mandir** built by Raja Nidhraditya. Sikandar Butshikan destroyed the temple.[26p484]
- **Bhimteshwar Mandir** built by Raja Baladitya in 563 Vikrami in Ratsun village.
- **Bikrameshwar Mandir** built by Raja Vikramaditya in 521 Vikrami near Vechar Nag. Sikandar Butshikan destroyed the temple. Its material was used for construction of a Mosque and a school. Ruins of both are still found.[26p488]
- **Dhronas Swami Mandir** built by Raja Pravarasena near Soura. It is now a graveyard.[26p486]
- **Durlab Swami Mandir** built by Durlabhavardhana near Zaina Kadal. Sikandar Butshikan destroyed the temple.[26p488]
- **Harteshwar Mandir** is located at Wontabhawan, 8 kms from Srinagar towards Ganderbal. Amrit Prabha, wife of Meghavahana, had built the Mandir. According to Pandit Anand Koul, Amrit Prabha was the wife of Meghavahana (Ranaditya according to Hasan).[26p487] Aurel Stein identifies the shrine as Antabavan, erected by Amrita Prabha, a queen of Meghavahana, only a quarter of a mile to the East of Vechar Nag.[93p457]
- **Jayaksen Bhairava Mandir**, protector of Zaina Kadal, was near Pathar Masjid.
- **Kulan Mandir** was built by Samkaravarman (882-902 AD).
- **Maran Mandir** was an ancient stone temple, which is said to have existed since the times of Raja Harsa Deva. Sultan Hasan Shah destroyed the temple and built a huge Khankah, known as Khankah Baba Ismail, with its material. Yakub Khan Chak burned the Khankah.[26p430]
- **Marletswar Mandir** was built by Raja Durna in 230 *Kaliyug* on Kuther Nag.[26p491]
- **Megh Mutt** was built by Raja Meghavahana in 34 Vikrami at Borus village.[26p485]
- **Narendareshwar Mandir**, also known as Tapar Mandir, was built by Raja Pratapaditya in 634 Vikrami (577 AD) at Tapar, Baramulla. Sikandar Butshikan destroyed the temple. Zain-ul-Abidin used its material for construction of embankment of river Jhelum from Naid Khai to Sopore.[26p488]
- **Narenderswamin Mandir** was built by Narendradatta at a place, now known as Narparistan, near Fateh Kadal. The place is now a Muslim shrine.[33p30]

- **Parvagupteshwar Mandir** was built by Pravagupta (949-50 AD).[26p492]
- **Prabhakar Swami Mandir** was built by Avantivarman (855-83 AD).[26p492]
- **Prateshwar Mandir** was built by Pratapaditya in 1286 *Kaliyug*.[26p494]
- **Pravaresa Mandir** was built by Pravarasena II.
- **Pravareshwar Mandir** was built by Pravarasena at Pokhribal.[26p486]
- **Sahampore Mandir** was built near Paerni in Dachhinpara Pargana.[26p493]
- **Sedhbhavishree Mandir** was built by Raja Pravarasena at a place, which is now graveyard of Sultan Qutub-ud-din.[26p485]
- **Sheravamas Swami Mandir** was built by Avantivarman in village Marhama.[26p491]
- **Suraj Mukhi Mandir** was built by Raja Lalityaditya (697-724 AD) in Letapora (Letapur) village. Sikandar Butshikan destroyed the temple.[26p489]
- **Tarapet Mandir** was built by Raja Tarapet near present 'Badi Masjid'. Sikandar Butshikan destroyed the temple and used its material for construction of Mosque and a school opposite 'Badi Masjid'.[26p489]
- **Trubhawan Swamin Mandir** was built by Raja Chandrapida in 684 Vikrami.[26p488]
- **Vishvaksen Bhairava Mandir**, the protector of Zaina Kadal was close to Pathar Masjid.
- **Vishweshwar Mata Mandir** was built by Raja Pravarasena at a place near Drogjan. Sikandar Butshikan destroyed the temple.[26p486]
- **Zaina Lank Mandir** was an ancient temple in the midst of Wular Lake on a small island. Later on Zain-ul-Abidin built a mosque in its place. Now only ruins are seen.[33p37]

5.2.2 Temples and Shrines in Ruins (B)

There are a number of ancient temples which are in ruins or have not been restored to their pristine glory due to various reasons. These include the temples at Avantipora, Martand, Shardi and others. A brief description of some of these temples, in alphabetical order, is as under:

Avantipora Mandirs

Avantipora (called *vuuntipur* in Kashmiri) is a place, about 30 kms from Srinagar on Srinagar-Jammu National Highway. The place is famous not only as an ancient capital city of Avantipur (Avantipora), founded by Raja Avantivarman[px10], but also for its two imposing temples, now in ruins, built by him. One of these temples, Avantisvamin (inset 97), a smaller one, was dedicated to Lord Vishnu, before Avantivarman's accession to the throne and the second one, Avantesvara (inset 98), a larger one, to Lord Shiva, after his accession to the throne. The original grandeur of these great temples has been lost and all that remains now are the architectural fragments strewn at their places of origin on the left side of Srinagar-Jammu road. Avantisvamin comes just before Avantipora on the bank of Vitasta and Avantesvara a few hundred metres away at village Jaubror, in Avantipora proper. Another ancient temple built by Avantivarman was Sheer Mutt, located 6 kms from Avantipora. Avantisvamin, one of the better preserved temples of the two, has an edifice, which comprises a colonnaded peristyle enclosing a paved courtyard 174' by 148' and 8 inches, in the centre of which is the main shrine, built on a double base with four small shrines at four corners. The central shrine is built on a double base, the only decoration of which is a torus moulding and a cyma recta cornice. The base is intact, but the sanctum, 33 feet square externally, has almost disappeared.[35p122] Avantesvara is situated in a courtyard enclosed by a massive wall, the western face of which is adorned externally with a row of fluted columns, but without any recesses behind. The gateway is in the middle of the wall and is divided into two chambers by a cross wall. The base on which the shrine in the centre of the courtyard stands is

57 feet and 4 inch square and 10 feet high, with stairs, 28½ feet wide, on all the four sides, supported on either side by flank walls, 17½ feet in length.[35p119] The remains of these two temples represent finest examples of architecture of the times. One can see the gateways, standing in both the temples, the colonnade of the smaller temple and the semi-attached pillars of the arched recesses with elaborate carvings. Sikandar Butshikan destroyed these magnificent temples. According to Lawrence, the complete ruin of Avantipora temples could have been effected by use of gunpowder by bigoted Sikander, whose idol breaking zeal procured him the title of *But-Shikan* or "Iconoclast".[58p166]

Bandi Mandir

The Bandi Mandir or Dhatha Mandir, now in ruins, is an ancient stone temple, located on the left bank of Vitasta, 3 kms from Mohora, on the way to Uri, and 88 kms from Srinagar. In style, the temple comes close to the Buniar temple. Writes Pandit Kak, "The only material difference in style between this temple and the one at Buniar is that it does not possess any colonnade, and that the cells, which in the former are built of granite as the temple itself, are here built of *Kanjur*, their plinth only being of limestone."[35p158] The temple, 23 feet square in size, is considered an engineering marvel as no material other than the stone had been used in its construction. The date of the construction of the temple is not known. It is believed to have been built around 700 AD. The temple was dedicated to Mata Kali, though some think that it was a Buddhist temple.[33p34] In the South-East of the temple are remains of two smaller shrines, which, like the subsidiary temples in the courtyard, are replicas of the main temple.

Bumzu Mandir, Anantnag

Bumzu is a place at a distance of 1 km from Mattan, Anantnag. The place is famous for three cave temples situated on the left bank of Liddar Nala, 60 feet above at a close distance to each other. The entrance to one of the caves is a carved architectural doorway (inset 99a), which through a passage leads one to the cave temple. The temple, 10 feet square, is on a raised platform and is reached by a flight of steps. The old square doorway had statues, which were defaced. The second cave temple is close by and is slightly bigger in size but without any architectural designs and is said to be dedicated to Kaladeva. A *Murti* exists in this cave temple. Nearby is also the third cave temple (inset 99b), which is also without any architectural design.

There is a legend, which gives the origin of these cave temples and links the Bumzu caves and the shrine of Chakradhara with king Nara. Walter R Lawrence while giving reference to Hugel says that king Nara succeeded his father Vibishana in the year Kali 2108 (993 BC). One day, he beheld Chandrasaha, the daughter of Susravas, a serpent-god, whose place was in a lake and decided to carry her away from her husband, a Brahmin. The plan failed, upon which the enraged Brahmin asked Susravas to avenge the insult. A storm was called up and the earth opened and swallowed the king and his whole Court. The sister of the serpent-god assisted him and hurled on the city huge stones from the Bhawan Mountain. The cavern of Bhumju are said to be on the spot where these rocks were uptorn.[58p169] According to Aurel Stein, "A young Brahman, who had found occasion to assist the Naga and his two daughters when in distress, was allowed to marry in reward one of the latter. He lived in happiness at Narapura until the beauty of the Naga lady excited the passion of the wicked king. When Nara found his advances rejected, he endeavoured to seize the beautiful Candralekha by force. The couple thereupon fled for protection to their father's habitation. The Naga then rose in fury from his pool and "burned the King with his town in a rain of fearful thunderbolts." Thousands of people were burned before the image of Visnu Chakradhara, to which they had fled for

protection. Ramanya, the Naga's sister, came down from the mountains carrying along masses of rocks and boulders. These she dropped, as we have seen, along the bed of the Ramanyatavi or Rambiyar stream, when she found that Susravas had already wreaked his vengeance. The Naga himself feeling remorse at the carnage, he had caused, removed to a lake on a far-off mountain."[93p462] The *Nag* where the couple took shelter came to be known as Zamtiur *Nag*[px73]. The lake mentioned in the reference is known as Takshak Nag[px76] at Zewan, named after Takshak Raza, the Lord of snakes.

Buniar Mandir

Buniar, located at a distance of 20 kms from Baramulla, is a place famous for an ancient stone temple, known as Buniar Mandir (inset 100). The temple was partly damaged in the attack by the *Qabaili* raiders (invaders from Pakistan, who raided Kashmir in 1947 AD) with a grenade.[33p34] However, most of the temple is reported to be in good shape. Though the exact date of construction of this temple is not known, yet the experts believe it to be at least 1,400 years old. According to Cunningham, the name Buniar must have come from *Bhawani*, name of goddess.

The important features[35p157] of the temple are:

- The main temple, with a 14 feet sq interior, stands on a double base. The outer periphery of the temple measures 26.5 feet It has been reported that the original ceiling was the domical ceiling.
- The main temple is in a quadrangle and measures 145 feet x 119½ feet.
- Around the quadrangle on all sides is a wall having 53 cells and the gateway. Each cell measures 7 feet x 4 feet, with spaces on the inner side, probably for images.
- The gateway is a double-chambered structure open on two sides, with flight of steps.
- Architecturally the temple has the features of colonnades, capitals, pilasters, jambs, pediments, lintels, trefoils, friezes, cornices and niches.
- Inside the sanctum sanctorum is a pedestal of the image on a broad platform. It is believed that the original image was that of Lord Vishnu.
- To reach the sanctum sanctorum from the quadrangular base there are a flight of steps, which are flanked by sidewalls on the two sides.

Fatehgarh Mandir

Fatehgarh Mandir, now in ruins, is an ancient temple at Sheergaon in Fatehgarh, 5 kms from Baramulla. The temple has come to light only recently due to the excavations undertaken by the Archaeological Survey of India. The compound of the temple is 46 feet 9 inches square. The temple is made of black stones, some of which measure 11 feet in length and 4 feet in height. The temple is 28 feet 9 inches square internally and the greater part of cella was occupied by a massive platform on which was placed the colossal *Shivalinga*. Two fragments of a *Pranali* (waterspout) are also lying in the sanctum.[35p155] During the excavation one *Shivalinga,* made of stone, 6 feet high, brown in colour and with carvings on two sides, was also found. The carving on one side is that of Shiva with three heads and on the other a figure representing *Bhairava Roop* of Shiva. The discovery has been rated as one of the most important discoveries in the region.[33p34]

Isheshvara Mandir, Ishber

Isheshvara Mandir is an ancient shrine located at Ishber, a few metres ahead of Nishat Bagh. The *Mahima* (importance) of this *Tirthasthan* is described in *Isheshvaramahatmya* (part of Bhringisha Samhita). According to Aurel Stein, "Ishbar derives its present name from the shrine of Isesvara which King Samdhimat-Aryaraja according to the Rajatarangini erected in honour of his Guru

Isana."[93p455] The remains of the ancient shrine are believed to be the ruined mound immediately behind the tank at Guptganga[px280]. Sikandar Butshikan destroyed the temple.[26p484]

Loduv Mandirs

Loduv, a place 20 kms from Srinagar, ahead of Pandrethan, is known for two ancient temples - a bigger one and a smaller one. The bigger temple (inset 101) is in the middle of a shallow tank, which receives water from a *Nag* in its North-East corner. The temple, simple in design, 24 feet square externally, supports a domical ceiling. According to Pandit Kak, "Externally the walls are without decoration, their bareness being only partially relieved by a cornice which consists of three courses of stone adorned with projecting fillets. There is a torus course at the base. The corner pilasters are quite plain, and project only very slightly from the walls. The entrance, which is on the south-west side, is headed by a semicircular, almost horseshoe-shaped, arch surmounted by a single-storeyed pediment of very slight projection. Internally the temple is circular with a diameter of 17 feet and 6 inches."[35p117] The smaller temple is similar to the bigger one. Internally the temple is 6 feet square and the ceiling consists of three courses of overlapping stones. Inside the *Nag* is a *Shivalinga* made of limestone. According to Pandit Kak, "A few yards behind this temple, higher up the hill and immediately at the back of the mosque, is a smaller temple which externally presents the same appearance as the larger temple, the only difference being that the projecting pediment which enclosed the round-headed doorway has here developed into a well-defined portico with a trefoil niche."[35p118] However, according to *Soon Adab,* the material of the smaller temple has been used to build a Ziarat.[33p39]

Manasbal Mandir

Manasbal is a place in the North of Srinagar about 32 kms from it on Srinagar-Bandipora route. The place is famous not only for Manasbal Lake, but also for a small ancient Shiva Mandir (inset 102), located in the South-East corner of the lake. The temple remains partly submerged for the greater part of the year. The temple is 6 feet square, has a two pyramidal roof and a main door. According to Pandit Kak, "The cornice of the lower roof, and the horizontal band which divides it from the upper storey, are decorated with series of dentils and metopes. Only the upper part of the pediment of the entrance is visible. It faces west."[35p161] The temple, with a door in the West, is about 12 feet above the ground and experts believe that over a period due to earthquake it has sunk into the ground.

Martand Mandir, Anantnag

Martand Mandir, also known as Martandeshwar Mandir, now in ruins (inset 103a, b), is located on the top of Mattan wudar[px62] in the East of Anantnag, just 2 kms from Mattan, 4 kms from Anantnag and 63 kms from Srinagar. The temple, dedicated to *Surya* (the Sun-god), is the only Sun temple in the North. Two other Sun temples are at Konarak in Orissa and at Modhera in Gujarat. The temple is considered not only as an engineering marvel but also a magnificent architectural creation. The ruins of this grand ancient temple are seen in a locality ahead of the present Martand Tirtha, popularly known as *Bhawan,* which is in use since ancient times. The shrine of Martand was a famous *Tirthasthan* in ancient times, which finds a mention in *Rajatarangini* as well as in *Tuzki Jahangiri*. The *Mahima* (importance) of this *Tirthasthan* is described in *Martandamahatmya* (part of Brahmapurana, Kashmira khanda, Bhringisha Samhita). According to Aurel Stein, "The ancient remains at the sacred spring itself are very scanty. All the more imposing are the ruins of the great temple, which King Lalitaditya erected at a short distance in honour of the presiding deity of the *tirtha*. They are situated a little over a mile to the south-east of 'Bavan', near the northern edge of the great Udar which stretches towards Anantnag."[93p466] The historians have not been able to establish the exact date of the erection of the

temple and there are variations, believed to be due to the presence of another temple at the site, where the ruins of Martand temple stand today. Kashmiri Pandits call it the house of *Pandavas* and *Kauravas*, thereby indicating that the temple has a pre-historic origin and pertains to the period of *Pandavas* and *Kauravas*. It is believed that Raja Ram Dev in 95 *Kaliyug* laid the foundation of the temple and Raja Lalitaditya completed temple construction, though *Rajatarangini* records only the colonnades of the temple as his work. Says Lawrence, "The true date of the erection of this temple - the wonder of Kashmir - is a disputed point of chronology; but the period of its foundation can be determined within the limits of one century, or between AD 370 and 500."[58p171] The imposing nature of the temple can be judged from the accounts given by various travellers and historians and testified to some extent by the ruins and the remains of the temple. Talking of the grandeur of the temple, Lawrence further says, "the temple itself is not now more than 40 feet in height, but its solid walls and bold outlines, towering over the fluted pillars of the surrounding colonnade, give it a most imposing appearance."[58p171] Talking about the ruins, Aurel Stein writes, "Its ruins, though much injured by the ravages of time and earthquakes, form still the most impressive specimen of ancient Kashmiri architecture. Further, says he, "The destruction of the sacred image is ascribed to Sikandar Butshikast".[93p466] According to *Soon Adab*, it took Sikandar Bhutshikan quite sometime to demolish it.[33p43] Martand consists of a courtyard with the principal shrine in the middle and a colonnaded peristyle. The grandeur of the temple can be judged from the facts[35p131-132], as under:

- The main temple is 63 feet in length, 36 feet in width. It is in the centre of a courtyard.
- The courtyard is 220 feet long by 142 feet broad and contains eighty-four fluted columns facing the courtyard.
- The peristyle is externally plain, except on the West side, which originally had a row of columns similar to that of the Avantipur temples.
- The temple is divided into *Ardhamandapa* (the outer portion) measuring 18 feet 10 inches square, *Autarala* (the middle portion) measuring 18 feet by 4½ feet and *Garbhagriha* (the inner portion) measuring 18 feet and 5 inches by 13 feet 10 inches. It is believed that an idol of Sun-god was installed in *Garbhagriha*.
- The entrance, or gateway, stands in the middle of the Western side of the quadrangle and is the same width as the temple itself. The walls of the gateway are profusely decorated.
- The outer periphery of the temple is 270 feet by 180 feet and has three main gates.

Naranthal Mandir, Baramulla

Naranthal Mandir, located on old Muzzafarabad road at a distance of nearly 3 kms from Baramulla in an isolated place at the foothills, is an ancient temple, whose reference is found in *Nilamata Purana*. This ancient temple, inside a tank, which is dry now, is 13 and a quarter feet square and has a 3 feet wide entry door.[33p35] The interior is a square of 7¼ feet and is 9 feet 5 inches high. Near the Mandir is a *Nag*. Only the superstructure is above the ground. The topmost stone of the roof has a circular mortice in the centre, which was originally intended to hold the finial, which crowned the apex of the pyramid. The temple is probably of the late medieval era, not later than the twelfth century AD and perhaps much later.[35p156]

Narastan Mandir

Narastan Mandir (inset 104), now in ruins, lies in the North-East of Avantipora, 16 kms from Tral towards Aripal and about 60 kms from Srinagar. To reach the place, one has to take a diversion from the Srinagar-Jammu National Highway and proceed towards Trahat. The place of Narastan is famous

for its ancient temple, dedicated to Lord Vishnu, standing against the backdrop of lofty mountains of the Brariaangan range. The name Narastan is the deviation of the original *Narayan Sthan* (place of Narayan, other name of Vishnu). Architecturally, the temple claims a place of pride among many ancient temples of Kashmir and in appearance resembles the temples of Pandrethan and Payar. Minor excavation work undertaken by Lawrence showed existence of specimens of old sculpture. The main temple, except the roof, is very well preserved. The important features of the temple are:

- The temple, built on a single base made of only four courses of stones, is in a courtyard.
- The courtyard measures 70 feet square. It is surrounded by a wall, which is unornamented except for a plain-filleted stringcourse, at about 2' from the ground, a predimental trefoiled niche in the West wall and a recess 3' square.
- The temple cell measures 8 feet 6 inches internally and contained a *Shivalinga*.
- The temple is at the centre of a 5' thick and 8' high walled enclosure, parts of which are in ruins.
- The temple has an entrance, 4.5 feet wide, inner and middle gateways, designed stone doors, a portico and outer portal supporting columns (8 feet high). It has also a chamber (8.5 feet square), two vestibules (outer one 8' x 4' and the second one of larger dimensions), the flooring, blank arched recess on the walls and a small cell projecting into the enclosure.
- The portico projects 4 feet from the wall.
- The gateway is a double-chambered structure open on two sides, for entry and exit. A doorway connects the two chambers, each chamber measuring 7' x 4'.
- To reach the sanctum sanctorum from the courtyard base, there is a flight of four steps.

Pandrethan Mandir

Pandrethan is a place close to Badami Bagh, just 3 kms from Srinagar in its South, on the Srinagar-Jammu National Highway. In ancient times, the place was known for Ashoka's capital city of Srinagar (Sanskrit name *Puranadisthana* - the old capital) and the ancient *Srinagari* mentioned by Kalhana, which is non-extant now. It was also known for the ancient temple, built during the reign of Raja Partha[px11], by Meruvardhana, who dedicated it to Mahadev under the title of Meruvardhana Swamin. During the reign of Abhimanyu[px11], the old city was destroyed by fire but the temple survived. The well-preserved temple of Pandrethan (inset 105), on the left side of the Srinagar-Jammu Highway, stands in the middle of a tank of 40 yards square, 4 feet deep and the temple measures 18 feet square with a projecting portico on each side.[58p174] It has a pyramidal roof, ceiling of stones, with carving on it and the floor paved with stones, in the centre of which is supposed to have been a pedestal for the image worshipped. The ceiling of the temple represents a fine example of stone carving found in Kashmir. According to Dr. Ernest Neve, "The ceiling of the domed roof is remarkable as it is covered with sculpture of purely classical design. The date of this temple is early tenth century."[64p90] The Mandir is surrounded by grove of willows and chinars. A number of relics have been found at this site. These include the images of Chamunda, Indrani, Vaishnavi and Buddha, which are now part of Sri Pratap Singh Museum at Lal Mandi, Srinagar.

Patan Mandirs

Patan is a place situated on Srinagar-Baramulla road at a distance of 29 kms from Srinagar. The place is known for three ancient temples, which are collectively known as Patan Mandirs. Two of these ancient temples are standing in ruins in their places of origin. According to the *Rajatarangini,* Raja Samkaravarman[px11] built one temple known as Shankar Gauresha and his wife Rani Sugandha[px11] built the other temple known as Sugandhesvara. Both the temples were dedicated to Mahadev.

Architecture wise, each temple has a cella, porches and a chamber, in which was once a *Lingam*. The style of construction reveals a similarity with the temple at Martand. A short distance away are some remains of another ancient temple, inside a *Nag*, known as Ratnavardhanesa, believed to be a Shiva Mandir and the one built by Ratna Vardhan, Samkaravarman's Minister.[33p36] Raja Samkaravarman is believed to have built two more temples, Harishwar and Bhageshwar, which were destroyed in an earth quake in 1884 AD and are now in ruins. According to Pandit Kak, an old baoli, whose waters are confined in three regular reservoirs, which are connected with each other, were excavated some time back. The one in the middle contains a miniature temple (inset 106) constructed originally of three stones. The top-stone is missing.[35p152]

Payar Mandir

Payar is a place in the South of Srinagar on Srinagar-Pulwama road at a distance of nearly 8 kms from Pulwama and 32 kms from Srinagar. The place is famous for an ancient temple, known as Payar Mandir (inset 107), Payech Mandir according to Lawrence. The Mandir is dedicated to Vishnu as Surya (the Sun-god) and is unique in its beauty and elegance. The temple, situated near a *wudar*, close to a stream and surrounded by trees, represents a fine example of architecture. There are varying accounts, about who built the temple and when. According to Cunningham, the temple was built by Raja Narendraditya[px9] whereas Ferguson records it as the construction of 13th century. The temple is 8 feet square, 21 feet high and has openings on all the four sides. The beauty of the temple is that it is composed of only 10 stones (4 for four corners, each a single stone, 4 for the sculptured tympanums over the doorways and 2 for the pyramid roof, the lower one being a huge one, 8 feet by 8 feet by 4 feet in size. A large stone *Lingam* on an octagonal base occupies the interior. The sanctum sanctorum is reached by a single flight of steps on the East side. The sculptures on the doors are defaced but apparently represent Brahma, Vishnu, Shiva and goddess Durga. Confirming that the temple is dedicated to the Sun-god, Lawrence says, "Inside the cupola is radiated so as to represent the sun, and at each corner of the square the space intervening between the angle and the line of the circle is filled up with a gin or attendant, who seems to be sporting at the edge of its rays."[58p176]

Sharda Tirtha, POK

Sharda Tirtha (inset 108) is located at Shardi, a small village in the Kishan Ganga Valley, on the lower slopes of Sharda peak (3,287 m) in the mountainous range inside Pakistan Occupied Kashmir (POK), close to the Line of Control. The shrine has been an ancient place of pilgrimage not only of Kashmiri Pandits but also of the entire Hindu community. References of the *Tirthasthan* are found in *Nilamata Purana*, *Rajatarangini*, *Zaina Rajatarangini,* travel accounts of Hieun Tsiang and the works of Bilhana, Abul Fazal and Alberuni. The reference of Sharda in *Nilamata Purana* and *Rajatarangini* pertains to goddess Sharda. The *Mahima* (importance) of the *Tirthasthan* is described in *Shardamahatmya* (part of Bhringisha Samhita). A study of these chronicles and texts reveals the great past of Sharda. Devotees utter the word Sharda with great reverence for various reasons. Firstly, it represents Sharda Devi or Sharda Mata, the goddess of learning and fine arts. Secondly, it represents Sharda - the script, which was very much prevalent in the earlier times and in which religious scriptures and ancient Manuscripts, some of these rare, were written. The use of the script reached its zenith during the reign of the Hindu Rajas till 11th century, after which its position of eminence faded with time. Thirdly, it was associated with Sharda Peeth (the centre of learning), which had attained eminence as the highest seat of learning during those days, because of which scholars from distant lands would come and take lessons from the learned pandits of the centre. Kashmiri Pandits worship Sharda and pay their salutations by saying:

Sharda Varda Devi, Mokshi Data Saraswati;
Sharney Trambike Gauri, Narayani Namostote;
Namastasay, Namastasay, Namastasay Namo Namah

Translated it means 'Sharda is the Devi of boons. When She comes on bestowing She is Saraswati. For those, who come to Her feet, She is three *Roops* (forms) of Ambika (Parvati). As Narayani (spouse of Narayan), I adore you, I adore you, I adore you, I adore you.'

Besides Kashmiri Pandits, Brahmins of South India and Varanasi also show lot of veneration for Sharda Devi, the goddess of learning. Brahmins of South India recite in her praise:

Namaste Sharade Devi, Kashmir Poorvasini
Tvom Aham Prarthaye Devi Vidhya Daanam Cha Dehimey

Translated it means, 'Salutations to goddess Sharda, who resides in Kashmir mandala. I pray you always bestow knowledge unto me'. Similarly, the students of Varanasi were instructed to take three steps to the North after completing their education to symbolise a visit to Sharda Peeth. Because of the very reverence for the Sharda Devi and the highest seat of learning, Adi Shankaracharya named one of the *Mutts*, at Shringeri in Karnataka in South India, as Sharda Peeth. Last, but not the least, Kashmir came to be known as *Sharda Desh*, the country of Sharda and the whole region as *Sharda Mandala*. Bilhana has given a description of Kashmir as *Sharda Desh* in his treatise *Mahakavya Vikramankadevacharita*. The *Tirthasthan* provides a magnificent view of three other peaks in the region, the Narda peak in its East and two higher peaks of Nanga Parvat and K2 or Mt. Godwin Austin peak, overlooking the temple. Nothing much is known about the builder of the *Tirthasthan* or time of its foundation. From the Indian side, the *Tirthasthan* is about 100 kms from Srinagar and can be reached by various routes, namely, via Hoihama or Laderwan (in district Kupwara), Teetwal and Sopore. The route from Hoihama takes the pilgrim to Lashadut and that from Laderwan to Shalabhothu. Both these places touch the Line of Control and are roughly 16 kms from the *Tirthasthan*. The route via Sopore takes a pilgrim to Handwara, Kupwara, Tikkar and Doodneyal. However, in each case, one has to cross the Kishan Ganga river flowing along the foothills. The *Tirthasthan*, on the lower slopes of Sharda peak, is about 500 metres above the base, on the left bank of Kishan Ganga river and close to the confluence of Kishan Ganga and Madhumati rivers.

From the details given in *Rajatarangini*[93p283] and other works, the grandeur of the Sharda *Tirthasthan* can be gauged from the following facts:

- Just above the *Tirthasthan* in the West is a structure, now in ruins, called *Sirahsila*.
- The temple is located within a quadrangular court, 142 feet x 94.5 feet, oblong in shape.
- A wall 11 feet high and 6 feet thick encloses the quadrangular court. The wall on the West side (facing Sirahsila) has a gate, in the middle, which is in line with the porch leading to the sanctum sanctorum and is used as the main entrance.
- The *Tirthasthan* is reached by climbing two stone staircases having initial flight of 63 steps, from the base of the hillock to the court base of *Tirthasthan* and another flight of 33 steps from the court base to the sanctum sanctorum. This staircase has sidewalls (partly in ruins) on either side and each step is about 9 feet wide. The stone staircase with 33 steps has sidewalls and each step is 5 feet 3 inches wide.
- The main temple is on a 24 feet square basement raised 5 feet 3 inches from the court base.
- The main temple has a cell, which is 22 feet square.

- There is a holy well inside the temple, which is covered with a stone slab. According to a legend, Sharda Devi is believed to have taken shelter in this holy well and covered herself with a slab. For this reason, devotees consider the stone slab on the holy well as the *Shila* of Sharda Mata. It is believed that the slab has an inscription of *Sri Chakra* on it.
- The *Tirthasthan* is said to have supernatural powers associated with the goddess. Jonaraja talks of appearance of sweat on the face of the image of the goddess, shaking of the arm and sensation of heat on touching the feet.
- A *Dharamshala* had been built for the *Yatris*, who used to go on a pilgrimage to the shrine.

Devotees and pilgrims visiting Sharda Tirtha would normally perform *shraad* at the confluence of the two rivers and show respect to their ancestors. Some devotees would immerse ashes of their dead at the same place. An annual congregation used to be held at the *Tirthasthan* on *Sharda euut'ham*[px334] or *gangiu euutham*[px334].

Suresvari Tirtha, Ishbar

Suresvari Tirtha, an ancient *Tirtha*, is located at Ishbar on Srinagar-Harwan road, slightly ahead of Nishat Bagh. According to Aurel Stein, "The site was known, in ancient times, as Suresvarikshetra ('the field of Suresvari'). It was sacred to Durga-Suresvari, who is still worshipped on a high crag rising from the mountain range to the east of Ishbar village. The seat of the goddess is on a rugged rock, some 3,000 feet above the village, offering no possible room for any building. The numerous shrines erected in her honour were hence built on the gently sloping, shore of the lake below."[93p455] Aurel stein associates *Suresvaramahatmya* (part of Bhringisha Samhita) with this shrine.

Theda Mandirs

Theda Mandirs were built by Raja Sandhiman (1st century BC) at village Theda, the present village of Thid (or Theed) near Bren, midway between Gupkar and Nishat Bagh. One of the important Mandirs was the Bhimadevi Mandir, which, according to *Tarikh-i-Hasan*, was built by Raja Sandhiman. *Rajatarangini* mentions about the Theda temples, with *Lingas* and other images, and *Mathas* having been built there. Abu-Fazal testifies the existence of seven springs and magnificent buildings on these springs. According to Sir Aurel Stein,"The Nilamata knows the sacred site of Bhimadevi in conjunction with the Suresvari Tirtha ... and in the *Haracaritacintamani* it is named with the seven springs of Theda. The *Tirtha* of Bhimadevi is no longer known, but may be located with some probability at the fine spring near Dampor marked now by a Muhammadan shrine."[93p454]

Utpal Mandir

Utpal Mandir or Utpal Swamin Mandir is located on the left bank of Vitasta at Kakapora, the place that *Rajatarangini* mentions as Utpalpur. Historian Jonaraja also makes a mention of the temple. In his time also the place was known as Utpalpur. It appears that Utpal, the grandfather of Avantivarman, had built the Mandir and dedicated to Lord Vishnu. He had also founded a town on his name.[31p3] It is believed that Utpalpur is the same town.

Wangat Mandirs

Wangat is a place near Naran Nag, in the Sindh Valley, and is ahead of Kangan, district Srinagar. The place, 44 kms from Srinagar, is famous for ancient Mandirs, now in ruins, of Bhutesvara, Jesthrudra and other cluster of Mandirs, collectively known as Wangat Mandirs (inset 109). The temples are located at Buthsher, near Naran Nag, 5 kms to the North of Wangat, in a dense forest of pine and fir

trees in the lap of Harmukh baal. The ancient name of Wangat is *Vashisht Ashram*. According to Lawrence, "In antiquity these ruins are supposed to rank next after those on the Takht-i-Suliman, at Bhumju and at Payech."[58p177] According to the scriptures, Naran Nag, in earlier times, was a *Tirtha* and was famous as Sodara Tirtha. With the passage of time the shrine must have lost its importance but it is said that pilgrims to Gangabal Tirtha[px278] continued to pay obeisance at this *Tirthasthan*. This ancient *Tirthasthan* has a holy *Nag*, called Naran Nag[px73], which has given the name Naran Nag to the locality. It is popularly known as Nagbal. In the vicinity of the holy *Nag* are found ruins of the temples, which have got buried almost completely and on the top of the largest, a pine tree has taken the roots. A footpath by the side of holy Nag leads one to the height of Haramukh and to the mountain-lake of Gangabal, a celebrated place of pilgrimage, 5,000 feet further up at the foot of Harmukh Mountain. It is said that Raja Narendraditya built the small temples. According to Lawrence, "It is probable that the Wangat temples were erected at different times by the returning pilgrims as votive offerings after successful accomplishment of the hazardous ascent."[58p178] The surprising aspect about the temples is the fact that the material with which the stones of the temple have been joined is not known.[26p487] Major Cole places the time of these Mandirs as 1 AD.[33p31] The important physical and structural details of the shrine and the temples therein indicate that:

- There are two clusters of six and eleven temples, now in ruins, separated by a few hundred feet.
- Around one of the clusters there are remains of a wall, 176 feet in length and 130 feet in width.
- The largest temple of the cluster with six temples measures 24 feet square and has a projection on each of its four sides, measuring 3 feet by 15½ feet.
- The largest of the cluster of eleven temples measures 25 feet square.
- There are two entrances facing East and West.
- Close by is a platform measuring 100 feet by 67 feet, which appears to have been the basement of some building or temple.
- The Mandir of Bhutesvara was dedicated to Lord Shiva.

5.2.3 Temples and Shrines Extant and in Use (C)

5.2.3.1 Temples and Shrines in / on Rivers (C1)

The temples and shrines in Kashmir have usually come up near the sources of water like rivers (Vitasta, Liddar, Sindh and their tributaries), lakes and *Nags*. Among the rivers, however, the place of pride undoubtedly goes to Vitasta.

(a) Temples and Shrines on River Vitasta

A brief account of the important temples and shrines on the bank of Vitasta is given in the following paragraphs. The temples and shrines are listed in the order in which they appear on the stretch of Vitasta as it flows from its source.

Vejibrore Mandir

Vejibrore (Bijbehara) is a historical town, which was famous for the ancient temples, the seat of learning and also for the preparation of *Nechhipater* (almanac). Maharaja Gulab Singh built a Shiva Mandir (inset 110) in the year 1907 Vikrami (1850 AD) on the bank of river Vitasta at Bijbehara using the stones from the ruins of the ancient shrine of *Vijayeshwari*.[33p96] The famous stone, known as *kah kah pal* (*kah* in Kashmiri means eleven and *pal* means a stone), is available in the compound of this

temple.[33p41] The stone weighing about 90 kilograms is conch shaped round, tapered on either side, with provision for positioning of index fingers. According to Pandit Jia Lal Geeru, the importance of this *kah kah pal* (inset 111) is that the stone can not be lifted by an individual (it can only be moved side ways), but is easily lifted by eleven persons with their index fingers only. While trying to lift the stone, the participants utter word *kah kah*.[17p57]

Shurahyar Mandir, Srinagar

Shurahyar Mandir (inset 112a), also known as Shivatyar Mandir, dedicated to Lord Shiva, is located in the foothill of Shankaracharya hill on the right bank of Vitasta. The Mandir is a little inside the Dalgate-Sonwar road just ahead of and on the opposite side of Durga Nag Mandir. The temple is considered as the entry point of the Vitasta into the Srinagar city.[8p84] The shrine has a Shiva Mandir with a *Shivalinga* and a *Nandi* (inset 112b) inside the sanctum sanctorum and a garden. The Mandir has a historical importance as the river procession on Maharaja Hari Singh's birthday used to start from this Mandir. It is said that on his first visit to the Valley Dr. Rajendra Prasad, the first President of India, had performed his morning *Puja* at this Mandir.

Hanuman Mandir, Srinagar

Hanuman Mandir (inset 113a) is located on the left bank of Vitasta adjacent to Amira Kadal. Pandit Diwan Anant Ram, son of Diwan Kirpa Ram and Prime Minister of Kashmir during Dogra Rule, built the temple in 1936 Vikrami (1879 AD).[26p496] The temple is the only temple in the Valley with the *Murti* of Panch Mukhi Hanuman (inset 113b). Of late, the Mandir has been renovated and the sprawling campus in front of the Mandir on the riverside, which earlier was open space and laid with dressed stones, has been converted into a prayer hall. Devotees frequent the temple on a daily basis, pay obeisance, perform *Puja* and make offerings.

Gadadhar Mandir, Srinagar

Gadadhar Mandir (inset 114) was built by Maharaja Gulab Singh in the year 1905 Vikrami (1848 AD) in the back portion of Shergarhi, a fort built by Pathan Governor Amir Khan in 1770 AD. The Mandir is located adjacent to Badshah Bridge on the left bank of Vitasta. The Mandir has a gold plated *Kalash* (top), which is estimated to have used 2000 tolas of gold for the purpose. According to Prof. RL Raina, Maharaja Pratap Singh is known to have worshipped Lord Krishna in the temple and used flowers, for daily *Puja*, which on immersion in the Vitasta would create a carpet of flowers of all hues, a spectacle to watch.

Shiva Mandir, Basantbagh, Srinagar

Shiva Mandir located at Dhumpora, Basantbagh, is located on the right bank of Vitasta. Pandit Tika Lal of Badiyarbala, a social activist of the area, with the support of the locals, both Pandits and Muslims, renovated the Mandir. He is also credited with getting and installing *Murtis* of Durga and Ganesh Ji in the sanctum sanctorum. The shrine has also attached to it some landed property.

Ganesh Mandir, Ganpatyar

The Ganesh Mandir (inset 115a), dedicated to Lord Ganesh, at Ganpatyar is located on the right bank of Vitasta at a place between Amira Kadal and Habba Kadal at Srinagar. Because of the construction of a new bridge, adjacent to Amira Kadal, the temple now stands between Badshah Bridge and Habba Kadal. The shrine finds a mention in the *Vitastamahatmya* and hence is believed to be of ancient origin. However, Maharaja Gulab Singh constructed the Mandir in its present form in the year 1911

Vikrami (1854 AD). It is said that in its construction the old pillars from Gadadhar were used. The *Murti* of Lord Ganesh (inset 115b) is inside a room, slightly above the ground, around which there is space for *Parikrama*. The Mandir faces the West and in front of it is a verandah where devotees sit and meditate. On the Vitasta side, there is an extension and in the premises also stands a *Shivalaya* where a *Shivalinga* is worshipped. The shrine has a great religious significance for Kashmiri Pandits. The Mandir is thronged by devotees early in the morning and are seen performing *shraan, Sandhya* and *Tarpan* at Ganesh *yaarbal*. The biggest congregation at the Mandir takes place on *ganiu tsodah*[px326], when devotees perform *Puja*, pay obeisance and make offerings in cash and kind, in the form of *halwiu*, *puuer* and *leud'*. A fair is also held around the temple premises on this day.

Kathlishwar Mandir, Srinagar

Kathlishwar Mandir is a Shiva Mandir located at Zaindar Mohalla, on the left bank of Vitasta, between Badshah Bridge and Habba Kadal. Besides the Shiva Mandir, the shrine also houses Arya Kanya Girls School, which has given fillip to the spread of education among girls.

Gopinath Ji Ashram, Srinagar

Gopinath Ji Ashram, established in honour of Bhagavaan Gopinath Ji, is co-located at Durga Mandir, Kharyar, Srinagar. This is the first *Ashram*, which was founded by the followers of Bhagavaan Gopinath[px567]. Later on other *Ashrams*[px310] were established. All these *Ashrams* are run and managed by Bhagavaan Gopinath Ji Trust, which is a religio-cultural organisation set up by his followers in 1971 AD with thirty-one trustees. In the recent years, the trust has enlarged and renovated the *Ashram* (inset 116a) at Kharyar. The *Ashram* now has a complex having three storeys, with 1) a kitchen and office at the ground floor, 2) Param Dham (inset 116b) at the first floor, and 3) *Hawanshala* at the 2nd floor and a *Yatri Niwas*, with 4 rooms and a hall and a *Vatika*. Devotees observe his *Nirvana* day on *zeeth gat'iu pachh doy*. The devotees visit the Mandir and the *Ashram* on a regular basis and offer *Puja* and prayers. However, large number of devotees congregate on *Hawan* and other festivities.

Durga Mandir, Srinagar

Durga Mandir, popularly known as Vaikhri Durga Mandir, is located on the right bank of Vitasta at Kharyar. The Mandir is very old and has, besides the sanctum sanctorum with *Murti* of Durga, a verandah for devotees and a compound. Bhagavaan Gopinath's Ashram is co-located in the Mandir.

Abhayankar Devi Mandir, Srinagar

Abhayankar Devi Mandir is located on the right bank of Vitasta at Shalyar, Habba Kadal, Srinagar. The *Asthapana* of Abhayankar Devi *Murti* was done at the existing *Dharmiksthal* in 1962 AD.

Soomyar Mandir, Srinagar

Soomyar Mandir (inset 117), located on the right bank of Vitasta adjacent to Habba Kadal, is dedicated to the Lord Someshwara. The Mandir is held in reverence because of its importance. On *sumri mavas*[px325] (*Soma Amavasya*), which occurs when *Amavasya* falls on a Monday, Panditanis go on a pilgrimage to this place, take *Snan* and offer prayers at the temple. Special arrangements are made on the day for the devotees, who congregate at the Mandir in large numbers.

Raghunath Mandir, Srinagar

Raghunath Mandir (inset 118) is located on the left bank of Vitasta at Raghunath Mandir, between Habba Kadal and Fateh Kadal. The original name of this Mandir is Ranbir Swami Mandir, built by

Maharaja Ranbir Singh in 1875 AD.[31p78] Covered on all the sides the Mandir faces the East and has a stair of dressed stones, which leads the devotees from the *yaarbal* (riverbank) to the Mandir. Devotees in large numbers visit this Mandir on *Ram navam*[px323] and pay their obeisance to Lord Rama, who's *Pratima* is kept inside the sanctum sanctorum. Part of the Mandir is reported to have been damaged.

Diwan Mandir, Srinagar

Diwan Mandir (inset 119) is located on the right bank of Vitasta at Fateh Kadal, Srinagar. Because of the construction of the new Fateh Kadal, the Mandir now stands on the left side of the bridge. Prime Minister Diwan Kirpa Ram built the Mandir during the Dogra rule in 1927 Vikrami (1870 AD). The Mandir is visited by the devotees from the area, as part of their *Nitya Niyam Kriya*.

Mahakali Asthapana, Srinagar

Mahakali Asthapana (inset 120) is a *Tirthasthan* with a *Shila,* pasted with *Sindhur*, in the wall on the bank of river Vitasta adjacent to the mosque of Shah-i-Hamadan. Historians point out that the mosque of Shah-i-Hamadan at Khankah is the site where ancient Kalishree Mandir existed. The ancestors of the community, who had worshipped at the shrine for centuries, however, under the changed circumstances started worshipping a *Shila* of Kali at the place on the bank of river Vitasta. The devotees visit the shrine on *Mahakali Jayanti*[px340], her birthday, and offer prayers and *tsot'*.

Ram Koul Mandir, Srinagar

Ram Koul Mandir (inset 121), located on the right bank of Vitasta at Maharaj Ganj, between Zaina Kadal and Ali Kadal, Srinagar, is a temple dedicated to Lord Shiva. Pandit Ram Koul built the temple.

Batayar Mandir, Srinagar

Batayar Mandir, located on the right bank of Vitasta close to Ali Kadal, Srinagar, is a temple dedicated to Lord Shiva. According to reliable sources, the initiative to build the temple was taken by Pandit Raghu Nath Dudha along with Pandit Hargopal Kaul and supported by the contributions of religious minded persons from the community. It is said that the installation of the *Shivalinga* inside the temple was also done at their initiative.

Dhar Mandir, Safa Kadal

Dhar Mandir (inset 122), an elegant Mandir dedicated to Hanuman Ji, stands on the right bank of Vitasta at Safa Kadal. It was built by Pandit Raja Kak Dhar, Daroga of Dag Shawl Department, in 1921 AD and completed by his son Pandit RC Anand. The temple, standing against the Blue Mountains in the distance, belongs to Dhar family, whose ancestors were chief advisors to Sikh rulers.

Ropa Bhawani Asthapana, Safa Kadal, Srinagar

Ropa Bhawani Asthapana at Khankahi Sokhta, Safa Kadal, Srinagar is on river Vitasta and is known as the *Janam Bhoomi* Shrine. In her last phase Ropa Bhawani returned to this place and spent the rest of her life here. The shrine complex has a temple, a holy well and some landed property with a wall around it. Every year a *Hawan* is performed here on *sahibanhanz satam*[px342] falling on *maag gat'iu pachh satam*, her *Nirvana* day. As is known, Ropa Bhawani Asthapanas[px584] were built in her honour, wherever she stayed or performed her *Sadhana.* These *Asthapanas* are managed by a trust, known as Shri Alakh Sahiba Trust, a socio religious body formed in 1934 AD[16pi] by her devotees, with an office complex at Diddmaer, Diddamutt, Nawa Kadal, Srinagar. These include the *Asthapanas* at Cheshma Sahibi[px286], Manigam[px276] and Vaskura[px304].

Bhairava Ghat Mandir, Srinagar

Bhairava Ghat Mandir, located at the confluence of river Dudh Ganga and Vitasta at Chhatabal, Srinagar, is dedicated to Bahukhatkeshwar Bhairava. The shrine, considered as an important religious centre by the devotees, has, besides the temple, a garden with beds of flowers in the midst of chinar trees and a *Dharamshala,* where children study the *Bhagavad Gita*. A Yearly *Hawan* is performed at the shrine.

sheuudpur

sheuudpur or Shadipur Tirtha, popularly known as *Prayag*, is a place near Ganderbal at a distance of about 30 kms from Srinagar in its North-West. The famous *Tirtha* is the confluence of two rivers Vitasta and *Sendh* (*Sindhu*) and is a sacred place for the community. The name *Shadipur* (Shadipora) is not very old. It is a contraction of the original form of the name, Shihabuddinpur, name of the town founded by sultan Shihab-ud-din. The confluence of these two rivers, however, is famous since ancient times for a *Tirthasthan*, which finds a mention in *Nilamata Purana*, *Rajatarangini* and many other texts. The *Mahima* (importance) of this *Tirthasthan* is described in *Gayamahatmya* (part of Bhringisha Samhita) and *Shardapuramahatmya* (part of *Vitastamahatmya*). *Nilamata Purana* talks of the sanctity of the shrine and identifies river Sindhu with Ganga and Vitasta with Yamuna. This is probably the reason why the community considers this *Tirtha* as very sacred, in fact, as sacred as *Prayag*, the confluence of two great rivers Ganga and Yamuna at Allahabad. As is known, Ganga emerges from the great Himalayas and after traversing a distance of nearly 2500 kms through various parts of India flows into Bay of Bengal. It is considered sacred by all the Hindus. The devotees carry its holy water for use during various auspicious ceremonies. The shrine at *sheuudpur* has an ancient chinar tree (called *Prayag buuen*), on an island, with a *Shivalinga* and *Murtis,* on a raised masonry work around the *buuen* (inset 123). There is also a Mandir, the Narain Bagh Mandir, on this side of the bank, where devotees pay obeisance. Thousands of devotees visit the shrine, take a boat, immerse the ashes of their dead in the midst of the stream, perform *shraad* ceremony of the departed souls and pay obeisance to the deity (the shrine is dedicated to Lord Vishnu). There is a belief among the locals that when the rivers are in spate and level of water rises, the tree also elevates itself, since water has never been seen to touch the branches. The biggest congregation at the shrine takes place once in ten years (called *dashaar*), when planetary positions are in a particular phase.

Kali Mandir, Sopore

Kali Mandir, Sopore, is located on the left bank of Vitasta at Batapora, Sopore, on the opposite side of Brahmin Ghat. The *Ghat* attached to the Kali Mandir is known as Kali Ghat. The shrine, besides the small Mandir, has some land attached to it.

Rishi Pir Asthapana, Sopore

Rishi Pir Asthapana, known as *bod'* Mandir (bigger temple), is located on the right bank of Vitasta at Batapora, Sopore. The *Asthapana,* co-located at the Shiva Mandir, has an Icon in the form of a *buuen*, which is worshipped by the devotees. It is said that a branch of *buuen*, put upside down at the place of his *Asthapana*, to the surprise of all after some time took roots and is standing now as a symbol of faith in the form of a fully grown *buuen* around which a railing has been put. The shrine, besides the Mandir and the *Asthapana*, has a *Dharamshala* and some land. Being located on the bank of Vitasta, it has a *Ghat*, which is known as Vitasta Ghat. Devotees not only perform their daily oblations at the *Ghat* but also congregate there on *vahek gat'iu pachh sheyam*, when Rishi Pir's shraad[px325] is performed.

Brahmin Ghat Mandir, Sopore

Brahmin Ghat Mandir is located on the bank of Vitasta at Batapora, Sopore. This *Ghat* is attached to the Shiva Mandir. As the name suggests, the *Ghat* and the Shiva Mandir have been frequented and revered by the Brahmins of the area since ages. The Shiva Mandir and the adjacent *Ghat* are on the right bank of Vitasta. Besides the Mandir, the shrine has a *Dharamshala* and a *buuen* (chinar tree), close to the *Ghat*, in the premises.

Nandkishor Asthapana, Sopore

The Nandkishor Asthapana, Nandi Bull, the *Vahan* (Vehicle) of Lord Shiva, is located at Seer Jagir, about 4 kms from Sopore, Baramulla. It is a *Bhairava* Mandir, inside which is the *Ashtadatu* (eight metal) idol of Nandkishor (reported to have been stolen). The shrine is situated on the left bank of Vitasta. The shrine has, besides the Mandir of Nandkishor, a *Nag*, a big *buuen,* on the bank of Vitasta and *Murtis*, placed around the *buuen*. Devotees visit the *Asthapana* on a regular basis but a congregation takes place on *Nandkishor Jayanti* on *zeeth mavas*[px326], also known as *Seer mavas* by the locals, when *Nandkishor Yagya* is performed.

Devibal, Baramulla

Devibal, Baramulla, popularly known as Shailputri (another name of Mata Parvati) or Shaila Devi, is located on the left bank of Vitasta on the National Highway, just 1 km from Baramulla on Baramulla-Uri road. The shrine is very ancient, nearly 1000 years old or more, as can be testified from the remains found at the site. The shrine is close to the main road and a devotee has to step down, using a stone staircase, nearly 30 feet to reach the temple premises laid with dressed stones. Within the premises is the holy *Nag*, inside which stands a marble temple like the one at Tulamulla, with marble *Pratima* (statue) of the Shaila Devi. The *Asthapana* is 105′ long and 47′ wide and has space for *Parikrama*, with the floor laid with marbles, around it. Kashmiri Pandits hold this *Asthapana* in high esteem and consider it next to Kheer Bhawani. Within the Mandir premises are 2 *Dharamshalas* and a few chinar trees. The biggest congregation of devotees at the shrine takes place on *Ram navam*.

Koti Tirtha, Baramulla

Koti Tirtha is located on the right bank of Vitasta, opposite to *Devibal* (Shailputri) on Baramulla-Drangbal road. The shrine is an ancient *Tirtha* about which Kalhana makes a mention many a time in his work. The *Mahima* (importance) of this *Tirthasthan* is described in *Kotitirthamahatmya* (part of Bhringisha Samhita). Aurel Stein is reported to have found statues and *Shivalinga* around the area during his visit to the shrine. Historian Jonaraja mentions that the *Murti* installed inside the *Asthapana* was destroyed in the 15th century. Presently, the *Tirtha* is known for the Shiva Mandir, inside the sanctum sanctorum of which stands a unique 5' *Shivalinga* with a face. The shrine has a *Dharamshala* and a holy *Nag*. The water of the holy *Nag* is cold in summer and hot in winter. Devotees from the area pay obeisance at the shrine on a routine basis. Other times, they also immerse the ashes of the dead, perform *dahim doh* and *shraad* of the departed souls, including children, at the *Ghat*. Adjacent to the shrine is a Gurdwara.

Besides the above, the following temples and shrines deserve a mention:

- ***kanimeuuj,* Baramulla** is a divine place located 10 kms from Baramulla on the right bank of Vitasta on Baramulla-Khadanyar road. There is an legend, which talks of a holy cow having left the imprint of the hoof on the stone, which forms the *Shila* worshipped by the devotees.
- **Shiva Mandir** at Drabiyar on the left bank of Vitasta.

- **Shiva Mandir** at Purshyar (inset 124) on the left bank of Vitasta.
- **Shiva Mandir** at Dubji Ghat, near Gaw Kadal on the right bank of Vitasta.
- **Shiva Mandir** at Mallapora on the right bank of Vitasta.
- **Shiva Mandir** at Mallayar on the right bank of Vitasta.
- **Shiva Mandir** at Mandir Bagh, Srinagar on the right bank of Vitasta.
- **Shiva Mandir** at Sheshyar on the right bank of Vitasta.

(b) Temples and Shrines on other Rivers and Tributaries

Bhimashori Mandir, Sopore

Bhimashori Mandir is located on Badshah kol at Zoonipora, Bumai, Sopore, just 1 km from Bumai and 11 kms from Sopore. The shrine is managed by the committee of Pandits from Bumai and has, besides the Mandir, some landed property and orchards. It is said that till 1947 AD, a *Dhooni* was kept burning all the time at the shrine .

Kapalamochan Tirtha, Pulwama

Kapalamochan Tirtha, popularly known as Nagbal, is a shrine located on the right bank of river Rambiar at Divpora, Shopian, just 2 kms from Shopian, 25 kms from Pulwama proper and about 50 kms from Srinagar. The *Tirtha* is also known as *Balgaya.* The *Tirtha,* named after the holy *Nag,* Kapalamochan[px71], has been one of the sacred shrines and a pilgrimage centre of Hindus since ancient times. In the shrine, there are four *Nags* with approximate sizes of 50′ x 25′ (main *Nag*), 20′ x 15′ (Sapt Rishi Nag), 100′ x 60′ (where gents have *Snan*) and 20′ x 15′ (where ladies have *Snan*). The main *Nag* and the Sapt Rishi Nag have fish in abundance. The shrine finds a mention in *Rajatarangini*. The *Mahima* (importance) of this *Tirthasthan* is described in *Kapalamochanamahatmya* (part of Bhringisha Samhita). According to Aurel Stein, "The sacred spring of the latter is supposed to mark the spot where Siva cleaned himself from the sin attaching to him after the cutting-off Brahman's head (kapala). The *Tirtha* is old, because the *Haracaritacintamani* mentions it twice."[93p472] Near the shrine Hindus from all over the country perform the *shraad* ceremony of children, who die young, on the bank of the stream flowing nearby. The biggest congregation of devotees at the *Tirtha* takes place on *shravan bah*[px329], when devotees perform the *shraad* ceremony. The shrine has, besides the *Nags*, Shiva Mandirs, one of them very ancient, a *Dharamshala*, where devotees stay and some landed property. The shrine is dotted with chinar trees. A *Shivalinga* is inside the holy *Nag*.

Mamaleshwar Mandir, Pahalgam

Mamaleshwar, Mamalishwara or *Mamishor* Mandir (inset 125) is an ancient Mandir located 2 kms from Pahalgam on the right bank of Liddar Nala in Mamal village. The stone temple, considered to be one of the oldest temples and dating back to 8th century, is dedicated to Lord Shiva. This ancient temple finds a mention in *Rajatarangini* and *Amreshwar Kalp*. The temple is 8 square feet internally and has inside the sanctum sanctorum a *Shivalinga*, which, according to *Rajatarangini,* is called *Mamishor*. It is said that Ganesh Ji was placed as doorkeeper not to allow any one to enter without his permission. So it was called Mam Mal – don't go.[55p18] The temple has a porch supported by two fluted columns, one of which has now weathered away. In front of the Mandir is a 12 feet square *Nag*. The Mandir and the *Nag* has fencing around it. Many devotees visit the shrine during Shri Amarnath Yatra.

Merza Kak Ashram, Hangalgund

Swami Merza Kak Ashram (inset 126) is located on the bank of Kokarnag Nala at Hangalgund,

Kokarnag in district Anantnag. The shrine has besides the *Samadhi*, constructed by the followers of Swami Merza Kak[px574] after his *Nirvana*, a Mandir, a *Dharamshala*, number of chinars and other trees and some landed property. The *Samadhi*, on which a tree has come up, is enclosed on all the four sides. The devotees pay obeisance to the great saint at his *Samadhi*. In his honour, his followers not only have created a trust and built another *Ashram*, named Swami Merza Kak Peeth Ashram, at Nagrota, Jammu, but also perform a *Hawan* at the shrine every year.

Ropa Bhawani Asthapana, Manigam

Ropa Bhawani Asthapana (inset 127a) at Lar, Manigam is the shrine at the foothills of a *baal*, where Mata Ropa Bhawani performed her *Sadhana* for next twelve and half years. She remained in solitary confinement all through at this place and away from people of the village till by a sheer coincidence a cowherd came to know about her spiritual prowess. He witnessed the incidence of a white cow on her own going everyday into the forest to give her milk to the *Sadhavi*. Soon the word spread and people started to visit her. She, therefore, left the place and started her pursuit on the bank of nearby Shah kol, where she chose her name as Roopa Bhawani (popularly known as Ropa Bhawani). She is believed to have planted a *buuen* (chinar tree) here, which is still extant (inset 127b). Attached to the shrine is a *Nag*, called Utshan Nag (ancient Ganga Uteern Ishan), at an elevation on the *baal* at a distance of 3 kms from the *Asthapana*. Devotees visit Utshan Nag on *shravan bah*. It is believed that a *Snan* in the *Nag* removes all the diseases. When people started visiting her, she left this place also and landed at Vaskura near Sumbal.

Tripuraganga, Triphar

Tripuraganga is a small stream coming from Marsar Lake[px67]. Tripurganga passes through village Triphar, 5 kms from Dal and close to Harwan. The place is known for two landmarks. One is Tripurganga, which is a stream considered sacred not only by the Kashmiri Pandits but also by other Hindus and visited by devotees, who undertake a pilgrimage to Mahadev Tirtha[px297]. The second landmark is the ancient shrine of Tripuresvara. According to Aurel Stein, "The latter is repeatedly mentioned as a site of great sanctity by Kalhana as well as in the Nilamata and some older Mahatmyas; but it has long ago ceased to be a separate pilgrimage place."[93p455]

Besides the above, the following temples and shrines on rivers and tributaries, deserve a mention:

- **Bonapur Mandir**, dedicated to Mata Ragnya, is located on the left bank of Rambiar at Bonapur, Shopian. The shrine, which is half a kilometre from the main Mandir, has, besides the Mandir, a *Dharamshala*, Gita Bhawan, shopping complex and some landed property.
- **Buhuer Mandir** is a temple located at Chhatabal on *chhatsiu kol*, also known as Dudh Ganga.
- **Ganesh Mandir, Ganivann**, an ancient *Tirtha* dedicated to Lord Ganesh, is on the bank of river *Sindh* between Kangan and Gund on the way to Sonamarg.
- **Ganeshbal, Pahalgam** is an ancient *Asthapana* dedicated to Lord Ganesh. It is located about 2 kms from Sariyabal and 5 kms from Pahalgam. It is said that earlier times there was a small Mandir. The *Asthapana* has a *Shila*, which is besmeared with *Sindhur* (red oxide) and a *Dharamshala* in ruins. Devotees worship the *Shila* and offer obeisance to Lord Ganesh.
- **Ganga Mata Tirtha** is known as Sadhu Ganga, Sedh Malyun and Sadhu Malyun. It is the popular *Tirtha* located ahead of Handwara. The rivulet Sadhu Ganga flows by its side. It is called Sadhu Malyun, because a number of Sadhus have performed *Sadhana* here. There is a *Kutiya* where a *Dhooni* is found burning all the time. A *Langar*, which runs on a continuous basis, serves rice and *guruss*, a milk product, to the devotees and visitors.

- **Gauri Shankar Mandir, Srinagar** (inset 128) is at Kani Kadal on the right bank of *kat'iu kol*[px82]. The shrine has, besides the Mandir with a *Shivalinga* in the sanctum sanctorum, a *Dharamshala* and a compound. Swami Posh Bab, who after displacement from Lok Bhawan had continued his activities at this Mandir, installed a *Pratima* of Mata Durga in a room on the first floor of the *Dharamshala*, where devotees perform *Puja* and pay their obeisance to the deity.
- **Mangla Devi Mandir, Pulwama** is an ancient shrine located on the right bank of Rambiar at Wuchi, just 3 kms from Zainapora, Pulwama. The shrine is known for an old temple, a tree and a sacred *Guffa* where devotees congregate on *Ram navam* and *Maha navam*. There is also a holy *Nag* by the side of the temple. There is a legend, which talks of the tree, when cut by some locals, shed blood and was seen intact the next morning.
- **Ram Joo Mandir** is a very old Mandir at Nuner on the bank of Padshah kol. The shrine has, besides the Mandir with a *Shivalinga* in it, some landed property with chinar trees.
- **Shiva Mandir** at Arigam is located on Arigam Nala, Badgam.
- **Shiva Mandir** at Jogilankar, Rainawari, near Saraf Park, has shops and some landed property.
- **Shiva Mandir** at Mishapur, Rainawari, is on *yaarbal* at Kakpora khushki, with 30' x 30' Mandir, *Dharamshala* and some landed property.
- **Shiva Mandir** at Naidyar, Rainawari is on a tributary (*Nala* connecting it with Dal).
- **Thakurdwar, Shopian**, dedicated to Radha-Krishna, is located at Haergom on Sanguli kol, a tributary of Rambiar, in Shopian. The shrine has the Mandir, 3 *Dharamshalas* and landed property.

5.2.3.2 Temples and Shrines in / on Springs and Lakes (C2)

For Kashmiri Pandits, *Nags* and lakes have got special significance because of the belief in *Nags* (snakes) and Naga deities. The lakes in the Valley are believed to have their own deities. Description of the prominent temples in / on springs or lakes, in alphabetical order, is as under:

Bhawanishori Mandir, Harwan

Bhawanishori Mandir, at Chondapur (Chandpora) near Harwan, Srinagar, is an ancient *Shaktisthal* of Mata Ragnya. The *Asthapana* has a Mandir, constructed with boulders, which stands inside an ancient *Nag*, rectangular in shape. The shrine has orchards and some landed property. Devotees from Chondpur and nearby areas visit the shrine, perform *Puja* and offer prayers.

brarimeuuj, Murran

The shrine of *brarimeuuj* (inset 129), located at Brarimeuujpur, Murran, is just 2 kms from Pulwama town. There is a legend, which talks about the creation of the shrine of *brarimeuuj*. According to Chander M Bhat, one pious person named Pandit Bhawani Bhat had a dream in which Divine Mother appeared and suggested that, because of the difficulties faced by him in the rainy season, he shift to another place. He was also given the indication that a *breuur* (cat) would guide him to the new destination. Early next morning when the divine *breuur* appeared, the Pandit followed, along with his little belongings, till the *breuur* stopped, waved the tail and disappeared. Soon a small *Nag* emerged at the spot. Thereafter, the *Nag* was developed, a temple constructed and an Icon of Divine Mother installed in 1849 AD. The present temple was re-constructed in 1978 AD by the temple managing committee.[3p27] The shrine, besides the *Nag*, has a temple, a *Shivalaya*, two *Dharamshalas* and land dotted with chinar, walnut and almond trees. Saints, who stayed at this shrine, include Swami Ram Ji and Swami Madhavanad Ji. It is said that some Adi Shankaracharya also spent some time here. Devotees visit the shrine on a regular basis, offer prayers and participate in the annual *Hawan*.

Devibal, Anantnag

Devibal, a small stone temple located near *Nagbal*, Anantnag, is dedicated to the Mata Ragnya. Inside the temple is the sanctum sanctorum, which is 12 square feet in size, in the middle of which is 6 feet square holy *Nag.* The Ragnya Bhagwati is said to have blessed the *Nag*. Local Pandits and those living nearby visit the shrine everyday as they consider the shrine, as sacred as the main shrine of Mata Ragnya at Tulamulla. According to a legend, Wazir Punnu, who was a Minister during Dogra rule, had a dream in which the goddess revealed to him the secret of her presence in the holy *Nag*. He is said to have identified the *Nag* and left it to the care of Pandit Balkak, a priest. Maharaja Pratap Singh used to visit the shrine during his travel from Jammu to Srinagar or back, pray and make offerings. He is also believed to have donated land to the shrine.

Devibal, Raithan

Devibal, Raithan is an ancient shrine dedicated to Mata Ragnya. The *Asthapana* has a Mandir and a *Nag*, which initially is said to have been open but due to some reasons got covered with a big boulder. Though the *Asthapana* is of ancient origin, the Mandir itself is believed to be 200 years old. Devotees congregate at the shrine on *zeeth euut'ham*.

Durga Nag Mandir, Srinagar

Durga Nag Mandir (inset 130a), located at the foothill of Shankaracharya Hill on Dalgate-Badam Bagh road, is dedicated to Mata Durga. The existence of this Mandir is linked to a legend, according to which when the *Rakhshasas* (evil forces) troubled the Brahmins and *Rishis* in the Valley, who in turn worshipped Mata Durga. In order to eliminate these evil forces, Mata Durga made the place, presently known as Durga Nag, as her abode and got rid of the evil forces.[31p67] Since earlier times, the shrine has been associated with the pilgrims visiting Shankaracharya Mandir, Shri Amarnath Tirtha and other *Tirthasthans*. The shrine has a holy *Nag*, known as Durga Nag[px71], Durga Mandir, Shiva Mandir, *Dharamshalas*, some landed property and a shopping complex. Durga Nag Trust, formed in early thirties of the last century, manages the shrine. Many prominent people of the community served the trust. Till the formation of the trust, Sant Shivratananand, popularly known as Shiv Rattan Gir, looked after the shrine and its property. Devotees visiting Shankaracharya Mandir[px298] first visit this shrine on the previous night of *shravan punim*[px330], take a *Snan* in the holy *Nag* (inset 130b), offer *Puja* and go up the hill to the Mandir to have *Darshan* of the *Shivalinga* in the sanctum sanctorum. Mathura Devi[px574], the *Sanyasin*, stayed here during late sixties and blessed her devotees.

Ganga Nor, Baramulla

Ganga Nor is an ancient *Nag* at Rajghat Mohalla, on the opposite side of Koti Tirtha[px274], Baramulla, at a distance of about 60 feet. The *Nag* receives water from seven *Nags* existing above at an elevation on the small hillock. The significance of the *Nag* is that its water is cold in summer and hot in winter. Devotees from around the area have a *Snan*, as part of their *Nitya Niyam Kriya*, in the *Nag* and proceed to Koti Tirtha for offering their *Puja* and prayers.

Gangabal Tirtha

Gangabal, also known as Harmukat Ganga, is a *Tirtha*, which has been revered by the community since ages. The *Mahima* (importance) of this *Tirthasthan* is described in *Harmukatagangamahatmya* (part of Bhringisha Samhita). The place is located at a height of 12,000 ft in the Harmukh baal[px58], ahead of Wangat in tehsil Ganderbal. Among the many lakes, present around these mountains, Gangabal happens to be the most important. The water coming down from the Harmukh baal forms

the lake. Pandits call the waterfall as the Shiva *Jattas,* treat the Gangabal as Ganga of Kashmir and as holy as Ganga at Haridwar. For this reason, Gangabal is also known as Haridwar of Kashmir. The *Tirtha* is reached via two routes. One route is via Kangan, Wangat and Naran Nag (Narayan Nag). Starting from Srinagar a devotee passes through Ganderbal (20 kms), Wayel (28 kms), Kangan (38 kms), Wangat (44 kms), Naran Nag (49 kms) and Gangabal Tirtha (50 kms). The route up to Naran Nag is a motor able road and transport services are available. From Naran Nag one has to trek the distance to Gangabal Lake on foot. On the trek a devotee encounters a steep climb, known as Buthsher, almost at 80 degrees. It takes around 6 hours to reach the holy lake. Naran Nag is famous for what are known as *Pandav lari* (Houses of Pandavas) and also for the Relics (Idols) of Pandavas. The second route is via Ganderbal, Wusan and Ramradhan. The route followed is Ganderbal, Wusan, Chattergul-Kangan, Ramradhan, Barath *hyer*, Yam *hyer*, Bramsar, Hamsdwar, Sukh Nag, Dukh Nag and finally Gangabal Tirtha. It takes a devotee 4 days to complete the pilgrimage. Every year devotees go on a pilgrimage to the *Tirtha* on *gangiu euut'ham* in the month of *beuuderpeth*. Some devotees also undertake a pilgrimage to Harmukh peak on the same day. The members of the community immerse the ashes of their dead at this place and perform *shraad* as part of their duty towards the departed souls of their ancestors.

Gautam Nag Tirtha, Anantnag

Gautam Nag, just 4 kms from Anantnag, is a famous *Tirtha* not only for the Kashmiri Pandits but also for the entire Hindu community. The *Tirtha* (inset 131) is known for the holy *Nag*, Gautam Rishi Nag, or Gautam Nag[px71], believed to be the place where Gautam Rishi did penance. The shrine, since ancient times has served as a camp for the holy *Chhari Mubarak* on its way to Shri Amarnath. The holy *Chhari Mubarak* is given a *Snan* (bath) in the holy *Nag* before proceeding to the holy cave. A festival is held here on this day. There are four small *Nags* in the shrine, one of which is a Gandhak Nag (sulphur spring). Besides these holy *Nags*, the shrine has a Mandir, *Samadhi*, *Dharamshala*, some landed property and orchards. In the recent past a number of saints, namely, saint Mana Kak Goja, Swami Gwasha Kak Ji and Swami Sarwanand Ji, are said to have stayed here, taken care of the shrine and also been blessed. Devotees visit the *Tirthasthan* on *beuuderpeth zuuniu pachh kah*.

Gopi Tirtha, Srinagar

Gopi Tirtha is an ancient Mandir located at Nishat in the lap of Zabarwan hills on its slopes, just 1 km from Nishat-Harwan road. The shrine has, besides the Shiva Mandir, a *Nag* and some landed property. Inside the Shiva Mandir is a *Shivalinga* with an octagonal base on a *Pranali* facing the North. A small *Nag* measuring 6′ x 10′ at the base and 10′ x 12′ at the top, with *Pratima* in the sidewall (inset 132), is adjacent to the Mandir. A stonewall exists around the shrine. It is said that Swami Mahtab Kak, used to stay in a *Kutiya* in the shrine. Recently, some renovation work has been done.

Gosoingund Ashram, Anantnag

Gosoingund Ashram (inset 133a), is the Ashram established by Swami Tota Kak. It is also known for Swami Atma Ram Ashram. The *Ashram*, located at Gosoingund 12 kms from Anantnag, has, besides the 3 *Samadhis* (inset 133b), a Shiva Mandir, a well, 2 *Dharamshalas* (believed to have been damaged), community kitchen, some landed property, orchards and a holy *Nag,* in the midst of the shrine, with lotus in it. The shrine has a number of chinar, deodar and walnut trees. Other saints, who have been associated with the *Ashram* include Swami Atma Ram[px588], his two disciples Swami Sarwanand Ji and Swami Nath Ji. Swami Kish Bab also performed his *Sadhana* here. The *Ashram* is known for serving meals to one and all. Many devotees visit the *Ashram* during Shri Amarnath Yatra.

Guptganga Tirtha, Ishbar

Guptganga Tirtha is located at Ishbar, a place 12 kms from Srinagar on Srinagar-Harwan road, just ahead of Nishat Bagh. Ishbar is famous for four landmarks of the ancient *Tirtha* of Suresvari[px268], the ancient Mandir of Isheshvara[px262], the holy shrine of Guptganga and the *Ashram* of Swami Lakshman Joo. The shrine of Guptganga is on the main road. The shrine has, besides the holy *Nag*, called Guptganga, which fills an ancient stone-lined tank, an ancient Shiva Mandir (inset 134a) with a *Shivalinga* (inset 134b) inside, a Hall with a library and some landed property. There is abundance of fish in the *Nag*. Devotees visit the shrine on *vaishaki*, have a *Snan* and perform *Puja*. Swami Lakshman Joo used to give discourses on Shaivism, in the *Shaiva Mutt* attached to the shrine.

Kapatesvara Tirtha

Kapatesvara Tirtha, also called *Papasudana*, associated with Lord Shiva, is an ancient shrine in Kuther (or Kothiyar) village near Achhabal, with an ancient holy *Nag*, the Kuther Nag[px72] (inset 135a), a pond circular in shape and enclosed by a stone wall and two ancient temples, now in ruins (inset 135b). The two temples internally measure 8 feet 4 inches and 6 feet 4 inches respectively. Earlier the pond, which receives the water from the holy *Nag*, had flight of downward steps leading into the water. A portion of stonewall, which encloses the tank and the temples, is still extant till sometime ago. According to an article in *Satisar* (Vol 4, No. 1, p15), ASI instead of preserving the ancient heritage has done irrepairable damage to the original structure of the tank. The *Tirtha* finds a mention in *Nilamata Purana*, *Rajatarangini* and the works of Alberuni and Abul Fazal. The *Mahima* (importance) of this *Tirthasthan* is described in *Kapatesvaramahatmya* (part of Haracaritacintamani). *Nilamata Purana* mentions that one attains the world of Rudra by taking a bath in the holy water of *Kapatesvara*. Aurel Stein says, "The place of pilgrimage is the sacred spring of *Papasudana* (sin-removing), situated a short distance above Kother. In it *Siva* is believed to have shown himself in the disguise (*kapata*) of pieces of wood floating on the water."[93p467] Kalhana talks about the wooden image of Lord Shiva and says, "within the sanctuary of *Papasudana*, those who touch the husband of *Uma* in the wooden form secure as reward the pleasures of life liberation."

It is said that the holy water has healing powers and after taking a dip in its waters, one gets rid of even the dreaded diseases. There is a story, which talks of one *Mukand Raza* (Raja Mukand), from Bengal, who had abnormal ears (looked like the ears of a buffalo), which could not be cured by the physicians of the time. It is said that Raja Ananta[px12] of Kashmir invited him to take a bath in the holy *Nag*, which he did and was cured. About this story, there is a popular local saying, which is

mukand razas meuushi heund kann, yim kati balnas kuther vann

Translated it means, 'Raja Mukand has buffalo ears. Where will they be cured? - at Kuther'. The construction of the temples is attributed to Raja Ananta though some believe that it was built by Raja Mukand as a gratitude to having got rid of his ugly ears. According to Pandit Kak, King Bhoja of Malva, contemporary of Raja Ananta, constructed the round tank. He had vowed that he would always wash his face with the water from the holy *Nag*. It is said that one Padmaraja fulfilled his vow by sending glass jars filled with water.[35p139] Devotees visit the *Tirtha* on *atshen tray*[px325] every year.

Kheer Bhawani Asthapana, Tulamulla

Kheer Bhawani Asthapana (inset 136a) or Mata Ragnya Asthapana, an ancient *Tirthasthan*, is located at *Tulmul* (Tulamulla) village, 5 kms from Ganderbal and about 27 kms from Srinagar. It is said that Mata Ragnya, an incarnation of goddess Durga, desired that anyone worshiping her should make

vegetarian offerings of only rice, milk and sugar. The word *Ksheer* in Sanskrit means milk, hence the name. The shrine has a divine origin and is believed to have shifted from Sri Lanka. The *Tirtha* finds a mention in ancient scriptures. The *Mahima* (importance) of this *Tirtha* is described in *Ragnyamahatmya* (part of Bhringisha Samhita). The account of the shifting of her base, from Sri Lanka to Kashmir, an event, which pertains to the early period of *Ramayana* era (Epic age), is given in *Ragnya Pradurbhava* (a section of Bhringisha Samhita). Knowledgeable sources put the period around *Sapt Rishi Samvat* 4041. *Rajatarangini* associates Raja Jayapida with this shrine. Abul Fazal also describes the shrine in his accounts. According to a legend[56p7], the goddess was originally stationed in Sri Lanka and, for some reason, she wanted to move out and have a new abode. For this, she took the help of Hanuman Ji, whose search led them to the holy *Nag* at Tulamulla.

With the passage of time the importance of this holy shrine got lost into the mist of the history. It was only two centuries earlier that the shrine was rediscovered, by one pious Brahmin, Krishna Pandit by name and given its position of glory. According to the legend, Krishna Pandit had a vision in which he was informed that the holy *Nag* of Kheer Bhawani lay among the swamps of Tulamulla. To identify the spot, which now forms the sanctum sanctorum, a serpent guided him. To show his reverence, he poured the pots of milk, which he had carried along with him, into the holy *Nag*. He got the area around the holy *Nag* land filled and performed *Puja* to mark afresh the beginning of the pilgrimage to the shrine.[56p10] The *Tirtha* of *Tulmul* is, therefore, in the midst of a Delta, which originally was a swampy land, brought into the shape one sees it in today. Sindh water flows on all the sides and the water that flows in the canal from the entrance side gets intermingled with the *Pavitra Jal* (holy water) from the holy *Nag*. The confluence of the two is the famous bathing *Ghat*, where devotees take a *Snan* (bath), a must before entering the sanctum sanctorum.

The *Asthapana* is in the open, covers a vast area and includes, the holy *Nag*[px71], the marble Mandir in the holy *Nag*, *Murti* of Mata Ragnya inside the Mandir, the *Pujasthan* (covered area where *Puja* is held) and the *Parikrama* (the track used by the devotees for circumambulation), all constituting the sanctum sanctorum. The open space within, is paved with dressed stones and also dotted with nearly two dozen *boni Kul* (chinar trees), which enhance the scenic beauty of the shrine and add to the serene environment. The surrounding area abounds in poplars, willows, elm and mulberry trees. Many devotees sit and meditate in front of Mata Ragnya, pay obeisance and seek her blessings. The present Mandir in white marble in the midst of the holy *Nag* was constructed by Maharaja Pratap Singh in 1912 AD and is believed to stand on the foundation of an old temple (believed to have got damaged in 14th-15th century). It is said that the origin of the old temple was *Taru mool* (root of a tree), which gave the name Tulamulla to the shrine. It is believed that the *Murti* (inset 136b) inside the temple is 500 years old. The holy *Nag*, which is a seven-sided *Kond,* has its *Paad* (feet) towards the East and *Sher* (head) towards the West. On reaching the shrine, a devotee enters the first *Dwar* (gate), with an office on each side, followed by the main *Dwar* (inset 136c) at a distance. As the devotees enter the sanctum sanctorum, they touch *Paad* first and then moving clockwise, have *Darshan* of Mata Ragnya from the *Pujasthan* and then proceed to have *Parikrama*.

The water inside the holy *Nag* changes colour from time to time and is said to depict the mood of Mata Ragnya at a particular time. The colours reported to have been seen include light pink, milky white, light green, lemon yellow and sky blue, signifying blessings of the goddess. On some occasions devotees are reported to have seen dark, deep green and shades of black colours, which are interpreted to indicate something untoward, a calamity or a catastrophe. Devotees are reported to

have seen the formation in the holy *Nag* of *The Chakra*, a mystic symbol associated with the goddess. Talking about this shrine Lawrence says, "There are other springs sacred to this goddess, whose cult is said to have been introduced from Ceylon. At each there is the same curious superstition that the water of the springs change colour. When I saw the great spring of Khir Bhawani at Tula Mula, the water had a violet tinge, but when famine or cholera is imminent the water assumes a black hue."[58p296]

Devotees usually visit the shrine on every *Ashtami* but the largest congregation, when thousands and lakhs of devotees visit, takes place on *zeeth euut'ham*[px327], the day when Mata Ragnya appeared in a dream to Krishna Pandit. Most of the devotees observe *Vrat* on the day. The omnipresent Mata Ragnya, dressed in colourful attire with *d'ejihor* hanging from the ears, blesses the devotees. The devotees visit the shrine, perform *Puja*, make offerings of milk, flowers and *venniu* (Mentha Sylvestris) into the holy *Nag* and show their reverence by participating in *Bhajans,* reciting *Mantras* and *lilas* and sitting in meditation or in penance. All the known saints and seers are known to visit Mata Kheer Bhawani, offer prayers, meditate and do penance. A number of *Bhajan Mandlees* organise *Bhajans* in the precincts of the shrine and the devotees participate to satisfy their spiritual thirst.

On the outer periphery of the sanctum sanctorum lie, besides the huts with *Hawan Kond* for performing *Hawans*, the *Dharamshalas* (inset 136d), where people stay for a day or two and the shops, which sell the *Puja Samagri* and prepare Kashmiri delicacies like *luuchi, nadiurmonji, halwiu, olav pakori* and *siimni pakori*. Beyond this outer periphery one finds the *demb* (marshy land), meeting the clear waters of the river Sindh on two sides and paddy fields stretching to long distances on the other. Also seen are wild plants of *venniu*, which forms part of the *Puja Samagri* offered to Mata Ragnya. Swami Vivekananda is believed to have visited the shrine (inset 136e) in 1896 AD. As recorded by sister Nivedita, Swamiji used to speak about the sacredness and divinity of this pilgrimage centre, where he felt immense solitude and divine bliss under the feet of Mother `Kheer Bhawani'.[65p1] It is believed that Mata Ragnya, after crossing Vishnupad (Kaunsar Nag) and before settling at Tulamulla had graced many places in the Valley, which eventually became her shrines. These include Tripurasundari, Khanbarnen[px301], Bhawanishori Mandir, Harwan[px277], Bonapur Mandir, Shopian[px276], Devibal Anantnag[px278], Devibal Badipora[px294], Devibal Loktipora[px307], Devibal Raithan[px278], Kheer Bhawani, Manzgam[px297], Ragnya Mandir, Tikkar[px285] and Ragnya Devi Asthapana, Trisal[px290] and Ragnya Devi Asthapana, Zainapur[px290].

Kulwagishori Asthapana, Kulgam

Kulwagishori Asthapana is an ancient shrine located in the heart of the Kulgam town, half a kilometre from Veshav kol and about 16 kms from Anantnag. Elders point out that the name Kulgam is derived from Kulwagishori. The *Asthapana* has a holy *Nag*, a Mandir, *Dharamshala*, *Gita Bhawan*, old *bran* (elm tree) and some landed property. The holy *Nag* is about 10' by 20' in size and the Mandir about 30' by 40'. Inside the Mandir Kulwagishori Devi is present in the form of a *Shila*, 3' x 10', anointed with *Sindhur*.

Kungam Nag, Anantnag

Kungam Nag[px75], 2 kms from Soaf Shali on Hangalgund-Kachwan road, besides the holy *Nag* is known for Kumar Ji's shrine. On *navreh, kumar sheyam* and *Ram navam*, devotees visit this shrine; have a *Snan* in the holy *Nag* and pay obeisance. The *Nag*, which is big and deep, is full of clear water all the time and has sacred fish in it. It has been reported that during auspicious days a big coloured fish raises its head out of water, which is considered very auspicious by the devotees.

Liddar Sendhai Tirtha

Liddar Sendhai Tirtha is an ancient shrine 3 kms from Kokarnag and 24 kms from Anantnag. The shrine is considered very sacred by Kashmiri Pandits. The importance of this *Tirtha* is that the holy *Nag*, the Liddar Sendh[px72], remains dry most of the time and water appears, in the month of *zeeth* for a few days, in a breathing mode (the *Nag* fills and overflows in the form of a rivulet and after a few hours it disappears and the *Nag* dries up). It is said that from 15th *vahek* to 15th *haar* water appears and disappears many times during day and night, after which it flows continuously till finally water disappears for a few months in winter.[26p186] Devotees visit this *Tirtha* during the period when water appears naturally at intervals and pilgrims take a *Snan* and offer prayers.

Lok Bhawan Tirtha

Lok Bhawan Tirtha or Tirtha Raj Lok Bhawan (inset 137a, b), popularly known as Sedd Lakshmi Peeth, is a shrine located at Larkipora on Anantnag-Doru road about 9 kms from Anantnag. The *Asthapana* is 1 km from the Anantnag-Verinag road, inside a dense forest. The shrine is very ancient as it finds a mention in *Nilamata Purana*. The shrine has, the holy *Nag*, called the Sedd Lakshmi Nag, the Lok Bhawan Nag[px72] (inset 137c), about 120' x 120' with plenty of fish, a small *Nag* on the right corner close to entrance, adjacent to which is a big *Shivalinga* on a Sheshnag and four Mandirs (Sedd Lakshmi Mandir (on the holy *Nag*), Lakshmi Narayan Mandir, Durga Mandir and Ram, Lakhman and Sita Mandir). The Lok Bhawan Nag receives water from the holy *Nag*. The shrine has a *Dharamshala*, a *Hawanshala*, a bathing *Ghat* and some landed property dotted with a large number of cyprus and walnut trees. Devotees every year undertake a pilgrimage to the shrine on *haar bah*[px328], when annual *Hawan* is also performed. As per a legend, the holy *Nag* is associated with *keujmeuuj,* a dumb girl, who used to fetch water, everyday from a distant place, for the inhabitants. It is said that Lord Vishnu blessed her so much so that not only was her speech restored but also on her asking, the place, which till then was devoid of water, was bestowed with a source of water in the form of the holy *Nag*. Associated with this *Tirtha* is Mahakaal Bhairava at a height of about 500 m on the hillock, where devotees worship an Icon in the form of a *bran* (elm) tree and a number of *Pratimas*.

Mangaleshwar Bhairava Asthapana, Srinagar

Sri Mangaleshwar Bhairava Asthapana, Mangalraza Bhairava or Manglishor (inset 138), considered as the protector of areas of Bohri Kadal, Fateh Kadal and Zaina Kadal, is worshipped at the ancient *Bhairava* Mandir on an island in Brari Nambal near Bagh-i-Dilawar Khan, Fateh Kadal. The shrine, popularly known as *monglun*, is a religious place of the community. It is about a square kilometre in area with a number of trees and lot of vegetation. A devotee has to use a boat to cross over to the shrine. In the shrine, there is a Mandir and an Icon in the form of a *tul kul* (Mulberry tree), which is pasted with *Sindhur*. The community has worshiped the Icon since ages. There is also a *Hawan Kond*, which is used for performing *Hawan*, especially on *vahek gat'iu pachh peuuntsam*, observed as the birthday of Mangalraza Bhairava. The celebration is organised by Shri Mangaleshwar Bhairava Asthapana Committee, Fateh Kadal, Srinagar. The space around the *kul* has been beautified with a garden. On other occasions people visit the shrine and offer *tahar* and *tsarvan* (yellow rice and liver of goat) as per the prevalent practice in case of *Bhairavas*. Within the shrine, one also finds the remnants of the old temple built around 600 AD. As per *Nilamata Purana*, the area, in ancient times, was called Namchibal after the name of Namchi demon, who used to live in the area and harass the people. As per the legend, as the king could not get rid of the demon, he prayed to Lord Shiva, who, pleased with his penance, appeared as Mangaleshwar Bhairava near the tree and gave him the boon to conquest the demon. The demon was then killed and the place became a divine place.

Mattan Tirtha, Anantnag

The Mattan Tirtha (inset 139a), also known as *Bhawan* and *Machhi Bhawan*, is located at Mattan, Anantnag at the base of Mattan wudar just 3 kms away from the ruins of the ancient Mandir - the Martand Mandir. The limestone ridges in the background form the cliffs of *Bhawan*. In ancient times, it was known as *Matsyabhavana*, due to the abundance of sacred fish in the *Nags*. The *Nags* even today have abundance of fish (inset 139b). The shrine has, besides the three holy *Nags* (Vimal Nag, Kamal Nag and Gauri Nag), three Mandirs (Durga Mandir, Surya Mandir and Ram Darbar), 2 *Dharamshalas* and open space with more than half a dozen chinar trees. A fourth Mandir is under construction. A Shiva Mandir, with a *Shivalinga*, stands in the centre of the Kamal Nag. Martand Tirath Trust, Mattan, Kashmir manages the *Tirtha*.

Historically, besides Raja Ranaditya, who is said to have given proper shape to the Vimal Nag and also built the Surya Mandir, Didda Rani and Raja Ramdev are also believed to have paid attention to the shrine. Maharaja Pratap Singh renovated the ancient Surya Mandir. Pandit Jeevan Bhat Hakhoo, a devotee, constructed Ram Darbar with *Murtis* of Shri Ram, Sita and Lakshman. In 2002-03 Martand Purohit Sabha renovated the Mandir. The *Bhawan* is famous for three reasons. Firstly, the Mattan Nag is very sacred to the Hindus, in fact, as sacred as Gaya Ji in Bihar. The Sanskrit word *Bhavana* (sacred) has probably given the *Tirtha* its name. The water of the *Nag* gushes out of a fissure in the limestone rock. According to Aurel Stein, "It is marked by a magnificent spring (traditionally represented as two, Vimala and Kamala) which an ancient legend connects with the birth of the sun-god Martanda."[93p465] According to the legend[81p1], Kashyapa Rishi had two wives Ditti and Aditti. Ditti gave birth to *Danvas* and Aditti, being blessed with a boon from Lord Vishnu, bore 13 sons. The first twelve sons became the rulers of *Surya Loka* and are associated with the 12 months of the year, but the thirteenth son, born premature, resembled a *Pind*, a lifeless egg, oval in shape and glowing like the Sun. Adtti through her spiritual powers dropped the egg in the deep waters of *Satisar*. When Kashyapa Rishi came to know of it, he approached Brahma, Vishnu and Shiva for help. The gods found the *Mrit-annd* (lifeless egg) in *Satisar* at a place, which is the present Mattan Nag. Lord Shiva smote the *Mrit-annd*, after which the upper part became Vimal Nag and the lower part the Kamal Nag. In the process a spark was released, which struck the hillock overlooking the pious *sthan* and became the Barga Shakha Bhagwati Asthapana[px293]. At the same time a stream, named *Chakarsutram*, the present *tsaakiu nadi,* also gushed out. Secondly, the members undertake a *Yatra* to Mattan on Surya *Saptami*, called Martand Yatra or Mattan Yatra, corresponding to *maag zuuniu pachh satam* and immerse the ashes of their dead in the sacred stream of *tsaakiu nadi,* at a place known as *tsaakiu*, where they also perform *shraad* ceremony (inset 139c), the last rites. This immersion is also linked to the *Tirtha,* held after 2 years and 8 months during *malamas* and *banamas*[px194]. While at Mattan, *Yatris* stay at Sher Bangla (inset 139d), one of the many *Dharamshalas*. During the ceremony, the male members get their heads tonsured, after which they perform *shraad* and give *pend' daan* at Kamal / Vimal Nag, after walking the distance barefooted from *tsaakiu nadi*. Food is also cooked and distributed among the poor along with the alms. People also perform rituals during the periods of Solar and Lunar eclipses. It is interesting to note that the Pandits, who manage the *Tirthasthan,* have been maintaining records, since ancient times, in a register with all the family details of those who perform *shraad*. Some improvement at *tsaakiu nadi* was undertaken during 1976-77 AD.

Nagbal, Anantnag

Nagbal, located in the Eastern part of Anantnag, is a religious centre. The shrine has been developed into a complex. The shrine of Nagbal (inset 140a) has a holy *Nag* (inset 140b), with a temple in the

left corner, a tank, smaller than the holy *Nag* at a lower elevation, with a *Shivalinga* in its centre and a garden with a number of chinar trees dotting and surrounding the lower tank. Both the holy *Nag* and the tank contain fish, which are considered sacred. The holy *Nag* is attributed to *Ananta* (Lord Vishnu) and is believed to be a *Vedic Tirtha*. In ancient times, it was called the Inder Nag. The small Mandir dedicated to *Ananta* and standing in the left corner was built during reign of Maharaja Ranbir Singh. The second temple was built during reign of Maharaja Pratap Singh and dedicated to Lord Shiva. Besides the holy *Nag* and the two temples there is also a sulphur spring and a Gurdwara within the complex. The complex is barely 200 yards from Devibal Anantnag[px278]. Annual festival is held on *beuuderpeth gat'iu pachh tsodah*.

Navdal Shrine, Tral

Navdal, an ancient shrine located at Tral, is associated with Shri Amarnath Yatra since earlier times. The shrine has nine *Naginis* (nine small springs), with a *Shivalinga* in the main *Nagin* and plenty of land with number of trees. As per tradition, an important *Yatra*, called Navdal Yatra, is undertaken by the *Yatris* returning from Shri Amarnath Yatra to this shrine. The *Yatris* reach the shrine on *Sankat tsoram (beuuderpeth)*, leave the stick, used for performing the *Yatra*, at the shrine, an act called *mansaavun* and perform *Puja*, thus marking the culmination of the *Yatra*.

Pawan Sandhya Tirtha, Anantnag

Pawan Sandhya Tirtha is the famous *Tirtha* of Pawan Sendh[px73] located near Verinag. Devotees consider the *Tirtha* as sacred and go on a pilgrimage, take a *snan*, perform *Puja* and make offering.

Pokhribal Mandir, Srinagar

Pokhribal is a place just below the hillock of Hari Parvat (inset 141) in its North-West corner close to Kathi darwaza on the one side and close to Nagin Lake on the other. It is a famous place of pilgrimage since ancient times. The ancient shrine, revered by Kashmiri Pandits, is famous for two ancient temples - one dedicated to Shiva and the other to Uma Devi, a representation of Sharika. The Pokhribal complex has 1) *Amrit Kond*, 2) holy *Nag*, 3) Bathing *Nag*, 4) *Suraj Kond*, 5) Building, with store, kitchen, hall, 6) big chinar tree, 7) the *Shivalinga* and 8) the Main Temple in its premises. The shrine also has 9) *Hawanshala* and 10) L shaped two-storey building with number of rooms, a kitchen and two halls. The *Amrit Kond*, considered holy, is rectangular in shape and its holy water flows into other *Nag* and then into the Nagin Lake. It is said that the feet of goddess Sharika rest in *Amrit Kond*. Devotees not only visit this shrine on a regular basis but also organise *Bhajan* and *Puja* on various occasions. Many saints and seers, namely, Swami Anand Ji, Swami Nand Bab, Swami Razdan Sahib, Swami Sona Kak and many others, have performed their *Sadhana* at the *Amrit Kond* and were blessed. Some devotees have also built an *Asthapana* at Bantalab, Jammu.

Ragnya Mandir, Tikkar

Ragnya Mandir at Tikkar is an ancient shrine on Kupwara-Chowkibal road, inside a forest, just 2 kms from Kupwara proper. It is believed that Mata Ragnya had stayed at this site at the time of her arrival in Kashmir. The shrine has a holy *Nag*, a temple inside the *Nag*, with *Murti* of Mata Ragnya inside the temple, as at Kheer Bhawani, Tulamulla. The shrine is known to be the *Sedd Peeth* for spiritually enlightened persons. The shrine has, besides the *Asthapana* of Mata Ragnya, a *Shila* on a mound, which is also worshipped by the devotees and *Kutiya*[g1] of Swami Nand Lal and Swami Kral Bab, who used to perform their *Sadhana* at the shrine. The shrine also has a Sharda Devi Mandir at an elevation, with *Shila* in the form of *Paad*, two *Dharamshalas*, a statue block and some landed property.

Ropa Bhawani Asthapana, Cheshma Sahibi, Srinagar

Ropa Bhawani Asthapana (inset 142a), known as Lakshmi Bhagwati, at Cheshma Sahibi (ancient name *Jeshthrudra*) is the first place where Ropa Bhawani performed her *Sadhana* for initial twelve and half years. She had to leave the place when word spread about her spiritual prowess and devotees started visiting her. The shrine is located between Cheshma Shahi and Pari Mahal at a short distance from Cheshma Shahi. The shrine has a Mandir (inset 142b), a holy *Nag* and some landed property with a number of trees. There is a wall constructed around the shrine.

Takshak Nag Tirtha, Zewan

Zewan (ancient Jayavana) is a village at a distance of 11 kms from Srinagar. The place is famous for the Takshak Nag[px76], which is visited by *Yatris*, who undertake a pilgrimage to Harishor Tirtha. The *Tirtha* finds a mention in *Rajatarangini* and the works of Bilhana and Abul Fazal. Giving reference to Bilhana, Aurel Stein says that the poet mentions in this "place of high rising monuments" the "pool filled with pure water sacred to Takshaka, Lord of snakes." Further he says, "The pool still exists in the Takshaka Naga which is visited annually by the pilgrims to Harsesvara. The mention made by Kalhana in his story of Narapura of the pilgrimage to the Takshaka spring proves that in old times it must have enjoyed great reputation as a separate Tirtha. It is, in fact, the only Kashmiri Naga which is distinctively mentioned in the Tirtha list of the Mahabharata (III. lxxxii. 90). Abu-l-Fazl records the interesting fact that this spring was popularly held to be the place whence the cultivation of saffron flourishing in this neighbourhood originated."[93p458] According to Pandit JL Geeru, "The chiselled stone work for its embankment has been done under Dogra rule. The spring measures 50' x 50' and has a depth of 3 feet. The source of water is in the eastern corner of the beautiful spring."[17p46] It is written that of the various *Nags* in Kashmir, Takshak Nag of Zewan is probably the only *Nag*, which finds a mention in the *Tirthas* of *Mahabharata* as also in the stories of *Kathasaritasagara*.[30p221]

Trisandhya Tirtha, Anantnag

Trisandhya or Trisamdhya Tirtha, one of the famous and holiest ancient *Tirthas* of Kashmiri Pandits, is near Devalgam, on Anantnag-Alhan route, just 10 kms from Kokarnag, Anantnag. The shrine, dedicated to goddess *Samdhya* and located on a slope inside a forest with devdar and willow trees has a holy *Nag,* popularly known *sendhibreuur*[px73]. The *Tirthasthan* finds a mention in *Nilamata Purana*, *Rajatarangini* and *Ain-i-Akbari*. The *Mahima* (importance) of this *Tirtha* is described in *Trisamdhyamahatmya* (part of Adipurana, Nandisvaravatara). The shrine derives its name from the fact that the holy *Nag*, which remains dry almost all-through the year, flows intermittently in the months of *zeeth* and *haar*, when water in the *Nag* appears and disappears many a time. Initially water starts oozing out in small quantities for a few days and then suddenly appears and fills the holy *Nag*. The devotees keep waiting for this moment and when it comes, they recite three times *syend, syend, syend* (*Samdhya, Samdhya, Samdhya*), hence the name *Trisandhya* (*tre* in Kashmiri means three). Writes Aurel Stein, "The spring of Samdhya derives its fame as well as appellation from the fact that for uncertain periods in the early summer it flows, or is supposed to flow, intermittently, three times in the day and three times during the night. Owing to the analogy thus presented to the threefold recitation of the Gayatri (Samdhya) it is held sacred to the goddess Samdhya."[93p469] When the water brims to the top, overflows and joins the stream passing down below, the devotees take a *Snan*, offer prayers and take nectar with them. This daily phenomenon of filling and drying of the *Nag* continues till the end of *haar*.

Devotees visit this *Tirthasthan* in the months of *zeeth* and *haar*. Members of the community consider

a pilgrimage to Trisandhya, Pawan Sandhya and Rudra Sandhya a must in the lifetime. Thus, goes the saying '*Trisandhya, Rudra Sandhya Pawan Sandhya karzi, teli meurzi toti kentsha*'. It is said that devotees, who go with a wish and offer prayers have their wishes fulfilled.

Uma Devi Asthapana, Anantnag

Uma Nagri is a place in Uttarsoo, Anantnag, about 16 kms from Achhabal and 18 kms from Anantnag. The place is famous for Uma Devi Asthapana (inset 143), also known as Uma Nagri temple complex, comprising of 4 *Nags,* called *Kond,* (*Brahma Kond*, *Gauri Kond*, *Shiva Kond* and *Vishnu Kond*), the largest one with a marble temple of Uma Bhagwati, a *Dharamshala*, forestland and orchards. Goddess Uma is believed to have chosen this place. There is a legend, which talks of how this *Asthapana* came to light. It is said that, in 1972 AD, a pious person by name Pandit Shiv Ram used to supervise the collection of paddy from the peasants at village Brah. One day after finishing his job, the peasant asked him to clear the paddy grains, sticking to his shawl, before leaving the place. The sarcastic remark from the peasant was too much for him to bear, so he decided to renounce the worldly affairs. He surrendered before the goddess and with great devotion started meditation at a place at Brah. Thereafter, Uma Bhagwati is said to have blessed him and guided him to perform *Tapasya* at the *Nag* at Uttarsoo instead. Pandit Shiv Ram went to Uttarsoo, identified the *Nag*, chose a place nearby and started his *Tapasya* in front of a burning *Dhooni*, because of which, he came to be known as *Dhooni Baba*. In his later years, he became Swami Shivananda. A number of relics of swami ji are preserved at the shrine. Much later Swami Svayamananda[px586] got associated with the *Asthapana* and is credited with having contributed to the development of the complex. He also installed a *Pratima* of Uma Bhagwati. Devotees and pilgrims visit the shrine and celebrate *Uma Jayanti* on *Ram navam*[px323] and participate in the *Yagya* organised in honour of Uma Devi on *beuuderpeth zuuniu pachh euut'ham*.

Vechar Nag Tirtha

Vecharnag is located 12 kms from Srinagar on its outskirts, midway between Nowshehra and Soura, just half a kilometre inside the Srinagar-Tulamulla road. It is an ancient *Tirthasthan,* which is known for the holy Vechar Nag[px73] and two ancient Shiva temples (inset 144a), one made of chiselled stones and standing on the edge of the holy *Nag*. At the centre of the holy *Nag* is a cylindrical stone about 3 feet in height, on which rests a *Shivalinga*. The *Tirtha* was known as *sath ras Nag* (*sath* means seven in Kashmiri). It is said that there were seven *Nags*, out of which presently 4 exist.[31p218] One of the *Nags* is sulphur *Nag* having the properties of curing the skin problems. The shrine also has a big *Dharamshala* in the East and lot of land. The *Nags* and the temples are located in the midst of an area dotted with a number of chinar trees on all the sides. The community members undertook the cleaning of the *Nag*, called *Nag paazun* (inset 144b), in 1942 AD. The place is also known for Mokhta Pokhar (inset 144c), an ancient temple, now in ruins. The shrine since ancient times has not only been a place of pilgrimage but also a place where the scholars would assemble to discuss issues related to the community. In Sanskrit the word *Vechar* or *Vichar* means 'thinking'. It is said that the learned Pandits would assemble in this sanctum sanctorum and think about the issues related to the preparation of the yearly calendar and other issues of importance or related to observance of auspicious days. A pilgrimage to the holy place, reminds a devotee of the need to have pure thoughts, part of their ethos to imbibe *Shudh Vichar* (pious thought), *Shudh Bhasha* (pious word) and *Karma* (noble actions). Besides this, a number of people with spiritual leanings used to come to this shrine and perform their *Sadhana*. One of the known saints of Kashmir, Pandit Anand Ram, also known as Pandit Anand Bhat, is said to have performed his *Sadhana* at this shrine and been blessed. Devotees from

all over the place visit this shrine every year on *navreh mavas*[px353], have a dip in the holy *Nag*, offer prayers and pay their obeisance. A dip in the *Nag* is considered very auspicious by the devotees as it reminds and reinforces their belief in *Karma* theory and besides introspection into the past, provides an opportunity to think and take a pledge for the future. A mention of the celebration of this day is found in *Nilamata Purana*. It is said that in the ancient times *Yatris* to Mata Kheer Bhawani would halt at this shrine and pay obeisance before proceeding to Tulamulla. A fair is also held in and around the shrine on this day.

Veri Nag Tirtha

Verinag is a place situated in the foothills of Banihal Pass just 3 kms off the Srinagar-Jammu National Highway at a distance of 26 kms from Anantnag and 80 kms from Srinagar. The place is famous for an ancient *Tirtha*, the Veri Nag Tirtha of Hindus. The *Tirtha* has a holy *Nag*, the Veri Nag[px74] and an ancient Shiva Mandir (inset 145a). The community considers the Veri Nag or Vernag as very sacred. Writes Pandit Bamzai, "According to a legend, the goddess Vitasta (Jhelum) wanted to take her rise from this place, but it happened that when she came, Siva was staying there, whereupon she had to go back and then she took her rise from Vithavatur (Vitastatra), a spring about a mile to the North-West of this place. *Virah* in Sanskrit means to 'go back' and *nag* 'spring', and, as Vitasta had to go back from this place, it came to be called Virahnag or Verinag."[1p610] According to Pandit RC Kak, "The *Nilamata Purana* tells us that when Parvati had obtained the consent of her consort Siva to incarnate in Kashmir as the river Vitasta in order to purify the country which had been defiled by the touch of Pishachas, who appear to have been some outlandish barbarians, he struck the earth at the site of the spring with his trident, and thus cleared the way for the issue of waters of the Parvati-Vitasta from the nether world. Hence the *tirtha* also bore the alternative name of *Sulaghata*, "Trident stroke". It seems to have retained considerable importance among Hindu places of pilgrimage even as late as Akbar's time, for Abul Fazl mentions the existence, to the east, of a number of stone temples."[35p141] Devotees perform *Puja* at the Shiva Mandir as well as the *Shivalinga* (inset 145b) and the *Pratimas* at the *Nag* and undertake *Parikrama* (circumambulation) round the eight-sided *Nag*. As per tradition, a priest is in attendance at the shrine to help devotees pay obeisance to the sacred *Nag* and the deity. The *Nag* with its blue waters and plenty of fish, considered very sacred, is about 15 m deep and is reported to discharge 400 gallons of water per second.

Vetal Raj Bhairava Mandirs, Rainawari

There are two shrines of Vetal Bhairava or Vetal Raj Bhairava. One, called *bod'* Vetal (the elder Vetal), is an ancient shrine located in the Dal Lake, but close to Rainawari, on an island of few kanals with shrine area about 50 square feet. The shrine has a Icon in the form of a *tul kul*, which, along with a number of *Murtis*, including a Shiva *Murti*, is worshipped by the devotees. The *Parikrama* around the *Shila* is covered. There is also a cremation ground near the Vetal Raj Bhairava at Dal, where people from the nearby localities perform the last rites of their departed relatives. The other Vetal, called *lokut'*Vetal (the younger Vetal), is also an open shrine on the bank of *mar* at Motiyar, Rainawari. The shrine, known as Vetal Bhairava Kala Kendra, is a complex with (a) Vetal Bhairava Mandir with *Shila* of *tul kul* and *Murtis* around it, (b) A Shiva Mandir with *Shivalinga* of white marble and (c) Durga Mandir (with 5' statue of goddess Lalita in black marble, brought from Madras). The shrine has also 2 *Dharamshalas*, an auditorium and some landed property. Maharaja Pratap Singh repaired the shrine. As per *Bhairava* traditions, the shrines are considered to be the protector of Rainawari and Dal areas. This shrine finds a mention in one of the ancient texts on Kashmiri shrines, *Kashmiri Tirthun Ki Mahima*, according to which, in earlier times, devotees would go on a pilgrimage to Vetal

Bhairava. Taking a *Shikara* or a *d'uungiu* they would start from Gadadhar and visit Mandirs of Ganpatyar, Soomyar, Bhatyar (Ali Kadal), Vardh Ganesh, Hatkeshwar Bhairava, Hari Parvat, *Amrit Kond* (Pokhribal), Ishbar, Sureshwar, Mahadev, Cheshma Sahibi, Zeshta Bhagwati, Vetal Bhairava, Shurahyar, Shankaracharya, Durga Nag and back to Gadadhar. The devotees o*n vetal sheyam*[px325] celebrate the birthday of Vetal Raj Bhairava. A festival is also held on this day at Motiyar.

Vyetha Vuthur Tirtha

Vyetha Vuthur Tirtha, located at Vyetha Vuthur, just 1 km from Verinag, Anantnag, is the ancient *Tirtha* of Kashmiri Pandits, who consider the holy *Nag*, the Vyetha Vuthur Nag[px74] (inset 146) as the source of river Vitasta. Inside the *Nag* is the legendary *Trishul* (Trident), which is believed to be of ancient origin. Adjacent to the *Nag* is the Shiva Mandir, which is also believed to be very old. The Veshav kol[px80], coming from Kaunsar Nag (Vishnupad), joins the stream from Vyetha Vuthur Nag and both then join Vitasta at a place, called *Sangam*, the confluence of Vitasta, Vyetha Vuthur and Rambiar, 5 kms from Bijbehara. Kashmiri Pandits observe *vyethiu truvah*[px335] as the birthday of Vitasta. As per the legend, it is believed that on this day Vitasta was born at this place, after appearing and disappearing at two other places, namely, Panzeth Nag[px75] and Narasimhasrama and stayed permanently here thereafter. On this day devotees undertake a pilgrimage to the shrine, take a bath, offer *Puja* to the goddess, for having bestowed the land and participate in the *Hawan* organised at the shrine. Swami Lakshman Joo, Swami Ram Dass and Moni Baba used to visit the holy place. The shrine has a *Dharamshala* for the devotees, besides some irrigable land and orchards.

Besides the above, the following temples and shrines, on springs and in lakes, deserve a mention:

- **Aeshphaer Nag Tirtha** is the *Tirthasthan* of the two *Nags*, known as Aeshphaer Nag[px70]. Some of the devotees, who undertake pilgrimage to Gangabal also visit these two *Nags* and pay their obeisance to Mata Parvati.
- **Braghi Tirtha** is located on a *Nag* inside Pahalgam village, just half a kilometre from Pahalgam-Chandanwari road. The *Yatris* on the way to Shri Amarnath shrine have a *Snan* here.
- **Budi Nag**, 1 km from Kungam Nag, is big but shallow. The shrine has a *tul kul* and a rivulet, known as Koril, which flows nearby. The pilgrims visit the shrine with vegetarian offering of *tahar*.
- **Chandigram Mandir** is in the picturesque Valley of Lolab, 1.5 km from Sogam and 13 kms from Kupwara on Kupwara-Lolab road. The shrine is famous for a holy *Nag* and a Shiva Mandir. A Baba, known as Chandigram Baba, stayed here for quite sometime.
- **Chandra Swamin Mandir** is an ancient Mandir dedicated to Lord Shiva. It is located inside a forest at a distance of 3 kms ahead of Khyaar in district Anantnag.
- **Dev Raz Bhairava Asthapana** (inset 147), an ancient shrine at Nunar, Ganderbal, finds a mention in *Rajatarangini*. Devotees worship an Icon (*bran kul*), round which a Mandir has been built. The shrine, at an elevation from the main road, has, besides the Mandir, some landed property with chinar and other trees. Devotees visit the shrine on *zangiu tray* and offer *tahar* and *tsarvan*.
- **Devi Mandir, Khyaar** is 15 kms from Anantnag and stands on a 12' x 12' *Nag*. The shrine is dedicated to Mata Ragnya.
- **Gajendra Nag, Anantnag** is 2 kms from Soaf Shali, Anantnag. The holy *Nag* is big and deep but with less water. The shrine is on a *wudar* and is dedicated to Lord Ganesha. The pilgrims visit the shrine with vegetarian offering of *tahar*. Of late, the *Nag* has been renovated.
- **Ganeshwar Mandir** is at Romoh, Pulwama. Ganesh Pandit (Pandit Ganesh Kaul Shastri), a Jagirdar and associate of Maharaja Ranbir Singh, built the Mandir in Vikrami 1894 (1951 AD).
- **Gaurishori Bhagwati, Geeru (Noorpora)** is a *Shakti Peeth*, dedicated to Parvati. The ancient

shrine has a 12′ x 12′ Mandir on a holy *Nag* (20′ x 20′), water from which flows into a bigger *Nag*. There are a number of ancient *Murtis* in the shrine. Devotees take *Snan* at the bigger *Nag*.

- **Harvan, Sopore** is located near a foothill just 1 km from Zoonipora and 15 kms from Sopore. The shrine, managed by the committee of Kashmiri Pandits of Latishat, is known for a holy *Nag*, about 6 feet in dia, which is surrounded by a wall about 40 feet in diameter. A *Shivalinga* is inside the *Nag*. The biggest congregation at the shrine takes place on *shravan punim*. Swami Nand Lal, Swami Kral Bab and Swami Har Kak are reported to have been regular visitors to the shrine.
- **Jagannath Mandir** is an ancient stone temple located at Achhan, Pulwama at the base of the hill. The shrine, dedicated to Lord Jagannath, has a holy *Nag*, called *Keshav Kond* and some landed property. Devotees make offerings at the shrine.
- **Kral Bab Ashram** is located at Namtahal, Chadura. The shrine, besides the *Ashram* of Swami Kral Bab, has a holy *Nag*, a Mandir and a *Dharamshala*. His disciples have built two other *Ashrams*, one at Gari, Udhampur and the second at Bantalab, Jammu.
- **Nagbal, Kremshor** is the holy Kremshor *Nag*[px72]. Devotees from the locality perform their daily *Puja* and *Sandhya*. Congregation of devotees takes place at the holy *Nag* on *shravan bah*.
- **Nand Lal Ji Ashram**, located at Hushroo, Badgam, has a holy *Nag*, with a *Shivalinga* inside it, and some land. Devotees of Swami Ji have also built an *Ashram* at Najafgarh, New Delhi.
- **Nidhan Sahib Ashram** is located at Kocha Nidhan Mohalla, Rainawari. This is the place where Swami Nidhan Sahib[px576] was born. Outside the *Ashram* is a holy *Nag*.
- **Nidhan Sahib Samadhi** is opposite to the temple at Murran, Haarpur (Harpora). This is the place where Swami Nidhan Sahib stayed in a small muddy hut built on a *Nag*, known as Hari Nag, with crystal clear water. Swami Nidhan Sahib, after he left his mortal frame, was cremated at a place, which is his *Samadhi*. A *bran* tree stands on his *Samadhi*.
- **Pingala Devi Tirtha** is an ancient *Tirthasthan* located at Pinglin in district Pulwama. The *Mahima* (importance) of this *Tirthasthan* is described in *Pingalesvaramahatmya* (a part of Haracaritacintamani). The *Tirthasthan* has 6 *Murtis* and a *boni kul*.
- **Ragnya Devi Asthapana, Trisal**, located 4 kms from Pulwama town. It is believed that the shrine has been damaged.
- **Ragnya Devi Asthapana, Zainapur** is an ancient shrine dedicated to Mata Ragnya. The shrine is near Bijbehara on Anantnag-Bijbehara-Shopian road, between Bijbehara and Shopian at a distance of about 5 kms from Bijbehara and 15 kms from Anantnag. The shrine has a *Nag*, which is surrounded by 4 *boni kul* (chinar trees). *brags* (vultures) can be seen on these trees.
- **Ram Mandir, Gosainteng, Baramulla** is an ancient Mandir within the premises of which 4 *Nags*, namely, *Ram Kond, Sita Kond, Lakshman Kond* and *Hanuman Kond*[px73], are located. Besides these, there are orchards, a 4-storey *Dharamshala*, a well with fresh water and a garden.
- **Shiva Mandir, Mongahama**, Shopian, Pulwama, is a famous historical shrine bestowed with a Gandhak Nag (sulphur spring), which helps people get rid of their skin diseases. Locals offer daily prayers at the Mandir.
- **Shiva Mandir, Sagam**, called Nagbal, is an ancient Mandir with 3 Nags, a few chinar trees and some landed property. The shrine is half a kilometre away from proper Sagam.
- **Vernag** at Zainapora, Shopian, is famous for its old Shiva Mandir. The shrine has *boni kul* around the Vernag, dry land and paddy land. The *Nag* is blessed with fish. Devotees visit the shrine in large numbers for celebrating *navreh* on *tsithiur mavas*.
- **Wasuki Nag Tirtha**, at Wagam, Chadura, Badgam, is an ancient and famous shrine of the holy Wasak *Nag*[px74], having a *Shivalinga* and land with chinar trees.
- **Wudishwar Mandir**, dedicated to Shiva, is at Nuner, Ganderbal, 1.5 km ahead of bypass

(Ganderbal-Sonamarg) road. The shrine has, besides the Mandir with a *Shivalinga*, a *Nag* (4' square), a *Dharamshala* and some landed property. The shrine has a wall around it.

In addition to the above, there are many other shrines, which have been listed in Annexure - 10 but have not been described. These include Bhavi Mandir (Ganderbal), Devi Nag Mandir (Trehgam), Gumwara Nag Mandir (Ganderbal), Padmati Nag (Palhalan) and Zaina Mattan Nag (Baramulla).

5.2.3.3 Temples and Shrines in / on Forests, Hills and Mountains (C3)

A number of temples and shrines, many of them of ancient and divine origin, are found on hillocks, mountains and in forests. These include the shrines of holy Shri Amarnath, Hari Parvat, Jwala Ji, Harishor, Ziethyar and many others. Some of the shrines are in the Himalayas, which Hindus associate with Lord Shiva. Description of some of the prominent temples and shrines on hillocks, mountains and in the forests, in alphabetical order, is as under:

Amarnath Tirtha

Shri Amarnath Tirtha (inset 148a), in the natural cave Amarnath Guffa[px59], is the famous sacred place of Hindus. The shrine is a *Shaktisthal* i.e. it has a divine origin and in ancient times was known as Amreshwar.[21p13] The *Mahima* of this abode of Lord Shiva is described in *Amarnathamahatmya* (part of Bhringisha Samhita) and its reference is found in *Nilamata Purana* and *Rajatarangini*. It is not known when the name Amarnath was adopted. However, the changed name appears first time in the *Tarikh-i-Hasan*.[21p15] The *Tirtha,* situated on Amarnath baal[px57] in the Himalayas, the mountain of the pilgrim, is at a distance of 48 kms from Pahalgam and about 144 kms from Srinagar. The *Guffa* is a large hemispherical hollow space, in the side of a cliff of white mosozoic dolomite with a clearance at the entrance. Inside this *Guffa* forms the *Ice Lingam* (inset 148b) naturally, hence known as *Svyambhu* (self created). The *Ice Lingam* takes the shape, down below, as a result of the freezing of the water droplets falling from the ceiling. The *Ice Lingam* changes with time and on *shravan punim* it is in its full form. The *Lingam* has been reported to assume a height of about 10 feet. Two other *Ice Lingas,* smaller in size, also take shape on either side and are said to represent Parvati and Lord Ganesh. Once inside, the devotees experience the aura of the *Shaktisthal*.

According to the legend, Lord Shiva revealed the secrets of salvation (known as *Amarkatha*) to his consort Parvati on a full Moon night in the month of *shravan* in this sacred shrine. Lord Shiva wanted to reveal the secret at a place where no one could listen to it, as otherwise listening to it would free any form of life from the cycles of birth and death. Lord Shiva, therefore, after choosing the said place, left behind everything - Ganesh Ji at Ganeshbal[px276], near Pahalgam, *Nandi* (Bull) at Bailgoan (present Pahalgam), Snake at *Sheshnag* and finally *Ganga*, flowing from His hairs, just outside and slightly below the cave, known as *Amravati*[px76], created the cave with his *Trishul* (trident) and started to narrate the secret to Parvati. However, midway through, He noticed two pigeons listening to the narration. The pigeons thus got the divine blessings and are seen year after year together in the cave. Another version of the legend is that God's two servants, who overheard the conversation, were turned into pigeons. However, logic and reasoning fail to explain the presence of the pigeons at a place where no life exists and that too year after year without an end. Because of great sanctity attached to it, every Hindu aspires to undertake a pilgrimage to the shrine, once at least in his or her lifetime and have a *Darshan* of the *Ice Lingam* in its full form on *shravan punim*. The faithfuls, pilgrims, *Sadhus* and *Sanyasis* consider the pilgrimage a communion with the divine.

It is said that subsequent to the draining of the *Satisar* by Kashyapa Rishi, the cave and the *Ice Lingam* were discovered by *Bringish Rishi* during his sojourn to Himalayas. The pilgrimage to the holy cave has been undertaken by the devotees ever since and there are recorded evidences from *Nilamata Purana* and *Amreshwara Mahatmya* to suggest that such pilgrimages were undertaken as far back as 1000 BC. One finds references of the holy cave in *Rigveda,* which evokes the presence of the shrine through the hymns, *Rajatarangini* and accounts of various historians like Jonaraja, who talks of Sultan Zain-ul-Abidin having visited the shrine[21p14], and Francois Bernier. The devotees, however, could not visit the shrine for sometime during Afghan rule and a little after, because the Pandits were not allowed to practice their faith or undertake a pilgrimage to any of their holy places. Maharaja Gulab Singh revived the pilgrimage during his rule. Later on arrangements were made through the Darmarth Trust[px23] to organise the *Yatra* every year. For the last so many decades the *Yatra,* supported by the Government, has been conducted under the charge of the Mahant of Dashnami Akhara[px302], Srinagar. The responsibility to guide the pilgrirns to the holy cave, after such a long break, fell on the shoulders of the ancestor of a Muslim Malik family from Ashmuqam village, for which they would get a share of the offerings. Writes Lawrence, "At Mach Bhawan the army is joined by the Pandits of that place, and further up the valley the Malik family of Batkot takes charge of the procession. These Maliks are bound to keep the difficult mountain path in order, to carry sick pilgrims, and to see that no property is stolen."[58p298]

As per tradition, the *Yatra* starts from *Dashnami Akhara* Srinagar. After *Puja*, the holy *Chhari Mubarak* (holy Silver mace of Lord Shiva and Mata Parvati) is taken in a procession of ash smeared sadhus and *Yatris* to Pahalgam. It is said that, earlier times, the holy *Chhari Mubarak*, after leaving *Dashnami Akhara* would visit Durga Nag Mandir, *Sedd* Mandir*, Sedd yaarbal* at Pampore and Borus Nag (ancient Varshu Nag), at Avantipora. After *Snan* at Borus Nag*,* they would worship *Shivalinga* at Borus[px305], reach Pahalgam and pay obeisance at Mamaleshwar Mandir[px275]. Many pilgrims, however, join the *Yatra* at Pahalgam. To avoid the heavy rush, some pilgrims visit the shrine much before the *shravan punim*, but the chances are that such devotees might not have *Darshan* of the *Shivalinga* in full. The route normally followed for the *Yatra* is the Pahalgam-Sheshnag route, which the *Yatris* trek in stretches, called *padaav,* chant hymns, sing *Bhajans* and shower their praise on Lord Shiva and Parvati. The day wise coverage and the night stays are as under:

- A trek of 16 kms along the river Liddar and halt at *Chandanwari* (2,895 m, 9,500 feet), a place known for its lofty snow peaks and glaciers.
- A trek of 12 kms and halt at Wavjan camping ground (3,352 m), close to the Sheshnag Lake[px67] (3,452 m). *Yatris* take a *Snan* in the ice-cold water of Sheshnag and feel blessed. En route to Wavjan the *Yatris* pass through Pissu top (3,720 m), Zoji baal and Naga Koti. This trek, in the mountain terrain and through the narrow passes, makes the journey tough and at times the accompanying bad weather makes it worst. It is said that Wavjan is the place where the demon, in the form of wind (*wav* in Kashmiri), who used to tease the Devtas, was killed.
- A trek of 14 kms, through Mahagunas (4,270 m), the highest point, and Poshpathri, takes *Yatris* to Panjtarni (4,236 m), the confluence of five rivulets and the last camp of the journey. During their trek to Mahagunas, some *Yatris* experience breathlessness due to lack of oxygen.
- The last trek of 6 kms from *Panjtarni* takes the *Yatri* to the holy cave of Shri Amarnath the same day. Before entering the shrine, the *Yatris* take a bath in Amravati and have *Darshan* of the three Ice *Lingas* and the pair of pigeons.

A shorter but difficult alternate route to the shrine, the Sonamarg-Baltal route, has also been opened

to the *Yatris*. This route, nearly 110 kms long, is usually used by the *Yatris* on their return journey. It has three stretches consisting of a rough and narrow stretch of nearly 12 kms from the holy cave to Baltal; not so rough stretch of 5 kms from Baltal to Brarimarg, which can be used by jeeps and heavy vehicles, and a fine motorable road of 93 kms from Brarimarg to Srinagar.

Barga Shakha Bhagwati Asthapana

Barga Shakha Bhagwati Asthapana (inset 149) is located at an elevation on Mattan baal on Anantnag-Pahalgam road, just 1 km from holy Mattan Nag[px72]. The shrine, according to a legend[px284], has a divine origin. Dedicated to Mata Durga, the shrine has a *Shila*, with a bowed head and an Icon in the form of *brimij kul*, where devotees tie *neuurivan*. It is believed that the wishes of those who tie *neuurivan* on the *brimij* with humility and devotion are fulfilled. The shrine has some landed property with a number of *budul*, *deodar* and *kaayur* trees and a wall around it. As per tradition, there is a practice of offering *tsot'*, vegetarian or Non-vegetarian, to the goddess. It is said that in 1967 AD, a Sadhu, Moni Bab, who had a *Darshan* of *Bhagwati*, came to the *Asthapana* to restore and improve the condition of the shrine. Thereafter, he not only started the reconstruction of the shrine but also built a road and got other facilities. The local devotees assisted him in this task.[90p14]

Bhadrakali Tirtha, Handwara

Bhadrakali Tirtha, also known as *bhadraheuur*, is an ancient *Tirthasthan* of Mata Bhadrakali situated in a thick forest just 4 kms from Wadipora, about 12 kms from Handwara and about 80 kms from Srinagar. To reach the shrine, one has to walk a distance through the dense forest of *deodar* and *keel* trees. The *Mahima* (importance) of this *Tirthasthan* is described in *Bhadrakalipradurbhava* (part of *Mahabharata*, Vanaparvan). The *Tirthasthan* has an ancient wooden temple, now renovated, (inset 150), on the hillock, which can be reached after climbing about 300 steps from the base. The holy temple has an Icon in the form of an ancient *deodar* tree, considered as the manifestation of *Shakti* and believed to be more than 1000 years old, around which the temple has been constructed. The temple is made of *deodar* wood and has a tin roof. The shrine houses the statues of Mata Bhadrakali, Lord Ganesh, Mata Durga, Mata Saraswati and Mata Lakshmi. The statue of Mata Bhadrakali is 6 feet in height and standing by her side is a lion, made of brass. Thousands of pilgrims from all over visit the shrine on *Bhadrakali Jayanti*[px326], participate in the *Hawan*, offer prayers and *tsot'*, first to the deity and then distribute it as *naviid* among the devotees. Devotees also undertake a *Yatra* to the shrine on *euushid zuuniu pachh navam*. The devotees have a lot of faith in the goddess, who happens to be the *Isht Devi* to hundreds of families in the Valley. They come to the shrine with a wish, tie *neuurivan* on the branches of the *deodar* tree and seek her blessings. It is believed that wishes of those devotees, who offer their prayers sincerely and with devotion, get fulfilled. The biggest congregation at the shrine takes place on *Maha navam*[px336].

Bheda Tirtha, Shopian

Bheda Tirtha, also known as Gangodbheda Tirtha, Bheda Bhagwati and Bheda Devi, is an ancient shrine located on a hillock inside a dense forest of firs and pines ahead of Romoh village in tehsil Shopian. The *Tirtha* is the holy *Nag*, called *bodabreuur*[px75]. A stream, called Birnai Nala, flows nearby. The shrine, dedicated to goddess Bheda, has been a famous *Tirtha* since ancient times. The shrine finds a mention in *Nilamata Purana* and many other ancient texts. The *Mahima* (importance) of this *Tirtha* is described in *Gangodbhedamahatmya* (part of Adi Purana). The shrine, located at an elevation of 7800 feet, has a holy *Nag*, 55 feet square with an ancient *Murti* in it, which is lined with dressed stones on the sides. The water of the *Nag* is very hot, which indicates that it is a sulphur spring.[33p44]

Around the holy *Nag* at some distance are the remains of a wall, which once enclosed it. According to Aurel Stein, "In the middle of N.E. side there was an opening on this wall, marked by two carved stones originally forming the doorsteps and still showing the holes for the pivots. Further says he, "Close to this doorway, on the outside, is a large boulder, on the smooth surface of which two Lingas are carved in high relievo. The height of each Linga, inclusive of its elaborately carved base (*bhadrapitha*), is 9 inches. Between the two Lingas and also to the right of the one to the south, there is a figure sculptured in relievo about one foot high, representing a female attendant, undraped, carrying a waterpot in either raised hand."[93p277]

Devibal, Badipora

Devibal or Devi Mandir at Badipora near Nagam in tehsil Chadura is an ancient shrine dedicated to Mata Ragnya. The shrine, about 1 km from Nagam and 18 kms from Srinagar on the top of a hillock inside a forest, with the serene environment and bounty of nature, is a real heaven for all those devotees and *Sadhaks,* who visit the shrine for solace. One has to climb the steps to reach the sanctum sanctorum. The shrine has a holy *Nag* and inside the *Nag* is the Mandir with a *Pratima* of Mata Ragnya. Besides this, there is also a Shiva Mandir, an *Ashram* and some land with a few chinar trees. The *Nag* and the Mandir of Mata Ragnya are similar to the shrine of Mata Ragnya at Tulamulla. The present temple and the *Ashram* at the shrine were built with the efforts of Swami Mast Bab, disciple of Swami Nand Lal Brahmachari of Tikkar. Devotees congregate at the shrine in large numbers on *vahek zuuniu pachh euut'ham,* when a *Hawan* is performed.

Dhyaneshvar Tirtha

Dhyaneshvar Tirtha is an ancient shrine of Shiva-Parvati in a *Guffa* (cave) in the hills of Khuyhom, Bandipora in district Baramulla. The *Mahima* (importance) of this *Tirthasthan* is described in *Dhyanesvaramahatmya*. The shrine is 14 kms from Bandipore town, on Bandipore-Arin road, out of which 6 kms is a hilly tract. The route from Srinagar is via Bandipore, Arin, Naran Nag and Dhyaneshvar. During the *Yatra*, the *Yatris* halt for the night at Naran Nag*,* where the pilgrims have a *Snan* perform *Aarti* in the evening at the *Nag.* After a night's stay, the *Yatris* resume their onward journey, which happens to be a difficuly one. During this part of the journey, the devotees have to ascend the hilly terrain and negotiate a steep climb with crevasses on either side. The entrance to the cave is very narrow and only one devotee can either go in or come out at a time. One has to bend and crawl for a distance of 20 metres to gain entry to the sanctum sanctorum. The space inside the shrine is just sufficient for 6-7 people to perform *Puja* and offer obeisance. On the ceiling, besides the carved snakes in stone, one observes a cow from whose teats drops of water fall on a *Shivalinga* below. Devotees undertake a pilgrimage to the *Tirthasthan* on *shravan punim*. They stay at Naran Nag and early next morning at around 4 AM take a *Snan* and start their ascent to the holy cave, where they pay their obeisance to Lord Shiva. En route devotees encounter two statues.

Dumtabal Mandir, Anantnag

Dumtabal Mandir is an ancient shrine situated inside a forest near Hangalgund, 2 kms from Kokarnag and 16 kms from Anantnag. The shrine is on Naru-Watnar road, a few kilometres inside the forest. The place is known for a holy *Nag*, an ancient Lakshminarayan Mandir and a number of ancient *Murtis* inside the Mandir. The *Murtis* that have been found at the place include the *Murtis* of Vishnu in a standing pose, that of Harihar riding a Garuda, Mahishasur and another Vishnu. These *Murtis* resemble those belonging to Varman period.[31p70] It is reported that recently some of these ancient *Murtis* have been damaged. Devotees go on a pilgrimage to this shrine on *vahek zuuniu pachh kah*, also called

Narad kah[px326]. En route to the shrine the devotees take a dip first at Naran Nag at Naru and then at the holy *Nag* at Dumtabal. Besides performing a *Yagya*, a fair is also held on this day at the shrine.

Hari Parvat, Srinagar

Hari Parvat[px57] (inset 151), a hillock in the heart of Srinagar City, is the abode of goddess Sharika, who is associated with the Kashmiri culture since time immemorial. There is a legend, which talks of how the hill got its name. It is said that after Kashyapa Rishi drained off the water of the *Satisar*[px1], a remnant lake was still there in the vicinity of Hari Parvat. A demon by the name *tsand*, who took shelter in this lake, troubled the inhabitants in and around the area. Desperate, the inhabitants prayed to goddess Durga and sought her protection. In order to protect them, she took the form of a bird, called *heuur* in Kashmiri, picked up a pebble in her beak and dropped it over the lake trapping the demon inside. The pebble grew in size to that of the *Parvat* (hill) and thereafter to crush the demon, she is said to have taken her abode on the hill.[33p19] The hill thus got the name Hari Parvat or Sharika Parvat and the holy place, where Sharika took her abode, Chakrishor or Chakreshwari. The day when goddess Sharika took her abode on Hari Parvat happened to be *tsithiur zuuniu pachh okdoh*, the day celebrated by the community as *navreh*[px321]. Besides this auspicious day, devotees also visit the shrine on *zangiu tray*[px323], *haar euut'ham, haar navam* and *huer euut'ham*[px345]. The Mahima (importance) of this *Tirthasthan* is described in *Sharikapariccheda* (part of Bhringisha Samhita). Hari Parvat is linked not only with the ethos of the people but also serves to nurture the religious and spiritual quest of all the inhabitants of the Valley, the Muslims, the Sikhs and the Pandits. For the community Hari Parvat is the *Sedd Peeth* because a devotee in a single *Parikrama* (circumambulation) is able to pay obeisance to many deities. Devotees, from Srinagar and the nearby places visit, everyday early in the morning, and circumambulate the *Sedd Peeth* and offer prayers at various holy places. Starting from Sangeen darwaza, the *Parikrama* covers, 1) Maha Ganesh, 2) Sapt Rishi, 3) Mahakali, 4) Deviaangan Mandirs, 5) Chakrishor, 6) Hari Asthapana, 7) Mahalakshmi Mandir, 8) Amar Koul Mandir, 9) Sita Ram Ashram and (10) Hanuman Mandir. A brief account of each of these places of worship is as under:

- **Maha Ganesh Mandir**, also known as Ganeshbal, located on the Eastern side at the foothill of Hari Parvat, is one of the ancient temples. Historian Jonaraja writes in his *Rajatarangini* that when Pravarasena II established the new city of Pravarapura, present Srinagar, Ganesh was looking at his new city but later on it turned its face. CE Tyndale Biscoe also makes a mention of it in his book. Writes he, "It is said that when Pravarasena laid the foundation of his new capital (Srinagar) the god, from regard for the pious king, turned his face from the west to east so as to behold and bless the new city. The rock is now covered with so thick a layer of red paint that it is not possible to trace any resemblance to the head or face of the elephant god, still less to see whether it is turned west or east. The later Hindu chroniclers relate that the god, from disgust at the iconoclasm of Sikandar Butshikan, has finally turned his back on the city and hence his face can not be seen."[5p86] Maha Ganesh is the first shrine, where from the devotees start their circumambulation. They sit in front of the *Shila* (inset 152) of Lord Ganesh pasted with *Sindhur* (vermilion) and meditate, offer prayers, place flowers and garlands at his feet, apply *Sindhur*, burn *Agarbati*, *koophuur* (camphor) and sandalwood and use *rattan deep* to invoke the blessings.
- **Sapt Rishi** is a shrine with an Icon in the form of a tree. Devotees pay obeisance to the Sapt Rishis, to whom Kashmiri Pandits trace their genealogy and also sit in meditation at this place.
- **Mahakali Asthapana** is the third shrine worshipped en route. It is dedicated to Mata Kali. Devotees sit in meditation at this shrine. Many saints performed their *Sadhana* here.
- **Deviaangan Mandirs**, as the name suggests, is the *Aangan* (compound) of *Devis* (The goddesses)

– an *Aangan* in which a number of shrines were dedicated to various *Devis*. It is said that, of late, a number of residential complexes have come up in the area.

- **Chakrishor Mandir** (inset 153a) or Chakreshwari, located at an elevation on Hari Parvat, is the Mata Sharika's abode. The holy place, about 200 feet above the ground level, has a *Shila* (inset 153b), which is pasted with *Sindhur* (vermilion) and has been worshipped ever since Mata Sharika made it her abode. The shrine is known for the divine Sri Chakra, the mystic symbol, on the *Shila*, over which is the dome of the Mandir. Starting from a place close to Deviaangan, devotees reach the Mandir after climbing more than 100 steps laid with stones. The ascent to the temple is through the main *Dwar* (inset 153c), also made of stones built at the base where from the stairs start. Devotees celebrate *Sharika Jayanti*, in honour of Mata Sharika on *haar navam*[px328], when hundreds and thousands of devotees visit the shrine. Devotees usually visit the shrine on the auspicious days on the previous evening and participate in the night-long programme of *Bhajan*. A fair is also held during these celebrations. Just above Chakrishor Mandir further up on top of Hari Parvat is the temple of Kali, inside the fort, which houses a *Pratima*, black in colour, of Mata Kali. Till not so long ago, the Mandir used to be thrown open to public on *Ram Navami*.
- **Hari Asthapana** is located on the Western side of Hari Parvat just opposite to the Amar Koul's Mandir. After paying obeisance to Mata Sharika, a devotee soon after coming down from the hillock comes across the Hari Asthapana at a short distance. The *Asthapana*, also dedicated to Mata Sharika, has since time immemorial been the place where saints and seers have performed *Sadhana* and attained bliss. This is also the place where *Rishi Pir* found his *Guru*. The shrine is at an elevation and can be reached from the base after climbing a number of steps of the staircase (inset 154), laid with stones through the efforts of Pandit Triloki Nath Saraf[px657].
- **Mahalakshmi Mandir** is just opposite to the shrine of Hari Asthapana. The three shrines, namely, Mahalakshmi Mandir, Amar Koul Mandir (inset 155) and Sita Ram Ashram are co-located within the same complex. The complex has gardens and some landed property with a common entrance. Inside the shrine, devotees pay obeisance to Mahalakshmi, Hanuman Ji and Lord Ram.
- **Hanuman Mandir, Hari Parvat** is the last *Asthapana,* where devotees pay their obeisance to Hanuman Ji. It is located on the route to Kathi Darwaza.

Harishor Tirtha

The shrine of Harishor or Harsheshwar is inside Harishor Guffa[px60]. The shrine has a historical past and is believed to be more than 5000 years old. The *Mahima* (importance) of this *Tirthasthan* is described in *Harsesvaramahatmya*. The trek to the holy *Guffa* starts from Khonmoh and the journey takes around 4 hours. Right from Khonmoh, the devotees have to ascend the mountain terrain and en route negotiate a steep climb, about 1 km in length, known as *Yam hyer* (ladder of *Yama*, the lord of death). To reach the sanctum sanctorum, a devotee has to go down 8-9 steps on a wooden staircase. Once inside, the mystery unfolds before the eyes of the devotee, who is face to face with a *Shivalinga*, with the hoof of a cow over it and a narrow passage around it. Also seen are a number of *Nags* (snakes) on the ceiling together with images of Sun and Moon, a well, covered with wooden planks and a *lokiut' Guffa* (small cave) a few steps ahead. The narrow passage around the *Shivalinga* is used for *Garbha Yatra* (*Parikrama* on belly). Small droplets of water, called *Anant Dhara*, emerge from the mouths of the *Nags* on the ceiling and the devotees allow the *Anant Dhara* to fall on their eyes and in mouth and be blessed. Many devotees believe that from here there is a pathway to Shri Amarnath Guffa. To enter the *lokiut' Guffa* a devotee has to crawl on belly and go down. Inside, there is a *Murti* of Lord Ganesh. There is also a source of cold water, a mini spring inside a wall, treated as the *Amrit* (nectar) to quench the spiritual thirst.

Members of the community consider a *Yatra* to Harishor, Sarishor and Mahadev, a must in their lifetime. This is reflected in the saying:

harishor, sarishor, mahadev karzi, teli meurzi, toti kentsha

Translated it means, 'Undertake pilgrimages to Harishor, Sarishor and Mahadev and if that happens before death, it is a bliss.'

Jwala Bhagwati Asthapana, Khrew

The shrine of Jwala Ji or Jwala Bhagwati (inset 156a), situated on the top of a small hillock at Khrew, district Pulwama, is an ancient *Tirthasthan* of Kashmiri Pandits. The shrine is in the South-East of Srinagar at a distance of 20 kms. The nearby places are Loduv in the East, Wuyan in the West and Balhom in the South. The shrine has a holy *Nag* at the base and a Mandir on the top. The hillock is supposed to be volcanic in nature, a reason because of which the hillock is known as Jwala *Parvat* and the goddess as Jwala Ji. Raja Daya Krishan Koul is believed to have built the temple in its present form during the Dogra rule. The holy *Nag*, measuring 60' x 40' x 3' and having fish, is at the foothill. To reach the Mandir, the devotees use a stair laid with dressed stones with more than 300 steps. Inside the sanctum sanctorum, there is a *Shila* of Jwala Bhagwati (inset 156b), in the form of a natural stone, measuring approximately 4' x 3' x 3', which is smeared with *Sindhur*. Many devotees say that till not so long ago, Jwala Bhagwati manifested herself all the time as a *Jyoti*, which could be seen below the *Shila*. Two aspects of the sanctum sanctorum deserve a mention. One, the bottom of the *Shila* is covered with black soot, which probably testifies the existence of a *Jyoti* sometime in the past. The second is that the *Shila* has natural carved mystical lines forming *Sri Chakra* like the one at Chakrishor, Hari Parvat, on it. This points to the divine origin of the *Tirthasthan*. Devotees undertake a *Yatra* to this *Asthapana* on *haar zuuniu pachh tsodah*, also called *Jwala Chaturdashi*[px328] and celebrate the day in honour of Jwala Ji. They take a *Snan* in the holy *Nag* at the foothill, proceed to have Jwala Ji's *Darshan* on the top of the hill, perform *Puja-paat'h,* offer *tsot*'[91]and distribute *naviid*.

Kheer Bhawani, Manzgam

Kheer Bhawani, Manzgam, also known as Devibal Manzgam, is the sacred shrine of Mata Ragnya. The shrine is located inside a forest at Manzgam on Anantnag-Kulgam road at a distance of about 14 kms from Kulgam and 25 kms from Anantnag. Important villages around the shrine include Avil, Korel, Khuri Battapora and Nasnoor. In the South, there are Nar hill forests dotted with *fir*, *keel* and other trees. The shrine has, besides a Mandir and a *Nag* with a *Shila*, which is worshipped by the devotees, a *Dharamshala*, *Kutiyas*, a *tsandan kul* (sandalwood tree), with historical importance and a number of chinar trees. Annual festival at the shrine is held on *zeeth euut'ham*. A number of saints have either stayed at the shrine or been there . These include Swami Anand Ji, Swami Vidyadhar Ji, Brahmachari Radha Krishan Ji, Sadhu Baba Ram Giri, Dev Giri Ji and Brahmachari Moti Lal Ji.

Mahadev Tirtha

Mahadev, the famous *Tirtha* of the Hindus on Mahadev baal[px58], lies in the South of the Valley at a distance of 23 kms from Srinagar. The *Mahima* (importance) of this *Tirthasthan* is described in *Mahadevagirimahatmya* (part of Bhringisha Samhita). Writing about the *Tirtha*, Aurel Stein says, "On the opposite side of the Valley rises the bold peak of Mahadev to a height of 13,000 feet. Numerous references to it in the Nilamata, Sarvavatara and other texts show that it was in old times just as now frequented as a Tirtha."[93p456] Devotees consider a pilgrimage to Harishor, Sarishor, or Mahadev, on *shravan punim*, very auspicious.

Shankar Pal, Dachhigam

Shankar Pal, located ahead of Harwan in the Dachhigam forest area at the base of Mahadev baal[px58], is a sacred stone, which through a legend is linked with Lord Shiva. According to the legend, Lord Shiva revealed the secret teachings of Shaivism, called *Shiva Sutras*, inscribed on the said rock, to Acharya Vasugupta. Later on he found, understood and propagated these *Shiva Sutras* among the followers. This led the to the re-introduction of Kashmir Shaivism[px224]. The sacred stone, popularly known as Shankar Pal (Shankar's stone), is visited by the pilgrims, who undertake a pilgrimage to Mahadev Tirtha and offer rose petals to the sacred stone as mark of reverence for Lord Shiva. It is said that after Acharya Vasugupta read and copied the *Shiva Sutras*, the rock turned upside down.

Shankaracharya Mandir, Srinagar

Shankaracharya Mandir (inset 157a) is one of the ancient Mandirs, which stands on the top of Shankaracharya hill[px58] at an elevation of 6263 ft above the sea level in the heart of the Srinagar City. In the ancient times the shrine was known as Jyeshtheshvara, or Zeyshtheshwar, a name no longer in use or remembered today. The ancient Mandir, standing nearly 1000 feet above the ground, is made of stone and is one of the oldest temples. Some devotees visit the shrine regularly and offer prayers. The temple on the majestic hill, overlooking the Dal Lake and the area surrounding it, provides a panoramic view of the beautiful Valley and the mountains surrounding it.

The temple, dedicated to Lord Shiva, has a legendary past. Talking about the temple Aurel Stein says, "It is certain that the superstructures of the present temple belong to a very late period. But the massive and high base on which this temple is raised, and certain parts of structure are no doubt of a far earlier date. These may well have formed part of a building which in Kalhana's time, - rightly or wrongly, we have no means to judge, - was looked upon as a shrine of Jyeshtheshvara erected by King Gopaditya."[93p453] However, according to Hasan, the temple was built on Sulaiman baal by Sandhiman in 480 *Kaliyug* and repaired by Kopaditya (2674 *Kaliyug*), Lalitaditya (751 Vikrami), Zain-ul-Abidin (874 hj) and Maharaja Gulab Singh.[26p482] Writes Lawrence, "Baron Hugel records that its erection is ascribed to Gopiditya of the Gonerdya dynasty, 370 BC, but later authorities seem to agree that the first religious edifice on this commanding site was built by Raja Jalauka, son of the great Buddhist convert Asoka, about 200 BC."[58p176] Raja Jalauka, unlike his father, is said to have revived Hindu way of worship at a time when Buddhism was quite prevalent in the Valley. The temple has survived not only the vagaries of nature but also the reigns of those rulers, who wished to destroy it as a symbol of Hindu faith. It is said that the stones, of the steps leading a devotee from river Vitasta to the temple, were removed during the reign of one of the Mughal rulers and used elsewhere. The temple got its present name, Shankaracharya Mandir, during of the period of Adi Shankaracharya, who is said to have visited Kashmir in the 9th century, stayed at the temple and given discourses on *Brahma Sutras*. His white marble statue, installed much later, stands at the base of the temple. About the temple plan it is mentioned that, "Though from outside, the shrine appears to be the conventional square in plan with recessed chases running along its periphery, it encloses in fact, a circular cella, echoing the shape of the rounded Shiva Lingam installed in it. What distinguishes the temple visually from the prototype of the plains though, is the entrance portico. This is in the form of a stone abutment to the entrance doorway of the cella and contains a triple cusped trefoil arch, set inside a high pitched triangulated pediment."[20p131]

The important features of the temple are:

- The temple is in two parts. First part is a massive stone foundation, a high octagonal plinth,

leading to the first stage, standing at a height of 60 feet from the base, reachable by a stone staircase of about 40 steps.

- The first stage has an area, around the temple, which is laid with stone flooring, has a thick stone wall erected around it and is used by the devotees for circumambulation.
- The second part comprises of the main temple, its sanctum sanctorum, *Kalash* on the top of the temple and the two staircases, each with a number of steps, on either side of the entrance leading to the sanctum sanctorum.
- The main temple is made of stones and is standing on the octagonal plinth. It has a unique shape and stands 25 feet above the first stage. Out of this total height of 25 feet, the base of the sanctum sanctorum stands at a height of 9 feet, with its ceiling touching a height of 11 feet above this base.
- The walls of the temple are eight feet thick and are made up of two walls - an outer wall and an inner wall. The outer wall has a smaller surface area and protrudes out from the inner wall.
- The space inside the sanctum sanctorum is circular in shape, with a base diameter of 14 feet and at its centre is the *Shivalinga* (inset 157b) of black stone, with a carved coiled serpent. As is customary, devotees circumambulate the deity many a time in a clockwise direction, but in the case of Shiva, religious texts do not permit crossing of the channel through which the milk and water, offered to the deity, flows out. The devotees, therefore, take only half a round clockwise, change the direction near the channel and circumambulate in the anticlockwise direction.
- The sanctum sanctorum has a single entrance, which is reached by a flight of steps on either side of the entrance gate.

Thousands of devotees visit the Mandir on *shravan punim*, the day when thousand others visit Shri Amarnath Tirtha. A fair is held on this day. A motorable road goes close to the television tower near *Dwar* (inset 157c) of the Mandir, from where a staircase laid with dressed stones takes the devotees to the shrine.

Shiva Bhagwati, Akingam

The shrine of Shiva Bhagwati, also known as *Bhawanibal* and *Bajbhawani,* located at Akingam, just 3 kms from Achhabal and 11 kms from Anantnag town, has an ancient origin. The holy shrine lies in a dense forest in the midst of hundreds of tall *deodar* trees. The *Bhagwati,* which is *Isht Devi* of many families, is believed to have manifested as a *Shila*, which is worshipped by the devotees. The shrine has, besides the Mandir constructed over the *Shila*, a *Dharamshala* and some landed property with a number of trees. Devotees congregate at this shrine on *Ram navam*, perform *Puja* and participate in the *Hawan* organised. Of late, the Mandir is believed to have been heavily damaged by the miscreants.

Thajwor Tirtha, Bijbehara

Thajwor Tirtha (inset 158), also known as Chhota Amarnath and *Pracheen* Amarnath, is an ancient Mandir at Thajwor on Bijbehara-Pahalgam road, 5 kms from Bijbehara, Anantnag. The shrine is considered as sacred as the abode of Lord Shiva at Shri Amarnath, hence the name. The shrine, located at an elevation, is known for a holy *Nag* with a *Shivalinga* inside the mouth of a small cave. Devotees undertake a pilgrimage to this shrine on *shravan punim*. The shrine has, besides the Mandir, another *Nag* adjacent to the Mandir and some landed property. The shrine since earlier times is a popular *Tirtha* and has been frequented by such devotees, who for various reasons are not in a position to undertake a *Yatra* to holy cave of Shri Amarnath. Devotees undertake a *Yatra* to the *Tirtha* on *shravan punim*. The Mandir at the shrine is reported to have been damaged.

Vivekananda Kendra Nagdandi Ashram

Vivekananda Kendra Nagdandi Ashram (inset 159a) is located in a dense forest in the foothills of Achhabal, just 3 kms from Achhabal, Anantnag. The shrine is dedicated to Swami Ramakrishna. The *Ashram*, founded by Swami Ashokananda[px588] in early 1947 AD, started as Sri Ramakrishna Mahasammelan Ashram. In its present form, the *Ashram*, spread over a few hundred kanals of land with a green cover, houses, besides the *Ashram*, a Mandir (inset 159b), a *Nag* (inset 159c), the *Samadhi* (inset 159d) of Swami Ashokananda, *Hawanshala*, some buildings and orchards. Presently the *Ashram* is managed by The Vivekananda Kendra, Kanyakumari, Tamil Nadu. Annual festival is held at the shrine on *shravan punim*, when *Hawan* is performed. Devotees from far off places visit the *Ashram*. Followers have also built Sri Ramakrishna Ashram at Udaiwala, Jammu.

Zeshta Devi Asthapana, Srinagar

Zeshta or Jyeshta Devi Asthapana, popularly known as Ziethyar (inset 160a, b), is a *Tirthasthan* of ancient origin. The *Mahima* (importance) of this *Tirthasthan* is described in *Jyesthadevimahatmya* (part of Bhringisha Samhita). The shrine has, besides the Mandir of Zeshta Devi in the holy *Nag* about 15' x 20' in size, a *Puja Mandap*, a Shiva Mandir (inset 160c) with the *Shivalinga* shifted from Ganpatyar, a *Shila* of Lord Ganesh anointed with *Sindhur*, a *Hawanshala*, two *Dharamshalas,* 3 meditation huts and a kitchen block. The shrine is located on Zabarvan hill on Raj Bhawan Marg close to Intercontinental Grand Hotel (old Oberoi Palace Hotel). The locale is known for its greenery in the backdrop. To reach the shrine, a devotee has to take a diversion on the Srinagar-Harwan road near the Hotel and climb up the hillock, a distance of roughly 2 kms. The access to the shrine is easy because of a motorable road, which goes close to the top. From here, a stone staircase takes a devotee to the sanctum sanctorum. Zeshta Devi Prabhandak Committee, Zeethyar presently manages the shrine. Devotees hold Zeshta Bhagwati, *Isht Devi* of many families, in great reverence and observe *Zeshta Bhagwati Jayanti*[px326] on *zeeth gat'iu pachh peuuntsam,* when hundreds visit the shrine, take a *Snan*, perform *Puja* and offer *tsot'*. It is believed that the wishes of those who visit the shrine on 7 consecutive Thursdays in the month of *zeeth* and *haar* and offer prayers are fulfilled. For this reason, many believers visit the shrine on Thursdays and pay obeisance. In support of their wish they normally tie a *neuurivan* on the branch of the chinar tree adjacent to the Mandir.

Besides the above, the following temples and shrines in forests and on mountains, deserve a mention:

- **Ardhanarisvara Tirtha** is an ancient *Tirthasthan* located in the Bring Valley in Bidar village near Hangalgund, Anantnag. The *Mahima* (importance) of this *Tirthasthan* is described in *Ardhanarisvaramahatmya* (Adikalpa). According to Aurel Stein, Shiva is worshipped as Ardhanarisvara, that is, in conjunction with his consort Parvati.[93p468]
- **Bhairava Bagh Mandir, Baramulla** is located at an elevation at Baramulla proper. Festival is celebrated on *vahek gat'iu pachh sheyam*.
- **Chandika Devi Mandir, Sagam** is an ancient temple located on a hillock about 3 kms from Kokarnag and 16 kms from Anantnag. The devotees use a stone staircase, having more than 50 steps, to reach the *Asthapana*. Besides, a *brimij* and *Murtis,* it has some landed property.
- **Chandika Devi Mandir, Tengpun** is an ancient temple on a raised ground dedicated to Chandika Devi. The temple is about 5 kms from Pulwama.
- **Godavari Tirtha, Guddar** is an ancient *Tirthasthan* located deep inside a forest at Guddar in tehsil Kulgam, just 3 kms from the town. The *Mahima* (importance) of this *Tirthasthan* is described in *Godavarimahatmya.* The devotees have been frequenting the *Tirthasthan*, on the bank of a stream, which receives its water from river *Veshav,* since ancient times. The biggest congregation

of the devotees at the *Tirthasthan* takes place after every 13 years.

- **Gophabal, Baramulla** is in a forest at Chanam Rafiabad, 4 kms inside the road and 15 kms from Baramulla. The shrine has a Mandir, *Nag* and a *Dharamshala*.
- **Jaya Devi** or (**Jaya Bhagwati**) **Mandir** is located on the top of a hillock at Bijbehara, Anantnag.
- **Jeevan Sahib Ashram** at Loduv is the *Ashram* of Swami Jeevan Shah[px569], who performed *Sadhana* at many places including Loduv. At the *Ashram*, a *Dhooni* burns all the time. He is believed to have also stayed at Motiyar Rainawari at the house of Pandit Shyam Lal Peer.
- **Kal Nag**, located deep inside a forest on a *baal* ahead of Panzgom in Anantnag, is surrounded by *yaari kuel*. The shrine, dedicated to Mata Kali, is visited by the devotees off and on.
- **Karkoot Nag Asthapana** is located ahead of Pap Haran Nag on the top of a hill at Salia, tehsil Pahalgam in district Anantnag. The shrine has, besides the holy *Nag*, a temple, two *Dharamshalas*, a stable and some landed property. White rats inhabit the shrine.
- **Katyayani Devi Mandir, Kakran** is an ancient shrine, 10 kms from Verinag. Devotees congregate at the shrine on *maag mavas*.
- **Pap Haran Tirtha** is an ancient *Tirthasthan* (inset 161a) located on Salia-Karkoot Nag road, half a kilometre from Salia in district Anantnag. The shrine has a Mandir, a holy *Nag,* the Pap Haran Nag[px75] (inset 161b), about 15′ x 12′ in size, and some landed property.
- **Tripurasundari Asthapana, Khanbarnen**, Kulgam is a shrine located at Divsar between Qazigund and Kulgam inside a forest. The shrine has an Icon in the form of a *deodar kul*, which is worshipped by the devotees. The nearest water source is *Sita Kond,* about 300 m below.
- **Venkori Mandir, Baramulla** is a Shiva Mandir in a forest on a hillock at Venkori.

5.2.3.4 Temples and Shrines at other Places in the Valley (C4)

As is known, water is essential for the sustenance of life, more so in the case of Pandits, who have linked its availability with performing of *Puja*, daily rituals, religious functions and *Kriya Karma* (the last rites). However, its non-availability in many cases has not prevented Pandits from building temples and shrines at other places. There are a number of temples and shrines, which do not fall in the categories mentioned above, but do exist at various places in the Valley. These include Anandeshwar Bhairava Mandir (Srinagar), Bala Devi (Balhome), Gangajattan, Ram Chandrun Mandir and others.

A brief description of some of these temples and shrines, in alphabetical order, is as under:

Anandeshwar Bhairava Mandir

Anandeshwar Bhairava Mandir (inset 162), located at Maisuma, Amira Kadal, Srinagar, is the protector of Amira Kadal, Sathu and Ganpatyar areas. The temple is on the backside road running parallel to Vitasta on its right bank. *Anandeshwar Bhairava Jayanti*[px340] is held on *poh gat'iu pachh navam*.

Bala Devi Mandir, Balhome

Bala Devi Mandir (inset 163a), located at Balhome near Pampore in district Pulwama, about 16 kms from Srinagar, is a shrine dedicated to Mata Tripurasundari. It has important places of Zewan in the North, Wuyan in the East and Pampore in the West. The ancient shrine has a number of *Pratimas* (inset 163b), at the base of a tree, which are worshipped by the devotees, who visit the shrine, perform *Puja*, offer prayers and seek blessings of the Divine Mother. It is said that Bala Devi was the *Isht Devi* of Dogra rulers and that Maharaja Pratap Singh would walk bare foot to the shrine.

Dashnami Akhara, Srinagar

Dashnami Akhara Mandir (inset 164a), located at Badshah Chowk, Srinagar, is an ancient shrine, which has been associated with the holy *Chhari Mubarak* (holy Silver mace of Lord Shiva and Mata Parvati) taken every year during Shri Amarnath Yatra. The shrine has a Shiva Mandir with *Panchmukhi* Shiva (inset 164b) in the sanctum sanctorum, a beautiful garden and some landed property.

Ganeshbal, Hakura

Ganeshbal, situated at village Hakura in district Anantnag, is a temple dedicated to Lord Ganesh and is believed to have an ancient past. A reference found in *Rajatarangini*, mentioning that a Golden Temple of Lord Ganesh used to be visited by people on *Ganesh Chaturthi*, is believed to be the same temple. It is said that Pandit Darshan Nath Pandita of Hakura installed a *Murti* of Lord Ganesh in the temple in the year 1984 AD. Pandits from the nearby area visit the shrine.

Gangajattan, Beervah

Gangajattan, also known as *gangabreuur*[px71], is an ancient *Tirtha,* frequented by the devotees since earlier times. The *Mahima* (importance) of this *Tirthasthan* is described in *Jatagangamahatmya* (part of Bhringisha Samhita). Lawrence while discussing the worship of natural phenomena by the Hindus says about the *Tirtha,* "the Gangjetton hill-side in Donsu, dry all the year till September, when it becomes a waterfall."[58p299] The *Tirtha* remains dry throughout the year except on *gangiu euut'ham,* in the month of *beuuderpeth*, which is an important festival of the community. Devotees on this day go on a *Yatra* to Gangajattan and Harmukat Ganga[px278], the former considered as important as the later, where they take a *Snan*, perform *Puja* and make offerings. Gangajattan is located in tehsil Beervah, Badgam at about 5 kms from Shoolipora, 10 kms from Badgam and 25 kms from Srinagar. These days, the devotees go up to Shoolipora by bus and cover the rest on foot. The shrine is actually an open area by the side of a raised mound of earth caved in along the height and protruding a little bit at the top, making the roots of the bushes and hedges visible from below. On top of the site, one can only see the paddy fields. Devotees trek the distance from Badgam and nearby areas on foot. The significance of this shrine is a natural phenomenon, in that the holy site is dry almost all through the year but on *beuuderpeth zuuniu pachh euut'ham* at particular time water drips out initially as a trickle, then grows into a shower and finally becomes a waterfall. The event lasts only for a specified time, during which the devotees have a *Snan* (bath), perform *Puja* and pay their obeisance to *Shakti*. It is said that the hedges and the roots represent the *Jatta* of Lord Shiva in which, He is believed to have held *Ganga* before it made its appearance on Earth, hence, the name.

Ishwar Ashram, Ishbar

Ishwar Ashram (inset 165a), located at Ishbar near Nishat Bagh on the right side of Nishat-Harwan road, is the *Ashram* founded by Sri Ishwar Swaroop Swami Lakshman Joo[px506] himself. Swami Ji not only performed his *Sadhana* at this *Ashram* but also gave discourses on Kashmir Shaivism. Before moving to this *Ashram*, he stayed till 1961 AD at a nearby *Ashram* up on the slopes. The two landmarks are close by and are separated by few hundred metres only. The old *Ashram* had a residential house, a cottage, where Swami Ji performed his *Sadhana*, a *Yogyashala*, a Gita Bhawan with a compound facing it. The cottage has been retained as part of the Heritage by the Ishwar Ashram Trust, which manages this and the other *Ashrams*. The *Ashram* started with a *Hawanshala*, a pavilion (garden dice), glass house (inset 165b), two-storey *Ashram*, *Satsang* hall, *Langar* with two rooms, *kutihar* for storing grains and a beautiful lawn. Subsequently, modifications and additions were made. The modifications include converting *Satsang* hall into a double hall (1984, inset 165c)

and *Langar* into *Langar* cum dining hall (1992). Additions include Amrit Ishwar Bhairava Mandir (1986, inset 165d), Par Bhairava Dham (Throne of Bhagwan Bhairava, 1986), double storey building (with *Hawanshala*, store and a few rooms, 1990), *Yatri Niwas* (donated by Pandit IK Raina, Secretary cum Trustee, 2000) and a library (2006). Swami Ji used to deliver lectures on Sundays on an adjacent piece of land owned by Smt. Kamla Bhawa, his disciple. Devotees visit the *Ashram*, take part in the *Satsang* and observe, besides *vahek gat'iu pachh bah,* as his *Jayanti,* and *euushid gat'iu pachh tsoram,* as his *Nirvana* day, important festivals of *shravan punim* and *zarma satam*.

Narayan Joo Mandir, Bul-Bul Lankar

Narayan Joo Mandir, located at Bul-Bul Lankar, Srinagar, is an ancient Mandir dedicated to *Narayana*. The Mandir was originally a Ram, Laxman and Sita Mandir but later on it got the present name when a few decades back a *Pratima* of *Narayana*, till then housed and worshipped at a private house in the neighbourhood, was also installed at the Mandir. The priceless *Pratima,* installed in the Mandir, is very old, made of black stone and is unique in the sense that a mirror image touches the original at feet and the two together look as if chiselled from a single stone. Devotees in large numbers visit the Mandir on *vahek gat'iu pachh deuham*, when a *Warshik Yagya* is performed at the shrine.

Punnu Mandir, Jawahar Nagar

Punnu Mandir (inset 166a), also known as Rameshwar Temple, Wazir Bagh, was built by Wazir Punnu during the Dogra rule. The Mandir is located on the main road at Jawahar Nagar. The Mandir has a sanctum sanctorum, a Gita Bhawan, sets of rooms on either side, Jawahar Bhawan, a number of shops on the roadside and a compound. The Mandir was renovated in the late sixties by Pandit Shyam Lal Gosoni[px659], a social activist. For his contributions, the community has installed his statue in a glass cubicle (inset 166b) inside the temple.

Pratapishivar Mandir, Srinagar

Pratapishivar Mandir (inset 167) is a Shiva Mandir located at Kohan Khan on the crossing of main Dalgate-Rainawari road and Sathu Barbarshah road. The Mandir is believed to be quite old.

Pratap Swami Mandir, Rainawari

Pratap Swami Mandir at Kralyar, Rainawari, popularly known as *bod'* Mandir, is a Shiva Mandir built by Maharaja Pratap Singh in 1923 Vikrami (1866 AD).[26p495] The Vishwa Bharati educational institution is co-located in the same premises where the Mandir stands. The Mandir is under the management of Dharmarth Trust and has a *Dharamshala* and some landed property with chinar trees.

Pushkara Tirtha, Baramulla

Pushkara Tirtha, popularly known as Pushkar, is a place of pilgrimage of Kashmiri Pandits at Pushkar village, just 6 kms from Khag in district Baramulla. The Mahima (importance) of this *Tirthasthan* is described in *Pushkaramahatmya* (part of Bhringisha Samhita). The place is famous for an ancient temple, which finds a reference in *Nilamata Purana* and the holy *Nag*, known as Pushkar Nag. It is recorded in *Nilamata Purana* that one who takes a *Snan* in the holy *Nag* will earn as much reward as that earned through night-long recitation of Vedic *Mantras*.[30p112] One of the Idols, which is now partially damaged and is believed to be more than 1000 years old, at the shrine, gives an idea of the grandeur of the temple, which once stood at this place. Kashmiri Pandits hold this *Tirtha* in high esteem and have been visiting the shrine since ancient times. Every year a *Mela* (fair) is held at this shrine when devotees throng in large numbers and pay obeisance to the deities.

Ram Chander Mandir, Srinagar

Ram Chander Mandir (inset 168a), popularly known as Ramchandrun Mandir, is located at Sathu Barbarshah on the right side ahead of Barbarshah Bridge from the Sathu side. The Mandir is situated slightly at an elevation and a stone staircase leads a devotee to the sanctum sanctorum. The Mandir has *Murtis* of Ram, Sita and Laxman inside and that of Hanuman Ji just outside. Beside a *Shivalinga* in the sanctum sanctorum, there are number of wall paintings (inset 168b, c) inside the mandir. The shrine has a building with a hall and few rooms, a *Hawan Kond*, an *Ashram*, a garden and some landed property.

Rishi Pir Asthapana, Srinagar

Rishi Pir Asthapana is located at Batayar near Ali Kadal, Srinagar. The *Asthapana* was established in honour of Pandit Rishi Pir[px582], a 17th century Hindu saint, after his *Nirvana* by his disciples and family members. The shrine is the place of his residence, where he used to stay and perform his *Sadhana*. The followers also preserved one of his *khraavi khor* (wooden sandal) as a holy relic, which is revered by the followers. It is learnt that in the aftermath of disturbances in the Valley in 1990 AD, some devotees have safely brought the holy relic to Jammu and saved it from desecration and destruction. Structure wise the *Asthapana* is a simple single story building having a temple dome on the roof. The entire floor area constitutes the shrine and has three rooms - a *baithak* (sitting room) of approximate size 15′ x 12′, *Hawan* room of size 15′ x 12′ and a big room of size 18′ by 30′, in the centre of which is the sanctum sanctorum, of size 4′ x 4′, enclosed by an iron grill on three sides. The *shraad* ceremony of Rishi Pir is held at this shrine on *vahek gat'iu pachh sheyam.*

Ropa Bhawani Asthapana, Vaskura

Ropa Bhawani Asthapana at Vaskura (ancient name *Vasak Kund*) is the shrine where Mata Ropa Bhawani performed her *Sadhana* for next twelve and half years. By this time, her spirituality had fully blossomed and she began to spread the message of devotion to God. Besides Sanskrit, she also knew Persian. Like Lal Ded, she also gave her messages and teachings in the fom of *vaakhs*, which besides Sanskrit also show the influence of Persian. Her *vaakhs*, numbering one hundred and forty five in all, have not received the same appreciation as the *vaakhs* of Lal Ded did. It is said that at Vaskur she got a well dug by a blind potter, whose eyesight got miraculously restored. A local family, Mattoos by name, has maintained the hut and the well. Her relics, in the form of *kant'opiu* (cap) and *mas* (hair), which had been preserved there, were looted during 1947 AD *Qabaili* raid. The shrine at Vaskura was developed in 1959 AD and the complex has two double storey buildings, housing a school, a holy well and some landed property. At the shrine, devotees every year perform Mata Ropa Bhawani's *shraad* during *kambiur pachh* on *sahibanhanz satam*[px336] falling on *euushid gat'iu pachh satam*. Her followers also built an *Asthapana* at Jammu.

Sheetalnath Mandir, Srinagar

Sheetalnath Mandir (inset 169), named after Sheetalnath, the *Bhairava*, at Sathu Babrbarshah has an ancient past and has been a witness to the ups and downs of the community over centuries. Besides the religious importance, its campus has historical importance too. Pandit Nehru and Smt. Indira Gandhi, during their visits to the Valley, addressed public from daises in its premises. Many theatre groups are known to have conducted their dramas in its premises. Every year devotees would congregate here for two major events, namely, *Basant Panchami* and *Janam Ashtami*. On *Janam Ashtami, jhaankis* would be decorated and taken out in a procession through the city. ASKPC operated from here and *The Martand*, the newspaper, was started from the complex.

Shiligam Tirtha, Anantnag

Shiligam Tirtha, located at village Shiligam (Siligom in Kashmiri), is about 15 kms from Anantnag, on Anantnag-Pahalgam road. Liddar Nala flows close by. The shrine is roughly 15 feet by 30 feet in size and has a *Shivalinga* inside the sanctum sanctorum. The shrine is famous for the ancient temple, with an ancient *Murti* of *Sahastra Mukhi* Shiva (Shiva with 1000 faces), the only of its kind. The *Murti* is believed to have been damaged by the miscreants. The Amarnath *Yatris* on their way to holy Shri Amarnath, generally, halt at the shrine and perform *Puja*. The shrine, besides the ancient temple, has some landed property. Swami Ramanand Saraswati renovated the shrine in early 1980s.

Shiva Mandir, Omoh

Shiva Mandir at Omoh (inset 170) is located close to Vyetha Vuthur at Anantnag. The Mandir has four feet tall *Shivalinga*, which was installed during the reign of Maharaja Pratap Singh. There is a legend, according to which during his reign 3 *Shivalingas* were being transported to the Valley on ponies and en route to Srinagar, the group halted at Pir Panchal. It is said that during the stay, one of the team members had a dream in which he saw one of the *Shivalingas* being installed at that place. However, the next day when they were to proceed with the journey, one of the *Shivalingas* could not be loaded onto the pony, hence, it was decided to install it at the place, now known as Shiva Mandir, Omoh. The other two *Shivalingas* were installed at Mandirs of Shankaracharya and Gadadhar. It is said that, earlier times, the shrines of Omoh and Vyetha Vuthur were associated with the Shri Amarnath Yatra.

Shiva Mandir, Palhalan

Shiva Mandir at Palhalan, Patan is an ancient Mandir, where the devotees perform their *Nitya Niyam Kriyas*. The shrine, located at about 1.5 kms from Patan and 27 kms from Srinagar, has, besides the ancient Mandir (covering about 30'x20' area) with a 2.5' tall *Shivalinga* inside the sanctum sanctorum, 2 *Dharamshalas*, orchards and some landed property. The Mandir was renovated in 1967-68 AD.

Shivalinga at Borus

A *Shivalinga*, 5 feet in height and 8 feet in circumference carved out of a black stone, is an ancient idol found at Borus near Avantipora. The origin of the *Shivalinga* is traced to Amarnath *Mahatamya*, which records that pilgrims during their pilgrimage to Shri Amarnath would stop at Borus, take a dip in the stream flowing nearby and pay their obeisance to Lord Shiva by worshipping the *Shivalinga*. The change of events in the Valley, during the last couple of centuries, led to the neglect of the shrine and the *Shivalinga*. Presently this relic stands intact in the compound of a zamindar's house.

Shri Rama Shaiva (Trika) Ashram, Fateh Kadal

Swami Ram Ji[px579] started yogic practice under the guidance of his *Guru* at the residence of one of his disciples, Pandit Narayan Das[px485], but, later on, when his yogic practices became intense, he shifted to an isolated place, in a nearby house at Fateh Kadal, Srinagar. The place was also offered by Pandit Narayan Das. This is the place, where he performed *Sadhana* in subsequent years and also taught Shaiva philosophy to his disciples. The place attracted many of his disciples and eventually, because of its importance, the place became an *Ashram*, known as Shri Rama Shaiva (Trika) Ashram (inset 171). Swami Ji spent his time at this Ashram. Pandit Shridhar Joo Bhat, a Shaiva philosopher and a social activist donated part of Dewan for the *Ashram*. Besides Swami Ram Ji, others who performed *Sadhana* at the *Ashram* include Govind Ji Jallali and Mahtab Kak. The *Ashram*, a three storey building on the main road, has a number of shops at the ground floor, a meditation hall on the first floor and store on the top floor.

Sri Ramakrishna Ashram Shivalaya, Srinagar

Sri Ramakrishna Ashram Shivalaya, Srinagar (inset 172) is located at Chota Bazar on the left side of Kani Kadal - Karan Nagar road. The *Ashram* is a socio-religious organisation engaged in cultural, literary, religious and social activities, for a number of decades, which include daily worship (*Puja* in the morning and *Aarti* in the evening), arranging of lectures, discourses and cultural programmes, supporting financially, by way of scholarships, the needy and deserving students, running a clinical laboratory-cum-dispensary and a well-equipped public library. The *Ashram* is managed and run under the auspices of Ramakrishna Mission. The complex has, besides a Shivalaya, Sri Ramakrishna Ashram, a double storey rest house and attached quarter, beautiful gardens and some landed property.

Tripurasundari Asthapana, Srinagar

Tripurasundari Asthapana is located at Karfalli Mohalla, Habba Kadal, Srinagar, in the house of Pandit Prithvi Nath Tikku, a devotee. Though *Tripurapradurbhava* (part of Bhringisha Samhita) talks about the *Mahima* (importance) of *Tirthasthan* associated with her, yet it is not clear if it refers to this *Asthapana*. The *Asthapana* has a Mandir on the third floor of the newly constructed building and a holy *Nag*, 10' x 10', covered with a wooden fencing and a wooden roof over it, in its compound. Inside the Mandir, is the *Pratima* of Mata Tripurasundari kept in a covered box. The legend has it that an ancestor of Tikkus had a dream in which Mata Tripurasundari informed him that she lay in their compound and that She should be taken out. Next morning, he started digging the compound but in vain. Subsequently, he had dream for two consecutive nights, upon which he resumed the digging and was rewarded with the *Pratima*. As per tradition, a devotee, while worshiping and performing *Snan* of the *Pratima,* does so with his or her eyes covered. Devotees, who consider the *Devi* as their *Isht Devi*, visit the shrine as a routine. A congregation is held every year at the shrine on *tikk tsoram*[px342]. However, for the present, the *Pratima* has been shifted to Jammu by the custodians.

Tushkraza Bhairava, Srinagar

Tushkraza Bhairava Asthapana, located at Narsingh Garh, near Batamaloo Srinagar, is an ancient *Asthapana*, which has been considered as the abode of great saints. Gopinath Ji used to visit the shrine every year, stay there for a few days and perform his *Sadhana*. As per tradition, the Tushkraza Bhairava is considered as the protector of Habba Kadal, Dudh Ganga and adjoining areas. Devotees celebrate yearly festival at the Mandir on *vahek gat'iu pachh sheyam*.

Zinpur Asthapana, Sopore

The shrine of Zinpur (Zoonipora) is situated at Bumai, Sopore, by the roadside. It is known for a Mandir and *Ashram* of Dhooni Baba. The Mandir has a *Shila*, which is worshipped by the devotees. Besides the Mandir and Ashram, the shrine has a *Dharamshala*. Devotees visit the shrine quite often though congregation takes place once a year when *Warshik Hawan* is held. A *Langar* serves the devotees all the time throughout the year. Swami Nand Lal Ji stayed here before moving to Tikkar.

Besides the above, the following temples and shrines located at other places deserve a mention:

- **Aftab Sahib's Shrine**, set up in honour of Swami Aftab Joo, is located at Chowdhry Bagh.
- **Arya Samaj Mandir** is situated at Hazoori Bagh Srinagar.
- **Baba Dharam Dass Mandir** (inset 173) is situated at Upper Sathoo facing Chinar Bagh, Srinagar. The *Ashram*, the Mandir and other property are managed by a trust.
- **Bhairava Mandir, Sopore**, located at Pir Mohalla, is a small Shiva Mandir of modern construction with a tin roof. The Mandir has, besides the *Shivalinga* in the sanctum sanctorum, a number of *Murtis*,

between 4′ and 6′ tall and some landed property.

- **Chinar Mandir** (inset 174) is located on Residency road, Srinagar.
- **Devibal, Loktipora** is a shrine dedicated to Mata Ragnya. It is located on Ashmuqam-Salia link road, just 2 kms from Ashmuqam. The shrine has a *Nag* and a *Dharamshala*. The congregation of devotees at the shrine takes place on *zeeth euut'ham* when a *Hawan* is also organised.
- **Devibal, Ratnipora, Pulwama**, is dedicated to Mata Kali. The upper portion of the Mandir is a wooden structure. Pandit Mahadev Kak, a saint, is believed to have performed his *Sadhana* here.
- **Dhooni Sahib Mandir, Srinagar**, located at Razdan Kocha, Bana Mohalla, Srinagar, was built in honour of noted saint Pandit Manas Razdan[px580]. The Mandir was built at his house (*haveli*), which was later on purchased by 'Madans' and converted into a school.
- **Ganesh Mandir, Inder** in Pulwama has a Mandir and some landed property.
- **Gauri Mandir, Naugam**, Anantnag is a Devi Mandir. It has a *Dharamshala.* It is reported that the *Dharamshala* has been damaged.
- **Gauri Shankar Mandir, Pahalgam** is located ahead of the main market at Pahalgam, in district Anantnag. The temple, dedicated to Lord Shiva, has the importance that the holy *Chhari Mubarak* halts here and the *Yatris* perform *Puja* before proceeding to the holy cave of Shri Amarnath.
- **Hanuman Mandir, Bandipora** is an ancient Mandir at Bandipore proper.
- **Jeevan Sahib Shrine, Rainawari** is located in the premises of Pandit Shyam Lal Peer at Motiyar, Rainawari. The ancestors of Pandit Peer had constructed a *takht* (a wooden structure), in the premises adjacent to their house, where the great saint spent his life. After his *Nirvana* it was converted into his *Ashram* where his devotees perform daily *Aarti* and offer prayers.
- **Mahavir Mandir** (inset 175) is located on the Exhibition-Hazoori Bagh road, Srinagar.
- **Nandkishor, Patan** at Goshbugh, is an ancient *Bhairava* Mandir, where devotees worship an Icon in the form of a *buuen*, as a symbol of faith. They perform *Parikrama* around the *buuen*.
- **Nandkishor, Sumbal** is the famous ancient *Bhairava* Mandir located on the left bank of Vitasta just 1 km from Manasbal Lake and 25 kms from Srinagar. The shrine has, besides the ancient Mandir, *Dharamshala* and some landed property with chinar trees. The Swami of Nagdandi lived here in his earlier years. Devotees every year congregate at the shrine for the annual *Hawan*.
- **Puranraza Bhairava**, the protector of Ali Kadal, Hari Parvat and Safa Kadal, is located at Sazigaripora, Srinagar. Festival is held on *vahek gat'iu pachh peuuntsam*.
- **Raghunath Mandir, Baramulla**, an ancient Mandir, is the only Mandir of Lord Ram in the area. Managed by Sanatan Dharam Sabha, Baramulla, the shrine has also a shopping complex.
- **Ram Mandir, Shopian** is located at Haerbatapora, Pulwama.
- **Razdan Mandir, Chhatabal** at Srinagar is located at daanvaer inside the Razdan Sahib's garden. Maharaja Pratap Singh is believed to have built this temple, called Ratanjyot Mandir, in honour of Swami Shankar Razdan[px581], whom he revered and respected.
- **Samadhi Mandir** (inset 176a) was built by Maharaja Ranbir Singh in 1914 Vikrami (1857 AD) at the *Samadhi* of his father at Rambagh.[33p96] Also co-located are *Samadhis* of Pratap Singh and Amar Singh and two Shiva Mandirs. A big *Shivalinga* (inset 176b) is inside Pratap Singh Samadhi Mandir.
- **Shankar Raza Mandir** is ancient Shiva Mandir located at Pohroo Nowgam, Badgam. The Mandir was destroyed during the 1986 disturbances and was reconstructed subsequently.
- **Sharda Mandir, Gushi**, dedicated to Mata Sharda, is 5 kms from Kupwara. The other shrines of Mata Sharda are at Kishan Ganga (POK), Kalusa and Yechhkoot.
- **Sharda Mandir, Kalusa,** dedicated to Mata Sharda, is 1 km from Bandipore and 30 kms from Baramulla. The shrine has a Mandir, with *Shilas* of Ingla and Pingla Devi and a building cum shopping complex. The other shrines of Mata Sharda are at Kishan Ganga, Gushi and Yechhkoot.

- **Sharda Mandir, Yechhkoot**, located on Ichhgam-Raithan road ahead of Yechhigam. The ancient shrine is known for its ancient *Murti*, which the locals call Sharda Bhagwati. Many, however, believe it to pertain to Buddhist period. In the North across the road is a mound, which people call *koot*, from where people unearth old coins.[33p32] The shrine has a *Shila,* inside a *buuen,* which is covered on all the sides. There are a number of chinar trees in the shrine. A stream passes through the shrine. The biggest congregation takes place on *tsithiur navam*. The other shrines of Mata Sharda are at Kishan Ganga (POK), Kalusa and Gushi.
- **Shiva Mandir, Dignibal**, Badgam is a shrine with the holy *Nag*, called Daya Nag and four other *Nags*. The local Pandits visit the shrine daily to perform their *Nitya Niyam Kriya*. The shrine has also 2 *Dharamshalas* and some landed property.
- **Shiva Mandir, Rangar**, Chadura, Badgam, is an ancient Mandir with a unique *Shivalinga*, made of Neelam stone and believed to be 1000 year old. Additionally, there are a number of *Murtis*, which the devotees worship.
- **Shiva Mandir, Shamshan Bhoomi***,* near Karan Nagar, is the last destination of the members of the community living in and around the place at Karan Nagar. The place over the years, has served as the cremation ground (inset 177a) for many members of the community, who left for the heavenly abode. The place has, besides the cremation shed, a waiting shed, a platform, called *thakiu peund'*, a Shiva Mandir and a *Dharamshala* (inset 177b) and some landed property, with number of chinar trees all within the premises with a compound wall around it.
- **Sukh Raj Bhairava Asthapana** at Khanda Wampora, Badgam, is dedicated to Sukh Raj Bhairava, *Isht Bhairava* of many Pandit families. The shrine has a Mandir with a *Murti*, more than 100 years old and a few chinar trees.
- **Thakurpur Mandir** or **Jhakharpur** Mandir is a shrine located at Pakharpur road, Newa Pulwama. The shrine has got the name because the devotees worship a number of *t'hookurs* (idols) here.

In addition to the temples and shrines mentioned above, there are a number of temples and shrines, which though listed are not described. These include:

- Bhutnath Mandir, Kakran, a village 3 kms from Mirhama and 11 kms from Kulgam. There is also a Shiva Mandir.
- Devi Mandir (Darbagh), Devi Mandir (Kupwara), Devi Mandir (Patan), Durga Mandir (Kakran), Durgeshwari Mandir, Razdan Kocha, Srinagar and Venkori Mandir, Baramulla
- Frastapur Mandir (Pulwama)
- Ganesh Asthapana (Arrh), Ganesh Asthapana (Baramulla), Ganesh Asthapana (Newa), Ganeshbal (Batsargam), Ganesh Mandir (Dhanav Bogund, Kulgam), Gauri Shankar Mandir (Gundalmahar and Upper Sathu, Srinagar)
- Hatkeshwar Bhairava Mandir (Malakhah)
- Jogeshwari Mandir (Rainawari)
- Maha Ganesh Mandir (Haal), Maha Ganesh Mandir (Kulgam), Mahakaal Bhairava Mandir (Srinagar), Mangla Devi Mandir (Ganderbal)
- Namtahal Ashram, 3 kms from Chadura on Chadura-Rahpur road (Badgam), Narsimha Avtar Mandir (Baramulla)
- Rafiz Mandir (Rainawari), Ram Mandir (Akingam), Rani Mandir (Gulmarg, inset 178)
- Sita Haran beyond Kremshor (Badgam), Svyamananda Ashram (Srinagar).

There are, however, hundreds of other temples dedicated to Lord Shiva, which were built over the years and decades by the devotees at various places. These include Shiva Mandirs in:

- Anantnag district at Batgam, Batkoot, Begam, Bugam, Hanand Chowalgam, Kilam, Mirhama, Qazigund, Wanpoh (2 Mandirs) and other places.
- Badgam district at Barzulla, Bhattamohalla, Chadura, Humhama, Kanihama, Kathwar, Magahama, Magam, Mahnoor, Malmoh, Nagam, Narbal Kawoosa, Ompora, Parnev, Rawalpora, Sangrampora, Sebdan, Shihilpora, Yechhigam, Zoohama etc.
- Baramulla district at Khoja Bagh and other places in Baramulla proper (Shiva Mandir, Baramulla).
- Pulwama district at Batapora, Bonagom, Chakura, Chaudharygund, Inder, Lajoora, Loduv, Mujimarg, Nadigom, Nadimarg, Newa, Ram Nagri, Shopian, Tahab, Tral, Vaibugh, Zainapore etc. In addition, there are two ancient Shiva Mandirs at Pampore, each with a *Dharamshala* and some landed property. One of them is associated with *Chhari Mubarak* of Shri Amarnath Yatra.
- Srinagar district at Balgarden, Buhuer Mandir (Bohri Kadal), Chhanapora, Court road, Darind, Khonmoh, Natipora, Rainawari (Baghi Keni Mohalla, Jogilankar, Kak Mohalla), Upper Sathu etc.

5.2.3.5 Temples and Shrines outside the Valley (C5)

The travails and tribulations that the community faced during the past centuries, led to their forced exile, at least on seven occasions and slow migration during other periods. The people, who either were forced out of the Valley or migrated on their own, found themselves in an unfamiliar environment without any one to fall back upon. They had only one thing uppermost in their mind - the sustenance. Remarkably, not only did they sustain themselves but also were also able to preserve their unique identity and culture. Wherever they went they set up small clusters, which grew into Kashmiri Mohallas and subsequently into centers of their culture and heritage. To preserve their tradition and culture, they invariably started with an association and celebrated some of the functions together. With the passage of time, their desire to have a religious place, in line with their culture and heritage, also grew. They built temples and shrines to propitiate their gods, goddesses and their deities and *Ashrams* to revere their saints and seers. At many places, they were able to procure a piece of land and build a Bhawan, a temple or an *Ashram*. Some of the community members have been kind enough to donate a piece of land or building as their contributions. Details of the various temples and shrines, in alphabetical order, that have come up outside the Valley are as under:

Amar Adhaiyatmik Shakti Sadhana Ashram

Amar Adhaiyatmik Shakti Sadhana Ashram is located at Bhagwati Nagar on the Chandrabhaga Canal offshoot at Jammu. The *Ashram* was established by the followers of Brahmachari Moti Lal Ji.

Badshah Qalandar Ashram, Jammu

Badshah Qalandar Ashram, located at Pandoka colony, Jammu, was built by Badshah Qalandar[px566] himself on a piece of land procured way back in 1970 AD and the construction started in 1989-90 AD. After his *Nirvana* in 1997 AD, Swami Ji's followers built a Shiva Mandir (inset 179) in his memory. The shrine now has, besides the *Ashram*, a Shiva Mandir, a *Yagyashala* and a garden. The followers observe *tsithiur punim* as his *Jayanti* and *zeeth gat'iu pachh tsoram* as his *Nirvana* day.

Bhawani Ashram Amrit Kund-Pokhribal, Jammu

Bhawani Ashram Amrit Kund-Pokhribal, Jammu (inset 180) was established at Bantalab by the members of the erstwhile Pokhribal committee. The *Asthapana* has a multi-storey building with the sanctum sanctorum in a big hall at the ground floor and a compound in the front for organising *Hawans* and community festivals.

Gopinath Ji Ashrams

Because of the large following among the community and the spread in India and abroad, the followers of Gopinath Ji built *Ashrams* at various places and also set up a trust. At present, besides the *Ashram* at Kharyar[px271], Srinagar, there are *Ashrams* at Udaiwala, Jammu (inset 181), Pamposh Enclave and Vikas Puri, New Delhi, which are functioning under the management of the Bhaghavaan Gopinath Ji Trust. There is also a centre working at N.S.W Australia. The *Ashram* at Udaiwala, Jammu houses the *Murti* of Gopinath Ji, a library, number of prayer halls and community kitchen. Gopinath Ji Ashram at Pamposh Enclave functions from its own premises. All these *Ashrams* organise functions and undertake activities according to an annual calendar, which among other things includes events like celebration of *navreh, zangiu tray, Guru Poornima* etc. and organising of *Mahayagya, Chitra Kala Yogita* and *Bal Divas* etc. *Bal Divas* is the day when painting competition is organised. They also undertake social programmes like children's education, financial assistance in the form of scholarships to meritorious students and support to widows and destitute. In addition to the above, the other organisations associated with Gopinath Ji include Jagat Guru Bhagavaan Gopinath Charitable, Cultural and Research Foundation and Bhagavaan Gopinath Ji *Satsang* Mandal, at Utam Nagar, New Delhi.

Hari Parvat, Faridabad

With the blessings of Mata Sharika, whose *Asthapana* stands on the famous Hari Parvat hillock, in Srinagar - the *Sedd Peeth* of Kashmiri Pandits, her devotees built another shrine in her honour outside the Valley on another hillock, in the Aravali hill range, between Suraj Kund and Badhkal Lake, in Anangpur village, Faridabad near Delhi and named it Hari Parvat (inset 182). The credit for conceiving the project and providing the leadership for the venture goes to *Padma Shri* Pandit JN Kaul. The credit is also due to the local Panchayat and many other dedicated devotees for supporting and bringing the project to the present level of completion. The coming up of such a magnificent shrine in such an environment reflects the deep inspiration the *Bhaktas* of Mata Sharika have got from her. It was once again because of the blessing of Mata Sharika that not only the sanctum sanctorum of *Sri Chakreshwari* was created on top of the hill but also the slopes and the surroundings of the shrine were developed, beautified and laid with shady trees. Devotees visit this *Asthapana* on auspicious days, especially on *navreh*, thereby continuing the Kashmiri traditions and culture. The salient features of the shrine are:

- The Mandir of Sri Chakreshwari, Hari Parvat, 5 kms from Faridabad and 15 kms from Delhi, is located on the peak of Aravali hill range bordering Anangpur village, Faridabad.
- The base of the shrine is roughly 150 feet above the ground and is reached by a staircase laid with dressed stones with walls on either side. There are more than 200 steps and each step is roughly 10.5 feet in width and 18 inch deep. The staircase is not entirely steep, but is punctuated by long flat stretches, varying in length from 10 feet to 98 feet.
- On the left of the staircase and on the slopes of the hill, there are two *Asthapanas*. One is that of Maha Ganesh, in the beginning and the other of Lord Krishna, near 142nd step.
- A few feet below the shrine, is the *Asthapana* of *Panch Mukhi Shiva*, with Lord Ganesh and Nandi. The *Asthapana* stands on a platform (32′ x 30′ x 4′), reached by a flight of eight steps.
- Underneath the *Asthapana* of *Panch Mukhi Shiva* is Ganeshbal, inside a *Guffa* (cave), with the *Shila* of Ganesh Ji anointed with *Sindhur*.
- The Mata Mandir is reached by a flight of ten steps from this base. On the left is *Hawan Kond* (32′ x 18′), *Shila* of *Chakrishor* (32′ x 21′), anointed with *Sindhur* and a passage 6.5′ in width.
- In front of the passage is the Mata Mandir, standing on 14 pillars on a platform (38′ x 50.8′ x 34″). The sanctum sanctorum covers an area of 15′ x 23′ and the rest is the space for *Parikrama*.

- The sanctum sanctorum has a single entrance and is reached from the passage by a flight of 5 steps each on the left as well as on the right.
- The *Murti* of Mata Sharika, 5' tall and 3.5' at the base, in red stone is installed on a 33" high platform inside the sanctum sanctorum.
- The ceiling is 30' high and the Mandir has a marble dome with a *Kalash*.
- On the Western slopes lie *Dhyan Peeth*, with a room, Hall, kitchen and store; Lal Ded Memorial; Vidyadhar Satsang Ashram and Parks.

Ishwar Ashram, Jammu

Ishwar Ashram Jammu (inset 183), built in honour of Swami Lakshman Ji, is at Mahender Nagar. The *Ashram* is a two-storey complex with *Satsang* hall on the ground floor, a big hall on the first floor, an office complex and a Shiva Mandir within the premises. The *Ashram* is managed by the trust.

Kheer Bhawani Peeth, Jammu

Mata Kheer Bhawani Peeth (inset 184), also known as Ragnya Peeth, at Bhawani Nagar, Jammu has come up as a result of the efforts of the devotees and the members of a trust, started by the erstwhile Ardratri Mandal, Tulamulla. *Bhoomi Pujan* was done in 1993 AD by Pandit Raghunath Ji Kukiloo and the shrine, built on the pattern of Mata Ragnya's shrine at Tulamulla, Kashmir, was thrown open to devotees on *Durga Ashtami* in 2000 AD. The shrine has, besides the Mata Ragnya's Mandir, in marble inside the *Kond*, a prayer hall, a meditation hall, a *Hawan Kond*, a three-storey *Dharamshala*, 4 rooms and a small library. Besides daily *Aarti* and *Hawan,* on every *Ashtami, Samohik Mekhla* or *Yajyopavit* is performed at the shrine every year.

Kral Bab Ashram

Swami Kral Bab Ashram (inset 185) at Bantalab, Jammu was built in honour of Swami Kral Bab[px571], a disciple of Swami Nand Lal Ji of Hoshur (Hushroo), Kashmir, by his disciples. The *Ashram* has, besides the *Aasan* of Kral Bab, a Shiva Mandir, a *Dharamshala* with two halls, a kitchen and a *Hawan Kond*. Prior to his *Nirvana,* Swami Kral Bab used to stay at Gari, Udhampur. The place has been converted into an *Ashram*. *Hawan* is performed at these *Ashrams* on his *Nirvana* day.

Mast Bab Ashrams

Swami Mast Ram Ji, popularly known as Mast Bab, disciple of Swami Nand Lal, built with the help of his followers the first *Ashram* at Patoli, Jammu (inset 186) after the *Nirvana* of his *Guru*. Subsequently, other *Ashrams* came up at Hardwar, Karala (Delhi) and Shalimar Bagh. The *Ashram* at Patoli houses a temple, two prayer halls, one with the statue of Swami Nand Lal Ji and a *Hawan Kond*. Besides daily *Bhajan*, the devotees perform annual *Hawan*.

Nand Bab Ashram, Jammu

Swami Nand Bab Ashram at Lale-da Bagh, Jammu, was built in honour of Swami Nand Bab[px575] of Nunar, Kashmir, by Pandit Chaman Lal Bamzai and his other disciples. This is the first *Ashram*, which has been built in honour of the revered saint and no such *Ashram* exists in the Valley. Besides *Bhajans,* the disciples observe *euushid zuuniu pachh truvah* as his *Nirvana* day and *poh gat'iu pachh deuham,* as his *Janam Divas*. A *Hawan* is performed on his *Nirvana* day at the *Ashram*.

Rishi Pir Asthapana, Jammu

The *Asthapana*, dedicated to Rishi Pir[px582], was constructed at Suraksha Vihar, Jammu, by his followers.

The shrine houses his relic, *khraav* (wooden sandal), temporarily shifted from original shrine at Batayar, Srinagar. Devotees congregate at the shrine on his *shraad*. Reshi Peer Trust manages the shrine. The trust, besides spreading the messages of Rishi Pir and preserving and propagating the Kashmiri Pandit culture, also observes *Rishi Pir Jayanti* and *Nirvana*, which fall on the same date. *Yagya* is performed on the day.

Ropa Bhawani Asthapana, Jammu

Mata Ropa Bhawani Asthapana at Bori, Jammu (inset 187a) was built by her followers, after the displacement of the community from the Valley. The shrine has, besides the *Asthapana* of Mata Ropa Bhawani with *Pratima's* of Mata Ropa Bhawani and Pandit Madhav Joo Dhar (inset 187b), a *Shivalaya*, a Bhawan, which is an L shaped two storey complex and a compound. Devotees throng the shrine on *sahibanhanz satam* and during other community service programmes like *Samohik Mekhla*.

Sed Bab Anand Bhawan

After the *Nirvana* of Swami Sed Bab, his followers constructed Swami Sed Bab Anand Bhawan (inset 188) at Paloura, Jammu. The Bhawan, managed by a trust, has a two-storey building, with the *Asthapana* of Sed Bab in the ground floor, a meditation hall on the first floor, a Shiva Mandir, a *Hawanshala*, beautiful garden and a compound. Every year the followers organise a *Bhandar* (Prashad) on *zeeth zuuniu pachh navam* (Birthday) and *Yagya* on *kartik gat'iu pachh doy* (*Nirvana diwas*).

Sharda Peeth, Jammu

Sharda Peeth (inset 189), dedicated to Sharda Mata, has been built at Bantalab, Jammu, by a group of devotees from Bandipora. Her *Asthapanas* exist at Kishan Ganga (POK), Gushi and Kalusa. The shrine has a beautifully designed Mandir, a *Yagyashala*, a hall, a kitchen and open space.

Sharika Bhawan, Faridabad

Sharika Bhawan (inset 190) was built, on 1,560 square yards, at Faridabad by Kashmiri Sewak Samaj. The project, initiated under the leadership of *Padma Shri* Pandit JN Kaul in 1999 AD, was completed in 2004 with the support of dedicated activists, donors and well-wishers of the community. The Bhawan, a three-storey complex, is a centre to carry forward Kashmiri Pandit culture and traditions. It houses, Lal Ded Heritage Centre (Lower ground floor, 3,200 square feet), two fully furnished transit rooms (Mezzanine, 800 square feet), convention hall (Ground floor, 3,500 square feet), Sharika Mandir complex and a prayer hall (First floor, 3,000 square feet) housing the *Pratimas* of Sharika, Durga, Saraswati, Radha-Krishna and Ram-Sita-Lakshman. The basement houses the Bhawan's office, a conference hall and a well-equipped library, having a good collection of books on Kashmiri literature and culture. The Bhawan also houses a hostel 'Gauri Niwas' (a separate four storey annex, 4,000 square feet) with a community kitchen, store and a room at the ground floor and 10 rooms and 3 dormitories. The shrine also has a big lawn and a place for performing *Hawans*.

Sharika Peeth

Sharika Peeth (inset 191a), dedicated to Mata Sharika (inset 191b), has been built at Subhash Nagar, Jammu, by a group of devotees of Mata Sharika. The *Asthapana* has, besides the Mandir, a *Dharamshala*, a prayer hall, office complex and a compound.

Shiva Mandir, New Delhi

The Shiva Mandir at Pamposh Enclave came into being way back in 1975 AD with the construction of

a meditation hall with a lot of open space attached to it. Over the years, the residents and other well wishers from the locality contributed to its expansion. The complex in its present form has, besides the Shiva Mandir, a big hall, constructed with the assistance of Pandit SL Shakdher, a kitchen block on the ground floor, a meditation hall, known as gallery of saints, and a number of statues of deities erected on the first floor. The Mandir has a big garden, which is used to organise various functions.

Shivala Mandir, Lucknow

Shivala Mandir or Bada Shivala (inset 192) is a very old Shiva Mandir with unique *Shivalinga*, cut out from a single black stone, installed in the sanctum sanctorum. According to Pandit Sharga, Pandit Anand Ram Choudhury built the temple in 1778 AD at Rani Katra Mohalla from his own resources. Subsequently, the temple became famous as big Shivala of Kashmiris. Also, within the premises of this temple stands the *Pratima* of Ragnya Bhagwati, *Isht Devi* of many Kashmiri Pandit families. Devotees call her Sankata Devi and the shrine as Sankata Devi Ka Mandir.

Shri Poshkar Swami Seva Ashram, Jammu

Shri Poshkar Swami Seva Ashram was constructed at Bantalab by the Trustee, Pandit Poshkar Nath Koul, popularly known as Posh Bab or Posh Mot, in 1990 with the support of his followers. The *Ashram* has a Shiva Mandir and two *Dharamshalas*. Another branch has come up at Najafgarh, Delhi. Every year devotees celebrate *haar bah* festival at these *Ashrams*. Prior to this, Posh Bab conducted his activities from Gauri Shankar Mandir, Kani Kadal, Srinagar.

Sri Karunamayee Ma Ashram

Karunamayee Ma established Sri Karunamayee Ma Ashram at Sanp Ki Nagli village Gurgaon on Delhi-Alwar Highway on a 10-acre plot. The shrine has, besides the *Ashram*, a temple of goddess Durga, a prayer hall with a seating capacity of about 500 devotees, living quarters, a dispensary, a library and a garden. The *Ashram* has become a spiritual centre for her disciples and followers, who carry forward her message of love and compassion. Besides meditation, the devotees sing Kashmiri hymns, organise prayers during *Navratra* and perform *Hawan*. One Nand Baba, a disciple, who was entrusted the responsibility by her just before the *Nirvana*, looks after the *Ashram*.

Sri Sri Jagat Amba Chakreshwar Sharika Bhagwati Asthapana, Jammu

Sri Sri Jagat Amba Chakreshwar Sharika Bhagwati Asthapana, Jammu (inset 193) has been established by the members of the erstwhile *Sanstha* of Sri Sri Jagat Amba Chakreshwar Sharika Chakrishori Sanstha, Srinagar. The *Asthapana* is located at Paloura, Jammu, where the devotees offer prayers and perform *Bhajan* on Saturdays, besides organising annual *Hawan* on *haar navam*. The *Asthapana* is a three-storey complex with the shrine of Jagat Amba Chakreshwar and a hall on the ground floor.

Svyamananda Ashram, Jammu

Svyamananda Ashram is located at Muthi Jammu. The shrine has, besides the *Ashram*, Devi Mandir, Shiva Mandir, a *Hawanshala* and two *Dharamshalas*.

Vibhishan Ji's Ashram

Vibhishan Ji's Ashram is located at Jib, Udhampur.

Vidyadhar Satsang Ashram is part of the Hari Parvat complex established under the auspices of KSS, Faridabad. There is also an *Ashram*, Vidyadhar Ashram, at Paloura road, Jammu.

In addition to the above there are other shrines outside the Valley, which have been listed in Annexure - 10 but need elaboration. These include Merza Kak Peeth Ashram, Jammu; Mohini Devi Ashram, Jammu; Nand Lal Ashram, New Delhi; Shivanand Ashram, Rishikesh and Yogananda Ashram, Jammu.

5.3 Mosques and other Shrines Revered by Kashmiri Pandits (D)

Besides the Temples and Shrines discussed thus far, there are a number of Muslim and Sikh shrines, which are revered by the Kashmiri Pandits. These include:

Chrar-e-Sharief

Chrar-e-Sharief is the ziarat of Nund Rishi[px686], a Sufi saint, who lived around 14th century. Born to Salar Sanz and Sadra meuuj, he was named Sahazanand. Later on he came to be known as Nund Ryosh, Sheikh Nur-ud-din and more popularly as Sheikh-ul Alam. He came onto the scene in the Valley when the people were going through the religious persecution. Like Lal Ded, he preached brotherhood and his philosophy of life appealed both the Hindus and the Muslims. He gave the messages of his philosophy through his *shruks*, which are quite popular among the Kashmiris. The ziarat, 28 kms from Srinagar, is revered both by the Hindus and the Muslims.

Dastgir Sahib

Dastgir Sahib's shrine (inset 194) is located at Khanyar, Srinagar. According to Lawrence, "The followers of Dastgir are called Kadres, but all Musalmans, whether followers of Dastgir or of other saints, reverence the saint of Khorasan, and his name is invoked by the boatmen, as they paddle up stream, in the cry, 'Ya Pir Dastgir'."[58p292] The shrine is known as Khanqahi Gosia. Sayyed Ghulam-ud-din Azad built it during the reign of Pathan Governor Noor-ud-din Khan Bamzai in 1767 AD. The shrine was enlarged during the reign of Maharaja Ranbir Singh by Khwaja Sana Ullah Shawl in 1879 AD. Architecturally, the khanqah has many similarities with other khanqahs of Rishis in Kashmir, especially the woodwork, top portion in brass and the windows. In its construction, stones, bricks, cement and wood have been used. Each window is 11 feet in height and 7 feet in width. On top of each is a ventilator 8 feet in width and 4 feet in height. The woodwork on the windows represents finest specimen of artwork. Kashmiri Pandits call it Kahnov and offer a donation to the shrine.
(Source: Partly translated from the original[30p169] in Kashmiri)

Gurdwara Chhatti Padshahi

Gurdwara Chhatti Padshahi (inset 195) is located close to Kathi Darwaza at the base of Hari Parvat. The Gurdwara is dedicated to Guru Hargobind Singh Ji, who is believed to have visited Kashmir in 17th century. Hari Singh Nalwa, the Sikh Governor, built the Gurdwara. Subsequently, it was repaired and restored many times. Besides celebrating Guru's birthday and *Baisakhi* every year, devotees perform *Bhajan* and participate in the Guru Langar. Kashmiri Pandits after paying their obeisance to the various deities at Hari Parvat, bow their head in reverence to the Sikh Guru at Kathi Darwaza. They also revere Guru Tegh Bahadur (inset 196 showing Pandit Kripa Ram with the Guru).

Hazratbal, Srinagar

The shrine of Hazratbal (inset 197) in white marble is one of the most important shrines of the Valley, which has been accorded highest reverence. The importance of the shrine is that the Relic of Prophet Mohammad is kept there. Located about 10 kms from Lal Chowk on the Western bank of Dal Lake, the shrine can be reached by a road, *Shikara* or a *Doonga*. The original name of Hazratbal is Sadiqabad,

named after Sadiq Khan, a Governor of Mughal Emperor Shah Jehan, who built a beautiful garden and a Palace in 1623 AD at the place. In 1634 AD, when Shah Jehan visited the Valley and the palace, he liked it so much that he ordered a mosque to be constructed there. The Relic of Prophet Mohammad was placed in the mosque during the reign of Aurangzeb. During this period, Fazil Khan was the Mughal Governor and it was he, who ordered the name to be changed to Hazratbal. Subsequently, the works of improvement and expansion were undertaken from time to time. The old roof of the mosque was replaced by tin sheets in 1942 AD. The decision to build a modern shrine, at the existing place, was taken in 1968 AD and the construction completed in 1979 AD.
(Source: Translated from the original[30p13] in Kashmiri)

Jama Masjid, Srinagar

Jama Masjid (inset 198) is located near Nowhata 7 kms from Lal Chowk. According to Hasan, the mosque has been built at a place where Mahashri Mandir existed. But, according to Stein, the temple that existed at the place was Rana Swamin Mandir, whereas Walter Lawrence and H Franke suggest that there existed Tshang Tshiblak, a Buddhist shrine.[30p133] According to Lawrence, "The history of the Jama Masjid is of interest, and a casual examination of the building shows that it has passed through many vicissitudes. Verses on the door of the mosque state that the mosque was originally built by the great king Zain-ul-Abidin, that it was again built by Sultan Hussan Shah, and that it was finally finished by Ibrahim and Ahmad Magre. In 909 A. H. the mosque was burnt down, and in 1029 A. H. it was again destroyed by fire. In 1082 A. H. the mosque was burnt down and rebuilt, and in 1232 A. H. it was repaired by Muhammad Azim Khan, the Pathan. In the time of the Sikhs the mosque was closed for twenty-three years, and was not opened until the time of Shekh Ghulam Muhi-ud-din, the Musalman Governor of the Sikhs."[58p290]

Maqdoom Sahib

The Ziarat of Maqdoom Sahib (inset 199) is on the South-West side of Hari Parvat Hill between the ground and Hari Parvat fort. Being at an elevation the shrine is visible from the city. To reach the base of the shrine one has to enter the Baachhi darwaza, on the West side, or Kathi darwaza, on the South-East side, of the wall built around the fort. To reach the main shrine one has to climb number of steps laid with dressed stones. Besides the Ziarat of Maqdoom Sahib, the shrine has Mosque of Dara Shikoh, Dara Mahal, other mosques and an open air space meant for offering prayers.

Saed Sahib, Manigam

The shrine of Saed Sahib, located at Manigam, Ganderbal, is 33 kms from Srinagar and half a kilometre from Ropa Bhawani Asthapana. Both the Hindus and the Muslims not only revered Saed Sahib, a saint, but also revere his shrine. People congregate at the shrine once a year in large numbers, pay obeisance, light candles and incessant sticks and offer *tahar*.

Shah-i-Hamadan Mosque

Shah-i-Hamadan Mosque (inset 200) is located between the Fateh Kadal and Zaina Kadal bridges on the right bank of river Vitasta. It is the Khanqah of Mir Sayyid Ali Hamadani. According to *Son Adab*, when Hazrat Mir Syyed Ali Hamadani paid a second visit, there was a magnificent temple at the place, which was built by Pravarasena. This time, the highest priest of the temple converted to Islam and named himself Mohammad Shah.[33p98] According to Dr. Neve, it ranks after Hazratbal as the most sacred Mohammadan building in Kashmir. It is a massive square building, chiefly of timber, with carved eaves and balconies and tiers of grass and flower covered roof and a very graceful central

steeple, carrying on its point a glittering crescent and golden ball. The spire, at the base of which are four gables, rises from a square tower.[64p46] According to RC Kak, "The interior consists of a single large hall 63' by 43'. On the southern and the northern sides are fourteen chambers, which now serve the purpose of godowns. The one in the north-west corner contains the tomb of the saint. The only decoration in the interior is the very beautiful panelled wood-work on the walls, to which age has imparted a rich brown colour. The dado consists of a number of panels decorated with carved floral patterns. The larger panels in the walls bear carved on them the names of God, which have been painted in gold. A strong contrast with the sombre hue of the walls is furnished by the glass and glazed work which decorates the external surface of the chamber containing the mausoleum."[35p79]

In addition to the above, the following Muslim shrines are revered by Kashmiri Pandits:

- Baba Bam Din (Anantnag)
- Baba Rishi (Tangmarg)
- Batamol Sahib (Batamaloo, Srinagar)
- Ganga Baba (Badrkot)
- Jogi Rishi (Chair)
- Reshmol (Anantnag)
- Ropa Rishi (Kohsherkot)
- Zaina Shah Rishi (Ashmuqam)
- Ziarat Syed Hassan Mantaqi (Awantipora).

Quote 5

soy shila chhay patas ta piithas, soy shila chhay utam desh
soy shila chhay pheravanis grat'as, shiv chhui kruut'h tay tsen opadesh

Lal Ded

Translated it means,

'The same stone is in the road and in the pedestal; The same stone is in the sacred place. The same stone is in the turning mill; Shiva is difficult to be attained, take a hint for guidance (from thy guru)'[52p24]

CHAPTER – 6

FESTIVALS AND CELEBRATIONS

6.1 General

Festivals reflect culture, ethos and tradition of a community. It gives an insight into the belief and faith held by the followers. For Kashmiri Pandits, the number of the festivals and days of religious importance in a calendar year are many and varied. This is understandable, given the fact that the community has evolved over more than 5000 years. During this journey, it has also imbibed and adopted some practices from others. The community, since ancient times, has been celebrating festivals as per lunar calendar. This practice of celebrating festivals provides an opportunity to show gratitude to the Supreme and also breaks the monotony of life and brings people together. Celebrating anniversaries of saints and seers helps to draw inspiration from their lives. In a calendar year, Kashmiri Pandits consider nearly half a year as auspicious, which makes them live and re-live their age-old traditions. The festivals and auspicious days revered and observed include:

- Festivals to show reverence to the gods and goddesses,
- Auspicious days, other than festivals, when *Vrats* are observed and prayers are offered,
- Days of *Puja* and offerings made to *Bhairavas*, the protectors,
- Day of *Puja* and offerings made to *Yakhshas*, the demons,
- Days to pay tributes to the *Rishis*, saints and seers and
- Days linked to New Year, change of season etc.

As is customary, devotees on most of the festivals and auspicious days have an early morning bath, put on new or washed clothes, offer prayers and visit a temple or a shrine. It has become almost a daily routine, for the devotees, especially in the Srinagar city, to go to Hari Parvat or a temple and observe *Vrat* (fast) on various festivals and important days. This has helped the members of the community to stay healthy and achieve fairly good longevity. The pleasure of celebrating these festivals in a joint family is a different experience altogether. It is important to note that out of the many festivals and auspicious days, a number of days are associated with religious places and shrines, where devotees go on a *Yatra* (pilgrimage). These places of pilgrimage include the shrines of Amarnath Ji, Badhrakali, Gangabal, Gangajattan, Harishor, Jwala Ji, Kheer Bhawani, Mahakali, Mattan Nag, Sarishor, Vechar Nag, Veri Nag, Vyetha Vuthur, Ziethyar and many others. To show their reverence, Pandits observe *Vrat* or *Upvas* (fast) on specific days and make offerings to deities as per tradition. The details of the *Vrats*, the important days of the fortnight in a calendar and the festivals and auspicious days are discussed in the following paragraphs.

6.2 The *Vrat* and *Upvas* (Fasting)

Many members of the community observe *Vrat* or *Upvas* on a number of auspicious days. The difference between *Vrat* and *Upvas*, called *phaakiu* (fasting) in Kashmiri, is that during a *Vrat* one takes one time meal whereas in *Upvas,* a complete fast for the day is observed. For Kashmiri Pandits *beud' doh* (auspicious days) and *phaakiu* (fasting) usually go together.

The basic purpose of observing a *Vrat* or *Upvas* is not only to show devotion to God, through an act of self-control and self-purification, but also to have a change of diet, which is necessary for healthy existence. The idea is not to abstain from food or water but to regulate the intake in such a way as to sustain oneself on bare minimum and without causing adverse effects. Hindu scriptures talk of importance of fasting. The *Bhagavad Gita* talks of control of senses through it and *Puranas* talk of many saints and seers having achieved physical and mental control. Devotees observe *Vrat* on certain days and *Upvas* on certain others. The number of days and the practices followed for *Vrat* or *Upvas* are many and varied. *Vrat* may be only for a day (e.g. *Janam Ashtami*), or for more than a day (e.g. *Navratra*). Some devotees, to overcome the bad influence of a *greha,* propitiate a particular god or goddess and observe *Vrat* on a particular day of the week. These include *Vrats* observed in honour of *Surya* (Sunday), *Chandrama* (Monday), *Mangal* (Tuesday), *Budh* (Wednesday), *Brihaspat* (Thursday), *Shukra* (Friday) and *Shani* (Saturday). Ladies usually observe *Upvas* on *Sankat tsoram, tsandan Sheshti* and *Nirjala Ekadashi*. Kashmiri Pandits observe more than 100 days of *Vrat / Upvas* (Table 6.1) in a calendar year. It is said that a devotee must observe *Vrats* at least on *Zarma satam, euut'ham, kah, Shivratri* and *shravan punim*.

01)	12/13*	-	*sankaraath* (on 1st of every lunar calendar month)
02)	13/14*	-	*tsoram* (12/13 *Sankat tsoram* and 1 *Vinayaka tsoram*)
03)	13/14*	-	*sheyam* (12/13 *Kumar sheyam* and 1 *tsandan Sheshti*)
04)	3	-	*satam* (2 *sahibanhanz satam* and *zarma satam*)
05)	12/13*	-	*euut'ham* (12/13 *zuuniu pachh)*
06)	24/26*	-	*kah* (12/13 *zuuniu pachh* and 12/13 *gat'iu pachh*)
07)	1	-	*truvah* (*phagun gat'iu pachh truvah, Shivratri*)
08)	1	-	*tsodah* (*Shivchaturdashi*)
09)	12/13*	-	*punim*
10)	12/13*	-	*mavas*
11)	16	-	Days during two *Navratras* in *tsithiur* and *euushid* (18 less 2 *Ashtamis* already taken into account)

* *Adhikmasa* px194

Table 6.1 Vrat / Upvas observed by Kashmiri Pandits

A code of conduct seems to be in place for observing a *Vrat* or *Upvas* and covers the aspects of what, when and how of food items to be taken. The basic principles seem to include discipline, change of diet, use of *Santulan Bhojan* (balanced diet), avoidance of *Taamas Aahaar* (food that leads to disturbed mind), *shrootsar* (observance of cleanliness and sanctity) and *aatsman* (ceremonial sipping of water). As per tradition, *Vrat* is reckoned to start from the early morning of the auspicious day till Sunrise on the next day. This is reflected in the verse

Udhyaat Udhyati Bhano Yan Tithi Pretipadaite
Sah Tithi Saklagananyah Sanskratipi Vrataha Disho

It is important to note that during a *Vrat,* a devotee eats only *Saatvic* food, which is free from garlic, ginger, onion, tomato and the non-vegetarian items including egg and any such *Taamsic* items. Even if one does not observe *Vrat*, Kashmiri Pandits do not use or consume these items on *Vrat* days. *Saatvic* food includes certain cereals, non-cereals, fruits, milk and water, which are considered healthy for mind and body. Based on these principles, devotees take the following:

- ***Aahaar***[g1] is the one time *Ann* (cereal food) usually taken before evening time, after performing *Puja* and having *aatsman*[g1]. *Aahaar* includes rice preparations[px168] (*batiu, khetsiur, khir, pwalaav, tahar*), wheat flour preparations[px170] (*tsot'*[g1], *leud', paroot'iu, puuer* and *rot'h*[g1]) and preparations of pulses[px172] (*mongiu daal*). It also includes preparations of vegetables[px174] (*aliu, haakh, mat'ar, monji, nadiur, olav* and *waangan*), besides curd and milk. It is, however, to be noted that, 1) each cereal food is considered as a meal and can be taken only once on a *Vrat* day, 2) salt is not used on *Sankat tsoram*, *tsandan Sheshti* and *sankaraath* and 3) *Vrat* on *Sankat tsoram* and *tsandan Sheshti* is broken only after sighting of the Moon.
- ***Phalaahaar*** is a meal of fruits, which, besides the popular varieties of fruits, includes *geuur*[px96], fresh or dry, *gaari* preparations[px171] (*gaari halwiu, gaari puuer, gaari vuun, gaari vugriu* and *shakarpaar)* and milk. The items are usually taken on *kah* and *zarma satam*. On *kah,* a preparation of *geuur*, called *gaari vuun,* is taken, besides *al Phalaahaar* - food consisting only of pieces of pumpkin. On *zarma satam,* devotees take one or more items like *mogiul chaay*, milk, *gaari puuer, talith olav* (fried potatoes), *pakori* (pieces of potatoes, brinjals, green chillies, apples, *Singhara*, laced with *gaari oot'* and fried), curd and fruits.
- ***Niraahaar*** means abstaining from food. It is the practice of observing a complete *Vrat*, called *Upvas*, usually on *Sankat tsoram* and *tsandan Sheshti,* when devotees do not take anything except water. The *Upvas* is broken only after the sighting of the Moon.
- ***Nirjal*** means without water. Devotees observe *Upvas* on this day, without taking even a drop of water. The *Upvas* is broken only after the sighting of the Moon. It is observed on *Nirjala kah*.
- ***kaish phaakiu*** is the *Vrat* observed on *kah.* Other *Vrats*, other than *Nirjala kah,* include *Vrat* on *Shivchaturdashi*. On *kah* devotees take *gaari Phalaahaar* and *gool al* (gourd) prepared in ghee. No oil is taken on this day. On *Shivchaturdashi,* devotees take fruits, *gaari puuer*, milk and / or curd. No *aatsman* is taken on this day.

6.3 Important Days in a Fortnight

Kashmiri Pandit festivals and / or auspicious days fall on any one of the fifteen days of a *pachh* (fortnight) in a calendar month. Since there are two fortnights (*zuuniu pachh* and *gat'iu pachh*) in a month, the day repeats itself after every fortnight. There is a concept[px194] of losing a day, called *doh raavun,* or a day being extra, called *doh hurun*. The days of a *pachh*[px195] (fortnight) are:

- ***okdoh*** or *Pratipada* is the first day. The festivals falling on or starting from *okdoh* include *navreh* and *Navratras* (*tsithiur*), *Pitra pachh* (*euushid*), *Matrika Puja* (*poh*) and *Shivratri* (*phagun*).
- ***doy*** or *Dwitiya* is the second day. The festival of *Bhai Dooj* (*kartik*) falls on *Doy*.
- ***tray*** or *Tritiya* is the third day. The festivals include *zangiu tray* (*tsithiur*), *atshen tray* and *Parashurama Jayanti* (*vahek*), *Haritalika Tritiya* (*beuuderpeth*) and *gooriu tray* (*maag*).
- ***tsoram*** or *Chaturthi* is the fourth day. The auspicious days falling on *tsoram* include *Sankat tsoram*, *Vinayaka tsoram* (*beuuderpeth*), when *pan puuza* is held, and *tikk tsoram* (*maag*). *Sankat tsoram* is observed every month in *gat'iu pachh*, in honour of Lord Ganesh. To culminate the *Yatra* many *Yatris* returning from Shri Amarnath Yatra perform an important *Yatra*, called Navdal Yatra[px285], to the Navdal shrine at Tral on *Sankat tsoram* (*beuuderpeth*). On this day, many other devotees perform, besides the usual *Puja*, *Satyadiiv*[g1] and offer 108 *leud'* (*Ladoos)* to Lord Ganesh. Many devotees observe *Vrat* and take *Aahaar* without salt and anything sour.
- ***peuuntsam*** or *Panchami* is the fifth day. The festivals or auspicious days falling on *peuuntsam* include *Zeshta Devi Jayanti* (*zeeth*), *Nag Panchami* (*shravan*), *Varah Panchami* (*beuuderpeth*) and *Vasant Panchami* (*maag*).

- ***sheyam*** or *Sheshti* is the sixth day. The auspicious days falling on *sheyam* include *Kumar sheyam* (every month), *Vetal Sheshti* (*vahek*) and *tsandan Sheshti* (*beuuderpeth*). *Kumar sheyam* is observed every month in *zuuniu pachh* in honour of Kumar Ji or Kartikeya, elder brother of Lord Ganesh. On this day, devotees observe *Vrat* and take *Aahaar*.
- ***satam*** or *Saptami* is the seventh day. The auspicious days falling on *satam* include *Vijaya satam* (*tsithiur*), *haar satam* (*haar*), *Sheetla satam* (*shravan*), *zarma satam* (*beuuderpeth*), *sahibanhanz satam* (*euushid* and *maag*), *Sharda Devi Jayanti* (*poh*) and *Surya satam* (*maag*).
- ***euut'ham*** or *Ashtami* is the eighth day. There are two *Ashtamis* in a month, twenty-four in a calendar year and are identified by the fortnight and the month in which they fall. There are certain basic practices, which irrespective of whether one observes the *Ashtami* or not, are, in general, sacrosanct for the members. For example, no one takes non-vegetarian food on this day and every devotee offers prayers in his or her own way. Many visit Mata Kheer Bhawani. The festivals and auspicious days falling on *euutham* include *Durga euut'ham* (*tsithiur* and *euushid*), *zeeth euut'ham, haar euut'ham, shravan euut'ham, gangiu euut'ham, Radha euut'ham, Sharda euut'ham* and *Lalleshwari Jayanti* (*beuuderpeth*), *Mahalakshmi euut'ham* (*euushid*), *Mahakaal Bhairava euut'ham* (*monjhor*), *Mahakali Jayanti* (*poh*), Bhishma *euut'ham* (*maag*) and *huer euut'ham* and *tiiliu euut'ham* (*phagun*). However, all the *Ashtamis* in a year are not celebrated.
- ***navam*** or *Navami* is the ninth day. The auspicious days falling on *navam* include *Ram navam, Shailputri Jayanti, Shiva Bhagwati Jayanti, Uma Jayanti* (all *tsithiur zuuniu pachh*), *haar navam* or *Sharika Jayanti* (*haar*), *Maha navam* (*euushid*) and *Anandeshwar Bhairava Jayanti* (*poh*).
- ***deuham*** or *Dashmi* is the tenth day. The festivals and auspicious days include Bulbul Lankar Yagya (*vahek*) and *Vijaya Dashmi* or *Dussehra* (*euushid*).
- ***kah*** or *Ekadashi* is the eleventh day. The month wise festivals and other auspicious days falling on *kah* are *tsithiur* (*Kamla* & *Kamda Ekadashi*), *vahek* (*Varuthini* & *Mohini Ekadashi*), *zeeth* (*Apra* & *Nirjala Ekadashi*, *Bhadrakali Jayanti*), *haar* (*Yogini* & *Devshyni Ekadashi*), *shravan* (*Kamika Ekadashi*), *beuuderpeth* (*Aja* & *Narayani Ekadashi*), *euushid* (*Indira* & *Papakusha Ekadashi*), *kartik* (*Rama* & *Haribodhini Ekadashi*), *monjhor* (*Utpana* & *Mokhshda Ekadashi, Gita Jayanti*), *poh* (*Saphla* & *Putrada Ekadashi*), *maag* (*Shattila* & *Jaya / Bhimsain Ekadashi*) and *phagun* (*Vijaya* & *Amla Ekadashi*). Devotees observe *Vrat* and take *gaari phalaahaar* and *kaashiphal* (gourd).
- ***bah*** or *Dwadashi* is the twelfth day. The important festivals and auspicious days falling on *bah* include *haar bah*, *shravan bah* and Inder *bah* (*beuuderpeth*).
- ***truvah*** or *Trayodashi* is the thirteenth day. The festivals and auspicious days falling on *truvah* include *vyethiu truvah* (*beuuderpeth*) and *Shivratri* (*phagun*).
- ***tsodah*** or *Chaturdashi* is the fourteenth day. The festivals and auspicious days falling on *tsodah* include *ganiu tsodah* (*vahek*), *haar tsodah*, *Anta tsodah* (*beuuderpeth*), *Yakhni tsodah* (*maag*) and *Shivchaturdashi* (*phagun*).
- ***punim*** or *Pooranmashi* is the fifteenth day of a *zuuniu pachh*. There are 12 / 13 days of *punim* in a year, some of which coincide with other auspicious days, namely, *Bhawani Jayanti* (*zeeth*), *Guru Poornima* and *Vyas Puja* (*haar*), *shravan punim* (*shravan*), *Dattatreya Jayanti* (*monjhor*), *kaav punim* or *maag punim* (*maag*) and *Holi* (*phagun*). Devotees observe *Vrat* on all the *punims* and take *Aahaar* without salt on *maag punim*. Many devotees perform *Satyadiiv*.
- ***mavas*** or *Amavasya* is the fifteenth day of a *gat'iu pachh*. There are 12 / 13 days of *mavas* in a year, some of which coincide with other important and auspicious days, namely, *sumri mavas* (*vahek*), *Nandkishor Yagya* (*zeeth*), *Kushamavasi* or *darbi mavas* (*beuuderpeth*), *Pitra mavas* (*euushid*), *Annakuta, Govardhan Puja* and *Dweepmala* (*kartik*), *khetsi mavas* (*poh*), *d'uuenmavas* (*phagun*) and *navreh mavas* (*tsithiur*). Devotees observe *Vrat* on this day and take *Aahaar*.

- ***sankaraath*** or *Sankarati* falls on the first day of every calendar month and corresponds to the passage of the Sun from one Zodiacal sign to another (hence based on Solar calculation). There are, therefore, 12 / 13 *sankaraaths* in a year, three out of which coincide with change of season, namely, *sonth* (1st of *tsithiur*), *wahraat* (1st of *shravan*) and *harud* (1st of *euushid*). One *sankaraath* coincides with *vaishaki* (1st *vahek*) and one, discussed below, with *shishar sankaraath* or *makar sankaraath* (1st of *maag*). *sankaraath*, which may fall on any of the fifteen days (*okdoh* to *punim / mavas*) of the lunar calendar, is celebrated in honour of Lord Vishnu. Devotees observe *Vrat* on this day and take *Aahaar,* without salt, in the form of *tsot'* and tea. Devotees organise Puranic *Kathas* about Lord Vishnu on the day.

6.4 Important Festivals in a Calendar Year

For Kashmiri Pandits, each and every festival has a religious significance because of which it is not only shown utmost reverence but also celebrated as per tradition. Since change is the essence of life, celebrating a festival infuses new life and hope, besides bringing in a change in daily routine. Festivals, which have become part and parcel of Pandit lives, occur with regularity and generally have a link with the seasons of the Valley. Its celebration, in the background of the enchanting environment, makes people feel good and at home. Some of the festivals like *khetsi mavas, Mahakali Jayanti* and *Shivratri* are winter festivals and have traditionally, been performed with snow in the background. However, ambience, though important, is not an essential requirement of a festival. Observing it in the true spirit is much more important than anything else. It is probably this reason, which has been responsible for the spiritual and philosophical tendencies found among many members of the community. The continuation of these festivals, even in the changed circumstances, has not only served the purpose of continuing the traditions but also made many youngsters aware of the rich Kashmiri cultural heritage. The auspicious days, ceremonies and festivals celebrated by the community are listed in Annexure - 11 (a) and 11 (b). The significance and description of each auspicious day and / or festival, occurring month wise in a calendar year, is as under:

6.4.1 *tsithiur - zuuniu pachh*

tsithiur or *Chaitra*[px194] is the first month of the year. It falls in March-April of the English calendar. Since the new year starts with *zuuniu pachh* (Moonlit fortnight) and ends with *gat'iu pachh* (Dark fortnight), the description of the festivals and auspicious days starts with *navreh* (on *tsithiur zuuniu pachh okdoh*) and ends, almost a year later, on *tsithiur mavas* or *navreh mavas*[px353]. The auspicious days of the *zuuniu pachh,* observed either as *Jayantis* or *Nirvana* days of the saints and seers, are *okdoh* (Pandit Mohan Lal Thussoo, Kish Kak, Nand Lal Ji), *satam* (Chandigram Mahatma), *deuham* (Baitoth), *bah* (Kumar Ji) and *punim* (Badshah Qalandar). There are at least 11 *Vrat* days in this *pachh*. Besides *Kamda Ekadashi*, the important festivals and auspicious days of the *pachh* are:

navreh

navreh (ancient name *Navsamvatsara*), called *Nav Roz* by some members, marks the beginning of the *nov warih* (New Year). It falls on *tsithiur zuuniu pachh okdoh* (1st day of the Moonlit fortnight of *tsithiur*). It is one of the oldest festivals, which finds a mention in the *Nilamata Purana*. It is observed with lot of reverence as great significance has been attached to this day. It is believed that:

- The day marked the beginning of the Universe. Hence Brahma, Vishnu and Mahesh are worshipped.
- The *Shakti* manifested itself as Mata Durga. So the day marks the beginning of 9 days of *Navratra*.

- The *navreh* marks the beginning of the New Year. It is, therefore, celebrated by one and all. On *navreh,* it is customary for all the members in the family first of all early in the morning to have *Darshan*, called *buth vuchhun,* of the *navreh thaal*[px354]. Being the beginning of a new year, the day is used to invoke the blessings, while having the *Darshan,* of various deities - Saraswati, Lakshmi, Ragnya or any other *Roopa* of the Divine Mother. The elderly lady in the family wishes good luck and prosperity for everyone and after taking bath and performing *Puja*, she then offers to everyone a piece of *vaayigand'iur*[px106] and curd along with *tahar*[g1], prepared from the rice in *navreh thaal,* as *naviid*. *d'uuen* are thrown into the river. The festivities mark the rest of the day and devotees visit places of worship like Hari Parvat[px295] and wish *navreh mubarak* (happy New Year) to one and all. Some visit Vechar Nag Tirtha[px287] and have a dip in the holy *Nag*, as a visit to this holy place is considered very auspicious. Members take a pledge to inculcate pious and pure thoughts in word and deed throughout their lives. Many families prepare and serve *vostiu haakh tiu nadiur*[px184] for the lunch. The day also marks the start of *Navratras*.

Navratra

Navratra, which literally means nine nights, marks the beginning of worship of Mata Durga, considered as the goddess of bounty, in her nine forms. *Navratras* are observed twice in a calendar year in the months of *tsithiur* and *euushid*. On both these occasions, *Navratra* starts on *zuuniu pachh okdoh* and goes on till *navam*, the ninth day. Many devotees observe *Vrat* on all the nine days. On this day, *Shakti* is believed to have manifested itself, as Mata Durga[px203], in nine forms to kill *Asuras* (demons) representing evil forces. The nine facets refer to the nine *Rasas* (negative qualities), namely, *Kama* (sensuousness), *Krodh* (anger), *Lobha* (greed), *Moh* (attachment) *Andhkar* (ignorance), *Irsha* (jealousy), *Ahankar* (pride), *Abhiman* (ego) and *Devsha* (hatred) of human existence. It is said that the entire Universe is born out of *Rasa* and Mata Durga employs the tools in her ten hands to achieve the triumph over the negative qualities. As per *Shri Durga Saptshati*[px221], the names of the goddess in her nine forms are given in the following *Shloka*:

Prathama Shailputri[1] *Cha Dityam Brahmacharini*[2]
Tritiyam Chandragante[3] *Ti Kushmandeti*[4] *Chaturthakam*
Pancham Sankadmateti[5] *Shashtam Katyayaniti*[6] *Cha*
Saptam Kaalratriti[7] *Mahagauriti*[8] *Yaashtkam*
Navam Siddhdatri[9] *Cha Nav Durga Prakirtitaha*
Uktanyetani Namani Brahmanev Mahatmana

During *Navratra,* a *Sadhak* worships the Mother goddess as Durga for the first 3 days and prays for the destruction of all the vices and negative qualities, of the *Sadhak*, mentioned above. Having got freedom from *Mala* (impurities), the *Sadhak* then worships goddess Lakshmi for the next 3 days and prays for acquiring the *Saatvic* and divine qualities (pious thoughts and righteous acts). Goddess Saraswati is then worshipped during the last 3 days, as the *Sadhak* is now ready to receive the divine knowledge from her. *okdoh* marks the beginning of nine days of *Puja*, prayers and *Vrat* and culminates into *Samapti* on *navam*. As per tradition, on the first day, a lady sows about 250 grams of *vushkiu*[px95] seeds in an earthen pot, keeps it at a pious place and nurtures it during the nine days till the seeds sprout into seedlings, which normally grow to a height of two to three inches. On all the nine days women offer milk and water, perform *Puja*, recite *Shlokas* from *Shri Durga Saptshati* and pray to goddess Durga. On the 8th / 9th day, devotees perform *kanjkiu puuza* (some perform it on *euut'ham* at Tulamulla). On the 9th day is *Durga Visarjan*, which involves offering *Puja* to the seedlings and subsequent submersion, along with other *Samagri*, into a river. Some of the devotees end *Navratra*

with the conclusion of a *Hawan*, either at their residence or at Tulamulla, Pokhribal or any other *Asthapana*. The *Hawan*, which is different from the one performed normally, is not done after the Sunset, takes about six to eight hours and importantly makes use of the offerings of rice and barley.

zangiu tray

zangiu tray is celebrated on *tsithiur zuuniu pachh tray* (3rd day of the Moonlit fortnight of *tsithiur*). Married women celebrate the day, with religious fervour, as a good omen for the New Year. The women, as is customary, visit their parents, participate in the festivity, seek blessings of the parents and return to their in-laws with *sagiun*[g1] (*Shagoon*) of *at'ahor*, salt, *tsochi* (Kashmiri bread) and *atagath*[g1], symbolising good luck, happiness and prosperity. People generally go out on this day for a picnic in a garden under the blossomed almond trees and enjoy not only the beauty of nature but also *mogiul chaay*[px167], served from a *samaavaar*[g1], with *luuchi*[px171] and *halwiu*[g1]. Those around Srinagar city go to Hari Parvat and enjoy in the environs of *badaamveuur*. *Yagya* is organised by various Mandir committees.

Vijaya satam

Vijaya satam or *Saptami* is celebrated on *tsithiur zuuniu pachh satam* (7th day of the Moonlit fortnight of *tsithiur*).

Durga euut'ham

Durga euut'ham or *Durga Ashtami* is celebrated twice a year, on *zuuniu pachh euut'ham* (8th day of the Moonlit fortnight), in *tsithiur* and *euushid*. On this day, some families perform *kanjkiu puuza*[g1] (inset 201), during which nine small girls, representing Divine Mother - the Divine *Shakti* in nine forms, are worshipped. The *Puja* is performed by a devotee, who, with pious thought and mind and having surrendered to the *Shakti* of the Almighty, washes the feet and hands of all the girls, applies *t'yok*, ties *neuurivan* and performs *Puja* of the *kanjaks*, as nine deities. Before seeing them off, the devotees offer them *naviid,* prepared on the occasion, and small gifts as a token of love and affection. Being an *Ashtami,* many devotees observe *Vrat* and visit the shrine of Mata Kheer Bhawani at Tulamulla, where, besides organising a *Hawan*, a fair is also held. *Hawans* are also organised at various other temples and shrines, especially at Pokhribal and Durga Nag. Devotees recite:

OM Nirgune Nishkale Nitye Sat Chit Anand Rupene,
Namastote Maha Ragnye Pahima Sharnagatam...

Ram navam

Ram navam or *Ram Navami* falls on the *tsithiur zuuniu pachh navam* (9th day of the Moonlit fortnight of *tsithiur*). The day is celebrated as the birthday of Lord Rama, the seventh incarnation of Lord Vishnu. *Navratras* also culminate on the same day. *Ram Navami*, when celebrated in true spirit, inspires a devotee to adopt the noble ideals Lord Rama stood for. On this day, devotees observe *Vrat,* perform *Puja*, participate in *Hawans*, visit various Ram Mandirs and read holy *Ramayana*. Those close to Hari Parvat, circumambulate the *Sedd Peeth,* participate in the *Yagya* at Chakrishor and pray at Ram Mandirs and seek blessings of Lord Rama. Many devotees participate in the night-long *Bhajans* at Chakrishor. During the day devotees of Srinagar visit Ramchandrun Mandir[px304], at Barbarshah, where main function is held and Raghunath Mandir[px271] near Fateh Kadal, Srinagar. Devotees visit these temples in hundreds and thousands, have a *Darshan*, offer prayers and participate in the day long *Hawan* organised by various Mandir committees. Fairs are held at these shrines. Some people spend the day in the lawns of the Mandirs and enjoy the serene environment and the festive mood of

the occasion. Many devotees organise and decorate their *t'hookur kut'h*[px239] with idols and images of Sri Ram, Mata Sita and Lakshman, offer *Puja* and *Aarti*, make offerings and distribute *naviid*. The day is also celebrated as:

- ***Shailputri Jayanti***
  Shailputri or *Shaila Bhagwati Jayanti* (birthday) is celebrated in honour of Shaila Bhagwati, popularly known as Devibal[px274], at Baramulla. Devotees in large numbers from locality and other places visit the *Asthapana* on the day, perform *Puja* and offer prayers.
- ***Shiva Bhagwati Jayanti***
  Shiva Bhagwati Jayanti is celebrated in honour of Shiva Bhagwati[px299] at Akingam. On this day, devotees visit various *Asthapanas*, including those at Akingam and Bantalab, Jammu, in large numbers, perform *Puja*, offer prayers and participate in the *Hawan*.
- ***Uma Jayanti***
  Uma Jayanti is celebrated in honour of Uma Bhagwati at Uma Nagri, Anantnag. Devotees in large numbers visit Uma Devi Asthapana[px287] at Uttarsoo, Anantnag and the *Asthapana* at Bantalab, Jammu and participate in the *Hawan* organised.

Kamda Ekadashi

Kamda Ekadashi falls on *tsithiur zuuniu pachh kah* (11th day of the Moonlit fortnight of *tsithiur*). The day is celebrated in honour of Kamda. Devotees observe *Vrat* on this day.

6.4.2 *vahek*

vahek or *Vaishakh*[px194] is the second month of the calendar year. It falls in April-May of the English calendar. The auspicious days of *vahek*, observed either as *Jayantis* or *Nirvana* days of the saints and seers, are *tsoram* (Bona Kak), *euut'ham* (Surdas, Janki Nath Sahib Dhar) and *bah* (Lakshman joo) in *gat'iu pachh*. The day in *zuuniu pachh* includes *euut'ham* (Moti Lal Ji). There are at least 8 *Vrat* days in this month. Besides *Varuthini* and *Mohini Ekadashi*, following are the important festivals and auspicious days of the month.

Mangalraza Bhairava shraad

Mangalraza Bhairava (Mangaleshwar Bhairava) *shraad* falls on *vahek gat'iu pachh peuuntsam* (5th day of the Moonlit fortnight of *vahek*). On this day, devotees visit the Mangalraza Bhairava Asthapana[px283] near Fateh Kadal, perform *Puja* and make offerings.

vaishaki

The festival of *vaishaki* or *Baisakhi* falls on the first day of the month of *vahek,* hence a *sankaraath*. The day coincides with 13th / 14th April of English calendar. Hindus consider the day as very auspicious as it is believed that Ganges descended onto Earth on this day. Sikhs consider it auspicious because of the birth of Khalsa panth. *Baisakhi* is a very important festival of North, especially in Punjab and is celebrated, after harvesting, as a thanks-giving day to the Almighty for having reaped a bumper crop. *vaishaki* in Kashmir is not celebrated as a thanks-giving day but as *sankaraath,* when many devotees observe *Sankarati Vrat*. The religious minded people usually go to Ishwar Ashram[px302], Ishbar and Guptganga Tirtha[px280] near Nishat Bagh, take a dip in the holy *Nag* and offer prayers. A fair is held at Guptganga near the shrine. People also go out and enjoy at such places as *badaamveuur*, Cheshma Shahi, Nishat Bagh and Shalimar Bagh.

vetal sheyam

vetal sheyam or *Vetal Sheshti* is observed in honour of Vetal Bhairava on *vahek gat'iu pachh sheyam* (6th day of the Moonlit fortnight of *vahek*). Devotees visit Vetal Raj Bhairava Mandir[px288] at Rainawari and other shrines of *Bhairavas* and offer their prayers and *tsot'*. Fairs are held at various shrines including the one at Baramulla. The auspicious day coincides with the *shraad* ceremony of Rishi Pir.

- ***Rishi Pir shraad***

  Rishi Pir[px582] was a great saint of the 17th century. His *shraad* ceremony is performed on this day at his shrines at Rishi Pir Asthapana, Srinagar[px304] and Rishi Pir Asthapana, Sopore[px273], where hundreds of devotees throng and participate in the day long *Hawan*. The devotees offer prayers, have a *Darshan* of the holy relic and make their offerings. At Rishi Pir, Srinagar devotees have *Darshan* of *khraav* (wooden sandal) of the saint and make offering in cash, which as per tradition in the earlier times used to be 14 pies (1 rupee being equal to 96 pies). In return they get *naviid* in the form of *kulchivor*[px168] and *laayi* (baked paddy). A fair is also held at the shrine.

Bulbul Lankar *Yagya*

Devotees perform *Warshik Yagya* on *vahek gat'iu pachh deuham* at Narayan Joo Mandir, Bul-Bul Lankar[px303]. Devotees in large numbers attend the *Hawan* organised on the day.

sumri mavas

sumri mavas, also known as *Soma-Amavasya,* is celebrated on the day when *mavas* falls on a Monday, which happens only twice in a calendar year. *mavas* and Monday are considered to be very auspicious. The day is celebrated in honour of Lord Someshwar, when devotees show reverence to the Moon. On this day, married women take a bath at Soomyar Mandir, on the right bank of Vitasta, adjacent to Habba Kadal Bridge. It is believed that by taking a *Snan*, at the bathing *Ghat* in front of the deity and offering *Puja* to Lord Someshwara, a married woman becomes *Sowbhaghiwati* (is bestowed with long life to her husband). So the day is basically used as a day for wishing long life to her life partner. At Soomyar Mandir a fair is also held, which adds colour to the festivity. Pandit ladies observe *Vrat* on this day and take one time *Aahaar* without salt.

atshen tray

atshen tray or *Akhshaya Tritiya* falls on *vahek zuuniu pachh tray* (3rd day of the Moonlit fortnight of *vahek*). The day reinforces the faith, held by Kashmiri Pandits, in the nature of things being *Akhshaya* (indestructible and immortal). On this day, devotees visit Kapatesvara Tirtha[px280] at Kuther village near Achabal. This shrine has a holy *Nag* - the Kuther Nag, known as *Papasudana* and a pond into which the holy water flows. This festival is celebrated in honour of Lord Shiva, who, as per the legend, manifested Himself in this holy *Nag* as floating pieces of wood, called *Kapata*. The devotees consider the appearance of the floating wooden pieces on this day as auspicious. Aurel Stein mentions that Abu-l-Fazl, too, knows, "in the village of Kotihar, a deep spring surrounded by stone temples. When its water decreases an image of Mahadeva in sandal-wood appears."[93p467] The pilgrims, who visit the shrine, after taking a bath in the holy *Nag*, perform *Puja* of the wooden image of Lord Shiva with milk, flowers and *Dhoop* and offer prayers at the shrine. Pilgrims consider a pilgrimage to this shrine as most rewarding. A fair is also held at the shrine. This auspicious day also coincides with *Parashurama Jayanti*.

- ***Parashurama Jayanti***

  Parashurama Jayanti is celebrated in honour of Parashurama[px199], the sixth incarnation of Lord Vishnu. On this day, devotees visit various temples, pray and seek his blessings. His symbol is

axe, which symbolises the fight for truth and justice against the forces of evil, falsehood and injustice. He is considered as the symbol of intellect and valour.

Narad kah

Narad kah or *Narad Ekadashi* falls on *vahek zuuniu pachh kah* (11th day of the Moonlit fortnight of *vahek*). The day is celebrated in honour of Narada, the mythological figure and a devotee of Narayana, who used a stringed instrument and chanted Narayana's name all the time. On this day, devotees undertake a pilgrimage to the shrine of Dumtabal Mandir[px294], situated near Kokarnag.

ganiu tsodah

ganiu tsodah or *Ganesh Chaturdashi*, which falls on *vahek zuuniu pachh tsodah* (14th day of the Moonlit fortnight of *vahek*), is celebrated in honour of Lord Ganesh[px204]. Early in the day devotees pay their obeisance at Maha Ganesh Mandir[px295] and then circumambulate Hari Parvat. During the day they visit Ganesh Mandir at Ganpatyar[px270], pay their obeisance and offer prayers. They also participate in the *Hawan*, organised inside the premises of the temple, which usually starts on the evening of *truvah* (*Trayodashi*) and continues through the whole night till the afternoon of *tsodah*, when *Hawan Samapti* (conclusion) is done. It is an annual fair at the temple because of which the entire road from Habba Kadal to Gaw Kadal wears a festive look and fills the otherwise narrow street with *halwai* shops, hawkers and sellers of other items. People relish the *luuchi*, *nadiurmonji* and other delicacies. Children, besides enjoying the day, also come to know about the importance of the day.

6.4.3 *zeeth*

zeeth or *Jyeshta*[px194] is the third month of the year. It falls in May-June of the English calendar. The auspicious days of *zeeth*, observed either as *Jayantis* or *Nirvana* days of the saints and seers, are *doy* (Shri Kak Ji), *tsoram* (Badshah Qalandar) and *peuuntsam* (Govind Kaul Jalali) in *gat'iu pachh.* Days in *zuuniu pachh* include *doy* (Gopinath Ji), *peuuntsam* (Pandit Raghu Nath Kukiloo), *euut'ham* (Ramanand Ji, Shankar Razdan), *navam* (Sed Bab) and *kah* (Abhinavagupta). There are at least 8 *Vrat* days in this month. Besides *Apra* and *Nirjala Ekadashis*, the following are the important festivals and auspicious days of the month.

Zeshta Bhagwati Jayanti

Zeshta Bhagwati or *Jyeshta Devi Jayanti* falls on *zeeth gat'iu pachh peuuntsam* (5th day of the dark fortnight of *zeeth*). The day is celebrated in honour of Zeshta Bhagwati whose shrine is located at Ziethyar[px300] near Raj Bhawan. Devotees go on a *Yatra* to the shrine, have a dip in the pond, which would receive water from the holy *Nag* above, perform *Puja* and offer *tsot'*[g1] to the goddess. Many devotees usually go to the shrine in the evening of *tsoram* and participate in the night-long programme of *Bhajan*. A fair is also held at the shrine.

Bhadrakali Jayanti

Bhadrakali Jayanti falls on *zeeth gat'iu pachh kah* (11th day of the dark fortnight of *zeeth*). The day, also called *Bhadrakali Ekadashi*, is celebrated in honour of Mata Bhadrakali, whose shrine Bhadrakali Tirtha[px293] is located at Wadipora, Handwara.

Nandkishor Yagya

Nandkishor Yagya is performed on *zeeth mavas* (15th day of the dark fortnight of *zeeth*) in honour of

Nandkishor (Nandi bull of Lord Shiva). Devotees go on a *Yatra* to Nandkishor Asthapana[px274] at Seer Jagir, Sopore and also to Gobind Nagar, Jammu, where an *Asthapana* has been built to show reverence to the deity. *Hawans* are performed at Sumbal and Govind Nagar, Jammu.

zeeth euut'ham

zeeth euut'ham or *Jyeshta Ashtami* falls on *zeeth zuuniu pachh euut'ham* (8th day of the Moonlit fortnight of *zeeth*). The day is celebrated in honour of Mata Ragnya, *Isht Devi* of many families. Most of the people observe *Vrat* and devote their time in *Puja* and prayers. On this day a large number of devotees get up early in the morning, perform their daily routines and visit the shrine of Mata Kheer Bhawani[px280] at Tulamulla or Khanbarnen. For Tulamulla, a number of buses ply on this day from various locations in the city. The devotees have *Snan* in the holy river, flowing in front of the shrine, purchase *Puja Samagri*[g1], perform *Puja* and offer prayers. Many sit for *Dyan* (meditation) in front of Mata Ragnya and seek her blessings. In the evening hundreds and thousands of devotees participate in the *Aarti*, organised at the *Sandhya kaal* (dusk) with *rattan deep* in a *thaal* and sing in her praise:

Gaurim Ambam Amburaha Akshim Aham Eeday...

Translated it means 'We bow before the beautiful goddess with lotus like eyes...' Because of the sanctity and the reverence attached to the shrine, most of the members visit the shrine at least on this day, though some visit it on every *Ashtami,* irrespective of the weather condition. A fair is held at the shrine on this day.

Nirjala kah

Nirjala kah or *Nirjala Ekadashi* falls on *zeeth zuuniu pachh kah* (11th day of the Moonlit fortnight of *zeeth*). It is celebrated like any other *kah* except that devotees observe an *Upvas*, do not consume even a drop of water (*Nirjala* means without water) and devote most of their time in *Puja* and prayers. Devotees visit *Dudh Ganga*[px81] where a fair is also held.

Ropa Bhawani Jayanti

Ropa Bhawani Jayanti falls on *zeeth punim* (15th day of the Moonlit fortnight of *zeeth*) and is celebrated in honour of Mata Ropa Bhawani[px583]. On this day, devotees observe *Vrat* and visit Ropa Bhawani Asthapanas[px584] at various places. Main congregation of devotees is seen at the *Asthapana* at Safa Kadal, her *Janam Bhoomi* (birthplace).

6.4.4.4 *haar*

haar or *Ashad*[px194] is the fourth month of the calendar year. It falls in June-July of the English calendar. The auspicious days of *haar*, observed either as *Jayantis* or *Nirvana* days of the saints and seers, are *satam* (Govind Kaul Jalali, Nand Lal Ji), *deuham* (Mohan Lal Thusoo) in *gat'iu pachh* and *sheyam* (Svayamananda Ji, Vibhishan Ji), *satam* (Anand Ji), *bah* (Gopinath Ji) and *truvah* (Vidyadhar Ji) in *zuuniu pachh*. There are at least 8 *Vrat* days in this month. Besides *Yogini* and *Devshyni Ekadashi*s, the following are the important festivals and auspicious days of the month.

haar satam

haar satam or *Ashad Saptami* falls on *haar zuuniu pachh satam* (7th day of the Moonlit fortnight of *haar*). On this day, Kashmiri Pandit women, young and old, worship Sun god and draw *haar mand'ul* (inset 202), depicting Sun god, on the floors in the house, especially in the *aangun*[g1], on the *braand*[g1],

in the *vuz*[g1] and the *chookiu* (kitchen). It is customary to clean and wash the area and draw the artwork, before the Sunrise, with colours representing seven colours of the Sunrays or white light. It is also customary to decorate flower vases with a flowered branch of *deuun kul* (pomegranate tree). Earlier days, the seven colours used to be the natural colours i.e. those extracted from the natural foliage and the herbs or other natural products and would include lime or rice flour (white), turmeric powder (yellow), powdered dry green leaves (green) and powdered dry flower leaves for other colours. In fact, the ladies used to prepare these colours at home. The practice of drawing pictures is both a way of showing reverence to cosmic energy of Sun, responsible for sustaining life on Earth, and a way of encouraging the youngsters to display their artistic talent and preserving their cultural heritage. On this day, child artists normally participate in the event, give a try to their artistic talents and perpetuate the traditional folk art.

haar euut'ham

haar euut'ham or *Ashad Ashtami* falls on *haar zuuniu pachh euut'ham* (8th day of the Moonlit fortnight of *haar*). The day is celebrated in honour of Mata Ragnya. On this day, devotees observe *Vrat,* devote their time in *Puja* and prayers, visit Mata Kheer Bhawani at Tulamulla early in the morning and pay their obeisance to the goddess. Many devotees go to the shrine on the night of *Saptami* and participate in the night-long *Bhajan* programmes organised there.

Sharika Jayanti

Sharika Jayanti or *haar navam* falls on *haar zuuniu pachh navam* (9th day of the Moonlit fortnight of *haar*). The day is celebrated in honour of Mata Sharika, *Isht Devi* of many families. On this day, hundreds and thousands of devotees, early in the morning, visit Chakrishor shrine, the abode of Mata Sharika, offer prayers and participate in the *Hawan* organised to seek her blessings. Some families have a *riit* (practice) of offering *tsot'*, to the *Isht Devi*. A fair is also held at Hari Parvat, near Deviaangan, just below the shrine.

Devshyni Ekadashi

Devshyni Ekadashi falls on *haar zuuniu pachh kah* (11th day of the Moonlit fortnight of *haar*). According to the *Puranas*, on this day Lord Vishnu went into *Pataal Lok* for four months, a period known as *Nidrakaal* of Lord Vishnu. During these months, the Hindus do not undertake any auspicious work. Devotees observe *Vrat* on this day as is done on an *Ekadashi*.

haar bah

haar bah or *haar zuuniu pachh bah* is the auspicious day when devotees go on a pilgrimage to *Lok Bhawan Tirtha*[px283]. The festival, celebrated in honour of *keujmeuuj*, has a great significance for the Pandit women, who observe it with great reverence. The saying, *laar lad bat'ni haar bah keurthay*, a query to a lady in hurry, sums up the importance of the festival. On this day, devotees consider a bath in the holy *Nag*, followed by *Puja,* very essential for the spiritual upliftment.

haar tsodah

haar tsodah, also known as *Ashad Chaturdashi* or *Jwala Chaturdashi*, falls on *haar zuuniu pachh tsodah* (14th day of the Moonlit fortnight of *haar*). The auspicious day is observed as the birthday of Jwala Bhagwati*, Isht Devi* of many Pandit families. On this day, hundreds and thousands of devotees visit Jwala Bhagwati Asthapana[px297] and propitiate not only Mata Jwala but also her *Bhairava*. Devotees pay their obeisance to Jwala Ji and recite:

Jwala Mukhi Maha Jwale, Jwala Pinglano Chane; Jwala Teji Maha Teji...

As per tradition, there is a ritual of offering *tsot'* at the shrine. After *Puja, tahar* is distributed among the devotees as *naviid*. A fair is also held at the shrine.

haar punim

haar punim (15th day of the Moonlit fortnight of *haar*) coincides with the important and auspicious day, namely, *Guru Poornima* or *Vyas Poornima*. *Guru Poornima* is dedicated to all those *Gurus,* who have provided direction to their disciples and devotees from time to time. The day in particular is celebrated in honour of *Ved Vyasa,* who gave us the religious books, the great epic *The Mahabharata, Samhitas* and *Puranas*. Many devotees observe *Pooranmashi Vrat* on this day. The day is also remembered in honour of those *Gurus*, who in ancient times passed on the Vedic knowledge to others in the *Gurukul* in the best traditions of *Guru-Shishya Parampara*.

6.4.5 *shravan*

shravan or *Shravana*[px194] is the fifth month of the year. It falls in July-August of the English calendar. The auspicious days of *shravan,* observed either as *Jayantis* or *Nirvana* days of the saints and seers, are *bah* (Gratta Bab) in *gat'iu pachh* and *peuuntsam* (Kash Kak), *sheyam* (Aftab Ram Jyotishi), *euut'ham* (Janki Nath Sahib Dhar), *tsodah* (Govind Kaul) and *punim* (Gana Kak) in *zuuniu pachh*. There are at least 8 *Vrat* days in this month. Besides *Kamika Ekadashi*, the following are the important festivals and auspicious days of the month.

wahraat

wahraat falls on 1st day of *shravan* and, therefore, is a *sankaraath*. The day marks the change of season from *retkool* to *wahraat*, a season, which brings in rain. Devotees observe *Vrat* on account of *sankaraath* and have *wahreuts leund'* (tree branches of the season) in flower vases (usually *gad'viu*, Kashmiri tumbler). Those not observing a *Vrat,* enjoy special delicacies like *yaaji*[px170] and *liisiu*[px183].

Sheetla satam

Sheetla satam or *Sheetla Saptami* falls on *shravan gat'iu pachh satam* (7th day of the dark fortnight of *shravan*) and is observed in honour of Sheetla Bhagwati.

Kamla Ekadashi

Kamla Ekadashi, observed in honour of Mahalakshmi, falls on *shravan gat'iu pachh kah* (11th day of the dark fortnight of *shravan*).

Nag Panchami

Nag Panchami falls on *shravan zuuniu pachh peuuntsam* (5th day of the Moonlit fortnight of *shravan*). On this day, devotees worship *Nag Devtas* (deities) and offer milk to the serpents. It is believed that each *Nag* (spring) has a *Nag Devta*. Devotees visit shrines located on / in *Nags*, namely, Vechar Nag and Panzeth Nag take a *Snan* and offer prayers. The worship at Panzeth Nag is done in honour of Nila, the Naga king. The practice shows the belief of Kashmiri Pandits in the Naga worship[px231].

shravan bah

shravan bah or *Shravana Duadashi* falls on *shravan zuuniu pachh bah* (12th day of the Moonlit

fortnight of *shravan*). On this day, devotees undertake a *Yatra* to Kapalamochan Tirtha[px275], Shopian, where they perform *shraad* ceremony of children, who die young.

shravan punim

shravan punim or *Shravan Pooranmashi* falls the 15th day of the Moonlit fortnight of *shravan*. The day is celebrated in honour of Lord Shiva. On this day, devotees in large numbers, not only in and around Srinagar but also from far off places, visit the Shankaracharya Mandir[px298], one of the abodes of Lord Shiva, and other *Tirthasthans*, namely, Shri Amarnath Tirtha[px291], Dhyaneshvar Tirtha[px294], Thajwor Tirtha[px299], Harishor Tirtha[px296], Sarishor and Mahadev Tirtha[px297]. Because of the importance of the day, many devotees observe *Vrat* on this day.

A visit to the Shankaracharya Mandir offers every one, young and old, something to enjoy and cherish about. A spiritually minded person gets the solace, after meditating under the shade of the tree just below the Mandir. Devotees are able to offer their prayers and seek blessings from the Lord. Young ones, besides showing reverence to Lord Shiva, see in it an opportunity to go on a climbing and hiking trip. The children take full advantage of the fair that is held in the premises of the temple atop the Hill. Lovers of nature appreciate the alround beauty of the Valley of Kashmir, when viewed from the top of the hill. On reaching very close to the top, devotees rest for a while to remove their tiredness and enjoy the scenic beauty of the Dal Lake and the lush green Valley from the commanding height of the hill. Many devotees start their journey, mostly on foot, the previous night and proceed to Durga Nag Mandir[px278], the first stop, where they stay for a while and after *Snan* and *Puja*, start to climb the hill at around mid night, so as to reach the top by 3 or 4 AM. After performing *Puja*, making offering and having *Darshan* of the *Shivalinga* in the sanctum sanctorum, they start their descent. On the way back, many families collect the holy clay for making *Parthishwar*[px241]. The day culminates into the *Darshan* of Ice *Lingam* at Shri Amarnath and also coincides with *Raakhi*.

- ***Raakhi***

  shravan punim is also celebrated as *Raakhi* or *Rakhsha Bandhan*, an auspicious day when Hindu brothers and sisters renew their affectionate ties that bind them together. The sister ties a *Raakhi*, a thread depicting *Bandhan* (bond of love), on the wrist of her brother, offers *Puja* and sweets and prays for his long life. She, in return gets a commitment of *Rakhsha* (protection) from the brother and receives a gift symbolising the affection and bond of love between them. On this day, the sisters, irrespective of age, either visit their brothers and tie the *Raakhi* or send the *Raakhi,* so as to reach the brother on or before the due date. *Rakhsha Bandhan* has not been a major festival of the Pandits. Devotees, however, observe *Vrat* on the day on account of *punim*.

6.4.6 beuuderpeth

beuuderpeth or *Bhadrapad*[px194] is the sixth month. It falls in August-September of the English calendar. The auspicious days of *beuuderpeth,* observed either as *Jayantis* or *Nirvana* days of the saints and seers, are *doy* (PN Shastri) in *gat'iu pachh* and *tsoram* (Krishan Joo Razdan and Parmanand Ji) and *euut'ham* (Lal Ded) in *zuuniu pachh*. There are at least 11 *Vrat* days in this month. Besides *Aja* and *Narayani Ekadashis*, the following are the important festivals and auspicious days.

tsandan Sheshti

tsandan Sheshti is observed on *beuuderpeth gat'iu pachh sheyam* (6th day of the dark fortnight of *beuuderpeth*). Women, falling in the puberal to menopausal age group, observe it as a religious

practice to attain *Shuddi* (purification). On this day, these women use *tsandun*[91] (sandalwood), which has medicinal properties and is believed to be an agent of purification. Women after bath smear *tsandan* paste on the body and also apply *tsandan t'yok* on the forehead. They take bath more than once during the day. Devotees observe *Vrat* and take only one time *Aahaar*, after sighting of the Moon. The women worship Narayana on this day.

zarma satam

zarma satam falls on *beuuderpeth gat'iu pachh satam* (7th day of the dark fortnight of *beuuderpeth*). The word *zarma* is a variation of Sanskrit word *Janam*, meaning birth. The day is celebrated as the birthday of Lord Krishna, the eighth incarnation of Lord Vishnu, who was born to put an end to the cruel Kansa, his maternal uncle and king of Mathura. Lord Krishna was born at 12 O' clock midnight on the 7th day of the dark fortnight. It is interesting to note that whereas world over the birthday of Lord Krishna is celebrated on *Janam Ashtami* or *Gokul Ashtami* (8th day), Kashmiri Pandits celebrate it a day earlier. Knowledgeable people say that since that was the age of *Rishis* and Kashmir being a *reshiveuur* (*Rishi Bhoomi*), many of them were in know of the fact that the *Balak* (child) is taking birth and also knew exactly when. So they observed a daylong *Vrat* till his arrival. The practice has been continued ever since.

According to the Kashmiri calendar, the day happens to be 7th *Tithi* of *beuuderpeth gat'iu pachh*. Every Hindu is familiar with Lord Krishna's early life known as *Bal-Lila*. He is revered and worshipped by everyone. His teachings are contained in the *Bhagavad Gita*[px213], which has provided guidance to Hindus ever since. The devotees celebrate the day in many ways. Members of the community as usual start the day with an early morning *Snan* and a visit to Hari Parvat, nearby temple or any other shrine. On this day, a lot of activity is seen both in the temples, dedicated to Lord Krishna (though no major temple is known to have been dedicated to Lord Krishna in the valley), as well as in the houses. In the temples, right from the morning, *Puja* is performed and arrangements are made for the devotees, who visit the temples in the evening and perform the *Puja*, which continues till midnight. During the day many devotees perform *Puja*, offer prayers, recite *Shlokas*, propagate the teachings of the *Bhagavad Gita* and observe a daylong *Vrat,* only to be broken at midnight with *tsaran Amrit* and *naviid*. Elderly people offer *Puja* for hours and seek the blessings of the Lord. Some devotees place a *Murti* or a picture of Lord Krishna in a *Jhula* (cradle) and decorate it with coloured sarees and chunnis, bedeck it with flowers and garlands and illuminate it with trail of lamps. Some others dress a *Balak* (child) like Krishna (inset 203) and put him in a *Jhula*. Many create a locale, in their compounds, similar to the locale of Vrindavan and depict the scenes from Lord Krishna's life, temples in and around Ayodhya and *Ras Lila* with the *Gopis*. The depictions typically include Birth of Lord Krishna in Jail, Vasudev taking Krishna across river Yamuna, Vasudev's return to jail, Kansa killing Yashoda's daughter and Krishna in Gokul.

At the community level, many devotees participate in the decoration of the *Jhaankis* (chariots), with children dressed in the attire of Krishna and Radha. The *Jhaankis*, known as *Veeda Bhagwan*, are then taken out in a procession, a practice prevalent in various parts of the Valley at Srinagar city, Rainawari, Mattan, Wanpoh, Bijbehara, Kulgam and Shopian. *Jhaankis* in Srinagar city start from Sheetalnath and end at Pratap Park, those at Rainawari, start from Shiva Mandir at Kralyar and after passing through Sur teng, Naidyar, Motiyar conclude at Shiva Mandir at Kralyar. Similarly, in Anantnag the *Jhaankis* start from *Nagabal*, pass through the city and return to *Nagabal*. At Mattan, it starts from Mattan Nag, passes through various Mohallas and comes back to the same place, while at

Wanpoh it passes through various Mohallas. Similar practices are also followed at Bijbehara, Kulgam and Shopian. During the reign of Dogra rulers, there was a practice of welcoming the arrival of Lord Krishna with the firing of a cannon. Many Mohalla committees also organise *ras lilas* till midnight, the time of birth of the Lord. Whether it is a *Jhula* or a *Jhaanki*, both display Krishna *lila* - the birth, the dance and *Ras lila*. In case of *Jhaankis,* children are dressed to perform the roles of Lord Krishna, Radha or other Gopis. Most of the temples everywhere continue *Puja*, prayers and *Bhajans* till midnight. Many devotees observe *Upvas* on this day and break it only after the birth of Lord Krishna. Some, however, observe *Vrat* and take only specific items, not amounting to *Aahaar*. This being the season when fruits are available in plenty, devotees make fruit offerings in the temples.

darbi mavas

darbi mavas, also called *Kusha Amavasya*, falls on *beuuderpeth mavas* (15th day of the dark fortnight of *beuuderpeth*). This day is dedicated to *darb* or *Kusha*[px237], the holy grass, used during *Puja*, *Karma Kanda* and other religious ceremonies and bestowed with the power to ward off evil spirits.

Hartalika Tritiya

Hartalika Tritiya falls on *beuuderpeth zuuniu pachh tray* (3rd day of the Moonlit fortnight of *beuuderpeth*). On this day, women perform *Puja* of Lord Shankar. According to a legend Parvati had undertaken *Tapasya* to get Shankar as her life partner, a wish that was fulfilled on the day.

Vinayaka tsoram or *pan puuza*

Vinayaka tsoram, also known as *Vinayaka Chaturthi*, *Ganesh Chaturthi*, *Ganapati Chaturthi, pan puuza*, *pan dyun* or *pan daan Vrat,* is an auspicious day celebrated in honour of Lord Ganesh in the month of *beuuderpeth* on any one of the days designated in the *Nechhipater*[px196]. Observing the *Puja* on *tsoram* is considered as very auspicious and very very auspicious, if it happens to be a Sunday. Many devotees observe *Vrat* on the day and visit various temples and shrines dedicated to Lord Ganesh. The word *pan* means thread in Kashmiri and is prepared by a *kanya* (girl child), from the just harvested cotton, spun on a *yendiur*[g1] and used for *Puja*. In the Valley, cotton is harvested around this time and as per tradition, before using it for any other purpose, the first produce is first of all offered to Lord Ganesh. On this day, the Pandits perform *Kalash Puja*[g1], usually performed by the head of the family. For this, *Samagri* (Annexure - 12) of flowers, rice, barley, *dramun* (roots of the green grass) and *pan,* is used, besides the usual *Puja* items like *Sindhur*, *neuurivan*, *koophuur*, *Dhoop* and *rattan deep*. *Samagri* items like *dramun* and *pan* signal growth and prosperity.

For every member, the day starts early in the morning with *Snan,* putting on washed clothes and subsequent making of the *rot'h*[g1]. The material is arranged, cleaned and made ready a day or two earlier but the initial act of cleaning and washing the kitchen, *Puja* area and the utensils for *rot'h* preparation is done on the previous evening. The number of *rot'hs* to be made decides the quantity of the material to be used. According to tradition, the practice is to make *rot'h*[px171] for a quantity in multiples of 1 and 1/4 *pao* (*pao* is about 225 grams), taken in the name of Lord Ganesh, Devi and members of the family and for fulfilment of any wish. Once ready, the *rot'hs* are kept covered in a cane basket in the *t'hookur kut'h* or a place where *Puja* is to be performed. The *Kalash,* decorated with *poshi maaliu* and *pan* tied around it, is arranged next. For offering *Puja*, *dramun, tomul* and *vushkiu* are washed clean and distributed along with flower petals among the devotees present.

The *pan puuza* starts with the reciting of *Mantras* and performing of *Aarti*. During *Puja*, *t'yok, neuurivan*

and *rattan deep* are used as per tradition. Before the *Samapti* (conclusion), the head of the family, narrates the *pan Katha* (story), the significance of which is not only to reinforce the importance of the day but also to make younger people aware of the religious significance and place of Lord Ganesh in their lives, so that they in turn follow this practice. There are a few variations in the *pan Katha* narrated on the day as per the family traditions. However, it is interesting to note that irrespective of the variation in the *Katha*, all start with

rethav manz retha, beuuderpetha, Vinayaka tsoram ta aathwaar

Translated it means, 'The month is *beuuderpeth*, day is *Vinayaka tsoram* and Sunday'.

However, when *Vinayaka tsoram* falls on any other day, the actual name of the day is then uttered. According to the legend, the *pan Katha* talks of a poor Brahmin, who lived long ago. He and his family would practically starve and almost spent a wretched life. In spite of this bad condition, he used to show his reverence to the Lord Ganesh everyday. Because of his devotion, Lord Ganesh, in the guise of an old Brahmin, one day appeared before him and asked him the reason for his bad condition. The poor Brahmin narrated his woes and said that he had no son, was old, he and his wife were sick and on top of it they were so poor that they could not feed themselves. The poor Brahmin then asked the old Brahmin, if he knew of any *Upai* (way out) to get rid of his troubles. The old Brahmin, in reply, told him to observe *Siddh Vinayaka Vrat* (fast on Ganesh Chaturthi in *beuuderpeth zuuniu pachh*). The poor Brahmin decided to observe the day and since it happened to be the month of *beuuderpeth*, he went about observing it in the right earnest and with reverence. Soon Lord Ganesh listened to his prayers and he was rid of his problems.

There is, however, a variation of the story, which talks of a Brahmin, becoming the king of his country and also being blessed with a daughter. After becoming the king, he continued the devotion to Lord Ganesh for some time but soon forgot about it, because of his preoccupation with his duties. The family too forgot about this practice. In a few years, bad luck struck the king and his family. The enemies invaded the country, king was imprisoned and the wife and daughter had to flee and spend their lives wandering from place to place, depending on alms from others. After spending many years, almost as beggars, one day, which happened to be *Vinayaka tsoram*, the mother as usual asked her daughter to get some firewood and fire so that they could prepare something to eat. The girl went into a nearby house to get some live charcoal. At that time, the family was performing this *Puja* and, therefore, asked her to stay back, participate in the *Puja* and take the *naviid* home. The girl did accordingly. On reaching home, her mother enquired about the reason for her delay. The girl narrated the story and gave her the *naviid*. On hearing the story and seeing the *naviid*, tears came to her eyes and she recollected her good old days. She told her daughter how along with her father they also used to celebrate this day and offer *Puja* with devotion and how they forgot about it after her father became the king. She expressed her deep regrets for not having continued the practice in their good days after her husband attained the Kingship. On hearing this story, the girl innocently asked her mother as to why can't they restart the practice. Though beyond their means, the mother agreed to do so. With great reverence and devotion the mother and the daughter started to give their plans a practical shape. They cleaned and washed the *Puja* area, collected some grains of wheat, after washing the refuse gathered from a nearby cattle shed, grinding it into flour, using a little of *gur* they prepared *rot'h* and kept them in a basket covered with a clean cloth. They then performed the *Puja* with great reverence and devotion and with a broken heart asked the Lord for forgiveness and sought his blessings. After the *Puja* was over, the mother in order to distribute the *naviid* to the

neighbours lifted the cloth from the basket but had a pleasant surprise when she found that the *rot'h* had turned into gold. They understood that Lord had blessed them and soon they also received the good news that peace had returned to their country and the king had been released. With this, their better days returned and the family started living together happily and thereafter observed the day with reverence and regard. Many writers refer to this *Katha* as *Bib Garb meuuj kath*. According to Prof. ON Labroo, *Bib* and *Garba* were two goddesses.

The Pandits remember and observe this day with great humility and show their reverence to Lord Ganesh. After *Puja* they distribute *rot'h* among neighbours and relatives. The other members of the family take the *rot'h* along with *phulkiu*[px171] (thin loaves of tawa baked *roti*) and *buziu waangan*[px182]. Some people enjoy *rot'h* with a cup of *mogiul chaay*[px167] whereas many others prefer to have it with *shiir chaay*[px167]. The festival is celebrated elsewhere also in the country. In Maharashtra, the celebration is an elaborate one and goes on for a number of days. Idols of Ganesh are worshipped both at the individual level as well as through *Samohik Utsav*, held almost in every locality. *Puja* is performed twice everyday and *naviid* distributed among the devotees. On the day of *Visarjan* (culmination), the deity is immersed with reverence in the nearest river.

varah peuuntsam

varah peuuntsam or *Varah Panchami* falls on *beuuderpeth zuuniu pachh peuuntsam* (5th day of the Moonlit fortnight of *beuuderpeth*). The day is celebrated in honour of Varaha Avatara[px199], responsible for killing the demon *Hiranyaksa* and lifting the earth out of the floodwaters.

beuuderpeth euut'ham

beuuderpeth euut'ham or *Bhadrapad Ashtami* falls on *beuuderpeth zuuniu pachh euut'ham* (8th day of the Moonlit fortnight of *beuuderpeth*). The day is considered very auspicious and is celebrated with great reverence as *gangiu euut'ham, Radha euut'ham, Sharda euut'ham, Uma Nagri Yagya* and *Lalleshwari Jayanti*.

- ***gangiu euut'ham***
  gangiu euut'ham or *Ganga Ashtami* is celebrated to mark the birth of Ganga. The legend is that due to the penance of Bhagirath, Ganga, after emerging from the feet of Narayana into the Shiva's hairlock, came down to earth. On this day, devotees go to Gangajattan[px302] and Gangabal Tirtha[px278] (also known as Harmukat Ganga), where they immerse the ashes of their dead and / or perform *shraad* of the departed souls. During leap year, devotees instead of going to Gangabal and Gangajattan, visit Sharda Tirtha, in which case the *Ashtami* is called *Sharda euut'ham*. After 1990 AD, some devotees started performing *Yagya* at Muthi, Jammu, on this day.
- ***Lalleshwari Jayanti***
  Lalleshwari Jayanti is celebrated in honour of Mata Lalleshwari or Lal Ded[px527]. She is credited with having dispelled the ignorance from the minds and lives of her followers through her *Vaakhs*.
- ***Radha euut'ham***
  Radha euut'ham or *Radha Ashtami* is celebrated as the birthday of Radha, Lord Krishna's consort. Devotees observe *Vrat* and perform *Puja* of Radha and Krishna.
- ***Sharda euut'ham***
  Sharda euut'ham or *Sharda Ashtami* is celebrated in honour of Sharda Devi or Saraswati, the goddess of learning. Not so long ago, devotees on this day would visit Sharda Tirtha[px266], now in Pakistan Occupied Kashmir (POK). Many devotees visit Sharda Mandirs at Gushi, Kalusa or Yechhkoot.

- ***Uma Nagri Yagya***
  The day is celebrated in honour of Mata Uma Devi. The devotees visit Uma Devi Asthapana[px287] at Uma Nagri and participate in the *Yagya* organised.

Narayani Ekadashi

Narayani Ekadashi falls on *beuuderpeth zuuniu pachh kah* (11th day of the Moonlit fortnight of *beuuderpeth*). Narayan, who is Omni present and is *Sarveshwar*, is worshipped on the day. Devotees recite with reverence:

OM Shantakaram Bhujag Shayenam Padam Nabam Suresham,
Vishwa Dharam Gagana Sudarsham Meghvarnam Shubhagam
Lakshmi Kantam Kamal Nainam Yogibhidhyana Gamyam,
Vande Vishnu Bhavbhai Haram Sarvalokeka Natham

The day is also celebrated in honour of Gautam Rishi. Devotees undertake a *Yatra* to Gautam Nag Tirtha[px279], where after having a *Snan* and performing *Puja*, they make offerings. On this day, devotees observe *Vrat* like any other *Ekadashi*.

Inder bah

Inder bah or *Inder Duadashi* falls on *beuuderpeth zuuniu pachh bah* (12th day of the Moonlit fortnight of *beuuderpeth*). On this day, devotees undertake a *Yatra* to *kanimeuuj*[px274], Baramulla.

vyethiu truvah

vyethiu truvah or *Vitasta Trayodashi* falls on *beuuderpeth zuuniu pachh truvah* (13th day of the Moonlit fortnight of *beuuderpeth*). It is celebrated as the birthday of Vitasta. Because of a legend[px289] Kashmiri Pandits believe that Vyetha Vuthur Nag[px74] is the source of river Vitasta, which has served not only as their lifeline but also as the means for performing daily routines of *shraan* (bath), *Sandhya* (penance), *Dhyan* (meditation), *Puja* (worship) and *Tarpan* (oblation). *vyethiu truvah*, dedicated to Vitasta, is the day when devotees propitiate Vitasta and show reverence to it. On this day, members of the community perform *Puja* on the banks of Vitasta, light the earthen oil lamps and set them afloat in the river on rings, called *gaasiu yaari*, made of dry grass. They chant hymns while the floating lamps with flickering lights move away with the flow of the river. Many devotees go on a *Yatra* to Vyetha Vuthur Tirtha[px289] and offer their prayers at the *Nag*. Some others go to Veri Nag Tirtha[px288] to offer the prayers.

Anta tsodah

Anta tsodah or *Ananta Chaturdashi* falls on *beuuderpeth zuuniu pachh tsodah* (14th day of the Moonlit fortnight of *beuuderpeth*). Anant (eternal) is the name given to Vishnu and also to Sheshnag. Two important events take place on this day. Firstly, people go on a *Yatra* to Kapatesvara Tirtha[px280] at Kuther, Anantnag and Nagbal Anantnag[px284] and offer prayers at the sacred shrines. Secondly, the family priests bring and offer, what is known as *Anant*[g1], to the *yazman* and *yazman baay* for use. Some women are known to use Anant (*anath* in Kashmiri) as an ornament made of gold. Devotees observe *Vrat* on the day and do not take salt. They pay obeisance to Lord Vishnu and Sheshnag and recite the following *Shloka*:

OM Anant Brahmand Brito Vishwaroopdharai Cha,
Namo Parmatam Devayi Anantayi Namo Namah

6.4.7 *euushid*

euushid or *Ashvin*[px194] is the seventh month of the calendar year. It falls in September-October of the English calendar. The dark fortnight, known as *Pitra pachh*, is very important as during this fortnight Pandits remember and make offerings in the name of their departed ancestors. The auspicious days of *euushid,* observed either as *Jayantis* or *Nirvana* days of the saints and seers, are *doy* (Shakar Sahib), *tsoram* (Lakshman Joo), *satam* (Prem Nath Shastri and Ropa Bhawani), *bah* (Anand JI), *truvah* (Har Kak) and *tsodah* (Kral Bab) in *gat'iu pachh.* Days in *zuuniu pachh* include *doy* (Hari Krishen Ji) and *truvah* (Nand Bab). There are at least 16 *Vrat* days in this month. Besides *Indira* and *Papakusha Ekadashis*, the following are the important festivals and auspicious days.

kambiur pachh or *Pitra Paksha*

kambiur pachh or *Pitra Paksha* starts on *euushid gat'iu pachh okdoh* (1st day of the dark fortnight of *euushid*) and continues till *mavas,* known as *Pitra mavas*. The ancestors dedicated the *pachh* to the memory of the departed souls. It is believed that a person on *Nirvana* loses only the physical form but the soul, depending upon his or her *Karma*, is around in one form or the other. During this *pachh* the Pandits remember their ancestors and perform *kambiur pachh shraad*[px403] on the respective day of the *Nirvana* of the departed person and thus pay back the *Pitra Rin*[px241], inherited by them at the time of birth. As per tradition, they observe *Vrat* and also make offering, a practice known as *mansaavun*[91] on the respective day. *Pitra mavas* is the last day of performing *shraad*.

sahibanhanz satam

sahibanhanz satam falls on *euushid gat'iu pachh satam* (7th day of the dark fortnight of *euushid*) and is the seventh day of the *Pitra pachh.* The day is observed as the *Nirvana* day of Mata Ropa Bhawani[px583], who had left for her Heavenly abode on *euushid gat'iu pachh satam*. On this day, devotees perform Her *kambiur pachh shraad* at Her shrine at Vaskura.

Mahalakshmi euut'ham

Mahalakshmi euut'ham, observed in honour of the goddess of wealth, falls on *euushid gat'iu pachh euut'ham* (8th day of the dark fortnight of *euushid*).

Navratra

This is the second time in the year when *Navratra*[px322], which marks the nine days of worship of Mata Durga, is observed. These *Navratras* also start on *zuuniu pachh okdoh* and continue till *navam* and are also celebrated the same way as is done in the month of *tsithiur*[px322].

Durga euut'ham

Durga euut'ham falls on *euushid zuuniu pachh euut'ham* (8th day of the Moonlit fortnight of *euushid*). Devotees celebrate it the same way as is done in the month of *tsithiur.* This includes the performing of Durga *euut'ham* and associated *kanjkiu puuza*[px322]. Devotees observe *Vrat* on the day (there are many others, who observe *Vrat* on all the nine days) and visit the shrine of Mata Kheer Bhawani.

Maha navam

Maha navam or *Maha Navami*, falls on *euushid zuuniu pachh navam* (9th day of the Moonlit fortnight of *euushid*), a day after *Durga Ashtami*. Every family considers the day very auspicious. It is celebrated as *Ram Navami,* when devotees visit Hari Parvat and Ram Mandirs and participate in the *Yagya*

organised at Chakrishor, Pokhribal and Ramchandrun Mandir at Sathu Barbarshah. Many families make an offering of *tsot'* on this day. *Maha Navami* is also the last day of the *Navratras*, marking the end of nine days of *Vrats*, *Puja* and visits to the places of worship. Many devotees also undertake a *Yatra* to Bhadrakali Tirtha[px293].

Vijaya *Dashmi*

Vijaya Dashmi or *Dussehra* (*dashaar* in Kashmiri) is celebrated on *euushid zuuniu pachh deuham* (10th day of the Moonlit fortnight of *euushid*), next day after the culmination of *Navratra*. The day marks the day when Lord Rama killed the demon king Ravana, symbolising the victory of truth and righteousness over falsehood and ill-will. For the last many years, the Hindu community, with the cooperation of other organisations and under the auspices of Dharmarth Trust, has been collectively celebrating the festival as a community festival. The preparations for its celebrations start weeks before the event. Mohalla committees, temple Prabandhak Committees and other social organisations, organise funds and resources for the purpose. They not only erect, at the designated places, effigies of Ravana, Kumbakaran and Meghnad and a structure representing Lanka, but also organise *Jhaankis* (planquins) from their respective places. The effigies, erected at Hazoori Bagh are very big in size, the tallest, around 30 feet in height, being that of Ravana. Very big poles grouted in the ground are used to support the skeletal frames made of cane. Each effigy is decorated from outside with cloth and coloured paper and stuffed with grass, inflammable material and crackers. It is said that prior to 1947 AD, the festival used to be jointly organised by Sanatan Dharam Sabha and Arya Samaj and held at Chandmari, near Karan Nagar. The event is symbolised by *Jhaankis,* depicting children dressed as Lord Rama, Mata Sita and Hanuman Ji, which are taken in a procession in the afternoon and after passing through the city reach, just before the Sunset, Hazoori Bagh. All the roads seem to lead to Hazoori Bagh as thousands of people gather to watch the burning of the effigies. Government makes necessary arrangements to handle the event and enable the organisers to hold the festival in a peaceful manner. At the appointed time, the child representing Lord Ram steps down from the *Jhaanki*, makes a round of the effigies and the Lanka and fires an arrow at the Lanka, setting it on fire. He then directs other arrows at Meghnad, Kumbakaran and Ravana, in that order, setting each on fire. It is said that during the Dogra rule the celebration of the festival was sponsored by the State.

6.4.8 *kartik*

kartik[px194] is the eighth month. It falls in October-November of the English calendar. The auspicious days of *kartik,* observed either as *Jayantis* or *Nirvana* days of the saints and seers, are *doy* (Sed Bab) and *tsoram* (Aftab Ram Jyotishi) in *gat'iu pachh* and *tsoram* (Mahadev Kak, Mahtab Kak), *euut'ham* (Mahadev Kak), *kah* (Atma Ram, Hari Krishen Ji) and *punim* (Chandigram Mahatma) in *zuuniu pachh*. There are at least 8 *Vrat* days in this month. Besides *Rama* and *Haribodhini Ekadashis*, the following are the important festivals and auspicious days of the month.

Diwali* or *Deepavali

Diwali, also called *Deepavali* and *Dweep Maala,* is celebrated on *kartik mavas* (15th day of the dark fortnight of *kartik*) as the festival of lights. This day is considered very auspicious by all the Hindus for the following reasons:

- Firstly, *Diwali* is celebrated to mark the return of Lord Ram and Mata Sita to Ayodhya after 14 years of exile. The people of Ayodhya rejoiced, expressed their happiness and welcomed their Lord by decorating the city, their houses and other establishments with rows of lighted lamps, a

practice continuing to this day.

- Secondly, this day is celebrated as the day of goddess Lakshmi, the goddess of wealth and prosperity. According to *Nilamata Purana*, the day is celebrated as *Sukha Suptika*[97p92], when goddess Lakshmi is worshipped. *Atharvaveda* refers to *Shat-Lakshmi*, hundred manifestations of goddess Lakshmi, out of which 8 are worshipped on *Deepavali*. Popularly known as *Ashtlakshmi*, these manifestations are, *Adi-Lakshmi* (who emerged from the churning of ocean with pot of ambrosia), *Dhairya-Lakshmi* (provider of endurance), *Dhana-Lakshmi* (provider of wealth), *Dhanya-Lakshmi* (provider of food in abundance), *Gaja-Lakshmi* (provider of fortune and power), *Santana-Lakshmi* (provider of marital bliss), *Vidhya-Lakshmi* (provider of knowledge) and *Vijaya-Lakshmi* (provider of success).

Pandits show lot of reverence to the goddess and celebrate the festival as part of their common cultural heritage. Traditionally, *Diwali* is celebrated for three days. First day, called *Dhantrayodashi*, which falls on *kartik gat'iu pachh truvah* (the 13th day of the fortnight), is used as an auspicious day for purchasing a new item of gold, silver or a new utensil, symbolising wealth and prosperity. Oil lamps are lit in the evening after the Sunset. The second day, the *Chaturdashi*, is used for *Puja* and prayers with the lighting of traditional lamps. This is the day when demon king Narakasura was killed. The third day, the *Amavasya*, is the proper *Diwali*. On this auspicious day, devotees observe *Vrat*. The main emphasis is on performing, in the evening, the *Satyadiiv,* which involves preparing the *puuer,* used a *naviid*. To ensure the sanctity of the house, the activity starts with *garnaavay*[91],the activity of cleaning and washing, followed by making the kitchen ready and washing clean the utensils required for the day. After the Sunset, the houses are lit with oil lamps, augmented these days with candles and lighting circuits. In the midst of all this, the elderly people in the house start the Mahalakshmi *Puja*, chant *Mantras*, recite *Bhajans* and *lilas*. Devotees pray for alround happiness and prosperity. Those in the business and having shops, perform Lakshmi *Puja* at their shops, close their yearly accounts and start New Year's account. Many people instead of performing *Puja* at home go to the temple, after which *naviid* is distributed among the relatives, neighbours and all those present. Many celebrate it with bursting of crackers. This day also coincides with the festivals of Annakuta and Govardhan *Puja*.

- ***Govardhan Puja***

  Govardhan Puja is celebrated in honour of Govardhan Mountain, near Mathura, which is considered as the cause of the rains and cultivation of good crops. It is said that Govardhan *Puja* was started at the instance of Lord Krishna, who felt that it is Govardhana and not Indra, the god of rain, that should be worshipped. Lord Indra, feeling belittled poured heavy rain and flooded the *Brijmandal*. Seeing the plight of the people, Lord Krishna asked them to go onto the mountain, which He lifted on His finger. Seeing this Indra was surprised and bowed before Lord Krishna. Since then, the day is celebrated as Govardhan *Puja* and Annakuta.

Bhai Dooj

Bhai Dooj falls on *kartik zuuniu pachh doy* (2nd day of the Moonlit fortnight of *kartik*). On this day, sisters shower love and affection on their brothers and is a festival of bond, love and affection. However, *Bhai dhooj* is not a festival observed by Kashmiri Pandits.

Haribodhini Ekadashi

Haribodhini Ekadashi falls on *kartik zuuniu pachh kah* (11th day of the Moonlit fortnight of *kartik*). It is a day to start penance to achieve God realisation.

6.4.9 *monjhor*

monjhor or *Margashirsha*[px194] is the ninth month of the calendar year. It falls in November-December of the English calendar. The auspicious days of *monjhor,* observed either as *Jayantis* or *Nirvana* days of the saints and seers, are *doy* (Jeevan Sahib, Sharika Ji), *tray* (Vidyadhar Ji) and *euut'ham* (Pandit Krishan Joo Razdan, Mast Bab) in *zuuniu pachh*. There are at least 8 *Vrat* days in this month. Besides *Utpana* and *Mokhshda Ekadashis*, following are the important festivals and auspicious days of the month.

Mahakaal Bhairava euut'ham

Mahakaal Bhairava euut'ham or Ashtami falls on *monjhor gat'iu pachh euut'ham* (8th day of the dark fortnight of *monjhor*). Mahakaal Bhairava, one of the many *Bhairavas* of Lord Shiva, who has two manifestations - one as a *Bhairava* and the other as *Vishva Nath,* is propitiated on this day. As a *Bhairava,* He holds *Dhand* in His hand, because of which He is also known as *Dhandpati*. Shiva as a *Bhairava* is worshipped on Sunday and Monday.

Gita Jayanti

Gita Jayanti falls on *Mokhshda Ekadashi* on *monjhor zuuniu pachh kah* (11th day of the dark fortnight of *monjhor*). The day is celebrated in honour of the *Bhagavad Gita.* On this day, devotees perform *Puja* and recite *Shlokas* from the holy book. The learned from the community hold discourses on the *Bhagavad Gita* and convey important messages of the *Bhagavad Gita* for others to follow.

Dattatreya Jayanti

Dattatreya Jayanti falls on *monjhor punim* (15th day of the Moonlit fortnight of monjhor). The day is celebrated in honour of one of the *Rishis* after whom the *Gotra*, Dattatreya, is named.

6.4.10 *poh*

poh or *Paush*[px194] is the tenth month of the year. It falls in December-January of the English calendar. The auspicious days of *poh,* observed either as *Jayantis* or *Nirvana* days of the saints and seers, are *navam* (Raghu Nath Kukiloo), *deuham* (Abhinavagupta, Kish Kak, Nand Bab), *bah* (Ram Ji) and *mavas* (Ashok Anand Ji) in *gat'iu pachh.* The days in *zuuniu pachh* include *okdoh* (Merza Kak), *tray* (Raghavanand Ji), *deuham* (Bona Kak) and *tsodah* (Mathura Devi). There are at least 9 *Vrat* days in this month. Besides *Saphla* and *Putrada Ekadashis*, the following are the important festivals and auspicious days of the month.

Matrika Puja

Matrika Puja, a day dedicated to the worship of *Matraas* (48 basic alphabets of Devanagri lipi), falls on *poh gat'iu pachh okdoh* (1st day of the dark fortnight of *poh*). The day is actually dedicated to Saraswati, the goddess of learning.

Devanagri alphabets are divided into eight groups, as under, and each group is believed to have a deity. By chanting *Aamayay*, *Kaamayay* etc. one seeks the blessing of these deities.
Group 1: *Aamayay* (Ae, Aaa, I, EE etc.) - the vowels
Group 2: *Kaamayay* (Ka, Kha, Ga, Gha etc.) - the first group of consonants
Group 3: *Charvangye* (Ca, Cha, Ja, Jha etc.) - the second group of consonants

Group 4: *Tankadharyanye* (Ta, Tha, Da, Dha etc.) - the third group of consonants
Group 5: *Tarayay* (T-a, Th-a, D-a, Dh-a etc.) - the fourth group of consonants
Group 6: *Parvatyay* (Pa, Pha, Ba, Bha etc.) - the fifth group of consonants
Group 7: *Yakshanyay* (Ya, Ra, La, Va etc.) - the last but one group of consonants
Group 8: *Shri Shariki Bhagavatay* (Sha, Shha, Sa, Ha etc.) - the last group of consonants

It is believed that sound is divine; speech is divine energy and the language, in the form of sounds, originated from the 'Damroo' of Lord Shiva. The day also coincides with the festival of *manjhor tahar.*

- ***monjhor tahar***

  On this day *tahar* (Yellow rice, with salt and mustard oil), called *monjhor tahar,* is prepared and distributed among ralatives, friends and neighbours. It signifies the respect shown to the tradition started by the ancestors, who in the beginning of their settlement in the Valley accepted some of the rituals of the original inhabitants.

gaad'iu batiu

To show reverence and regard to the *Ghar Devta*[px233], many Pandit families worship and celebrate a day in *poh gat'iu pachh,* when they offer fish and rice to the deity. The celebration, known as *gaad'iu batiu dyun* (in Kashmiri *gaad'* means fish and *batiu* means cooked rice), is held on any day (usually Tuesday or Saturday), except *okdoh, tsoram, navam, tsodah* and other days when non-vegetarian preparations are not allowed. Pandits show reverence by reciting:

OM Mitam Trinayanam Sowmai Mukham Dimujam Vaastu Purusham
Akhshasutrashul Dharam Chinteyta Viddhan Naashkam

Translated it means, 'O *Vasta Purush*, milky white in colour, with three eyes, beautiful face, two hands and with *Maala* and *Trishul* in hands, I pray to thee to remove my obstacles and sins'

Sharda Jayanti

Sharda Jayanti falls on *poh gat'iu pachh satam* (7th day of the dark fortnight of *poh*). The day is celebrated in honour of Mata Sharda. The known shrines of Sharda Mata are at Kishan Ganga (now in POK), Gushi, Kupwara, Kalusa (Bandipore) and Yechhkoot (Badgam).

Mahakali Jayanti

Mahakali Jayanti falls on *poh gat'iu pachh euut'ham* (8th day of the dark fortnight of *poh*). The day is celebrated in honour of Mata Kali. On this day, thousands of devotees visit Mahakali Asthapana[px272] at Khankah on the right bank of river Vitasta between Fateh Kadal and Zaina Kadal, Srinagar. As per tradition, devotees offer *tsot'* (either vegetarian or non-vegetarian) to the goddess.

Anandeshwar Bhairava Jayanti

Anandeshwar Bhairava Jayanti falls on *poh gat'iu pachh navam* (9th day of the dark fortnight of *poh*). The day is dedicated to Anandeshwar Bhairava, one of the eight *Bhairavas* of Lord Shiva, whose shrine is at Srinagar[px301]. On this day, devotees visit the shrine, perform *Puja* and make offerings.

khetsi mavas

khetsi mavas, khetsri mavas or *Yakhsha Amavasya,* which falls on *poh mavas* (15th day of the dark fortnight of *poh*), is an important day meant to please and propitiate the *Yakhshas*[px232], a tribe among the original inhabitants of the Valley. Though the tribe no longer exists now, yet the continuation of the practice only shows the strong belief of the Pandits in ancient traditions and ethos of the past.

As a fulfilment of the promise made by ancestors, most of the families on this day prepare *khetsiur* or *Khichri* and offer it to the *Yakhshas*. As per the tradition, *Yakhsha* is worshipped in the form of an icon, represented by *kaajwat'h* (a pestle) used in the kitchen, which is washed and worshiped by the elder in the family. Prior to this, a place, two feet in diameter, in the backyard is swept and prepared with *huer myets*[g1], *guh* (cow dung) and water and kept ready for the offering. A small hillock, symbolising Kailash Parvat, a tree branch, symbolising forest, forms part of this area and is an attempt to recreate the environment in which *Yakhshas* lived. Late in the evening *khetsiur* is prepared and after *Puja* offered to *Yakhsha*. It is kept in an earthen plate or a *thaal* and placed on a circular base made of dry grass at the place prepared for the purpose. It was believed that *Yakhshas* would visit and relish the dish during the night. Whether true or not, in the modern times this practice has three advantages. First, it serves to feed the birds that definitely visit and feed on it. Second, it provides an opportunity to change diet, which the community members relish most. Third and most important, it perpetuates the tradition and keeps the members close to the roots.

Putrada Ekadashi

Putrada Ekadashi, dedicated to Lord Vishnu, falls on *poh zuuniu pachh kah* (11th day of the Moonlit fortnight of *poh*). It is believed that by worshipping Lord Vishnu a married woman is blessed with a *Putra* (son). Devotees observe *Vrat* on the day.

6.4.11 *maag*

maag or *Magha*[px194] is the eleventh month of the calendar year. It falls in January-February of the English calendar. Devout Hindus consider the entire month of *maag* as auspicious. They not only participate in the *Hawans* and *Bhajans* organised, but also recite Vedic *Mantras*, perform *Puja*, observe *Vrat* and give alms to the poor and needy. Many devotees take a daily *Snan* in the Vitasta during the cold month of *maag*, earning the epithet *bat'iu mari maagiu*. Lord Krishna in the *Bhagavad Gita* also makes a mention about the sanctity of *maag*. The auspicious days of *maag*, observed either as *Jayantis* or *Nirvana* days of the saints and seers, are *peuuntsam* (Jyotishi Aftab Ram), *satam* (Swami Vivekananda) and *tsodah* (Ram Ji) in *gat'iu pachh* and *okdoh* (Kash Kak), *punim* (Kumar Ji) in *zuuniu pachh*. There are at least 10 *Vrat* days in this month. Besides *Shattila* and *Bhimsain Ekadashis*, the following are the important festivals and auspicious days of the month.

makar sankaraath

makar sankaraath, shishar sankaraath or *Makar Sankarati* falls on 1st *maag*. It is a day when Sun crosses *Makar* (Tropic of Capricorn, the Zodiac sign). It is based on Solar calendar and the day usually coincides with 14th of January. *Makar Sankarati* is an auspicious day of Hindus and is celebrated as *makar sankaraath* or *shishar sankaraath* in the Valley, *Lohri* in Punjab, *Makar Sankarati* in Maharashtra, Gujarat and other places, *Khichiri* in UP and *Pongal* in South. In general, it is celebrated to thank the almighty for the benevolence and bountiful harvest in the coming season. On this auspicious day, the Sun-god is worshipped as it begins the cross over in its ascendancy into Northern Hemisphere. With this ascendancy, the seeds that lay dormant during the winter months start sprouting. Kashmiri Pandits celebrate this *Sankaraat* like any other *Sankaraat,* except that on this day a *kaangiur* is given to the *Guruji*[g1] as an offering in the name of departed souls. As per tradition, every housewife, after cleaning and washing of the house, puts *chuuniu* (lime) mixed with *teel* (sesame) around the house. As mentioned earlier, lime acts as a germicide, an agent of good health and hygiene and sesame is believed to protect the house against evil influences. Devotees prefer to have a *Snan* at

the river ghats especially at Hardwar. Some families perform *Satyadiiv*, organise *Katha*, which is attended by devotees from the neigbourhood, on this day and distribute *naviid*.

sahibanhanz satam

sahibanhanz satam or *Sahib Saptami* falls on *maag gat'iu pachh satam* (7th day of the dark fortnight of *maag*). The day is observed as the *Nirvana* day of Mata Ropa Bhawani, when hundreds and thousands of devotees perform her *Warshik shraad* at Safa Kadal.

sumri mavas

sumri mavas or *Somavati Amavasya* is the day when *mavas* falls on a Monday. The devotees, who consider the day as very auspicious, visit Soomyar Mandir on the right bank of Vitasta near Habba Kadal, Srinagar, take a *Snan* in the river and offer prayers to Lord Soma.

gooriu tray

gooriu tray or *Guru Tritiya* or *Gauri Tritiya* is celebrated on *maag zuuniu pachh tray* (3rd day of the Moonlit fortnight of *maag*). For the community, the day is very auspicious as it is considered as the initiation of one of the 24 *Sanskars*[g1], namely, the *Vidhya Aarambh* (initiation into education and learning). The next day happens to be *Shruk tsoram*, when children are initiated into learning *Shlokas*. The day is celebrated in honour of goddess Saraswati, also known as *Gauri,* the goddess of learning and knowledge. On this day, the *Guruji* (the family priest) brings *gooriu tray*, a portrait of goddess Saraswati, with Sanskrit *Shlokas* as under printed on it.

Saraswati Mahabhagye Vidhya Kamal Lochnay
Vishwa Roopay Vishalakhshay, Vedhyam Dehi Saraswati

Translated it means, 'O highly exalted goddess of learning. O Lotus eyed Saraswati. O you, who exists in various forms and who has large eyes, grant us the boon of knowledge'. Earlier times *gooriu tray* (inset 204) used to be hand painted in the form of a scroll painting with images of goddess Saraswati. In fact, *Gurujis* used to prepare these paintings a day earlier on *doy*. The day was, therefore, known as *Ranga doy*. *Guruji* is paid by the *yazman* for the services rendered. On this day, Saraswati *Puja* is performed in every family. Goddess Saraswati, with four arms, depicted in white dress, bedecked with flowers, sitting on a lotus, blooming in water, playing Veena with two hands, a *Maala* (garland) in third hand and the scroll in the last, is worshipped on this day. Veena symbolises speech and music and scroll symbolises knowledge and wisdom. Mata Saraswati's blessings are sought by reciting the above *Shloka.* It is customary, for all those families, who have either solomnised the marriage of their son and hence have a bride in the family or have a baby born in the family, to celebrate the day. It is worth mentioning here that making of *gooriu tray* is one way by which Kashmiri Pandits, by following this tradition, have so far kept alive this form of folk art of Kashmir.

tikk tsoram

tikk tsoram or *Tripura Chaturthi* falls on the next day of *gooriu tray*. It is observed in honour of Mata Tripurasundari, who is considered as the controller of the three worlds (*Bhu*, *Bhuvah* and *Suvah*)[px250]. Mata Tripurasundari is the *Isht Devi* of Tickoo / Ticku / Tiku / Tikku clan families, who hold her in great reverence. As per tradition, these families prepare *tsot'* (*khir*, *phulkiu* and *tsarvan*) and *tahar*, make offering, after *Puja*, to *Isht Devi* and Khetrapaals[px206] at her *Asthapana* at Karfalli Mohalla[px306] and then serve the preparations as *naviid*. On this day, as per the legend[px306], Mata Tripurasundari is said to have given *Darshan* to one of the ancestors of the family and the day is celebrated ever since.

Devotees perform a *Hawan* and observe *Vrat*. The day also coincides with *Shruk tsoram* or *Shloka Chaturthi*, when children are initiated into learning of *Shlokas* and scriptures and marks the beginning of the child's education. In earlier times the child on this day was taught the *Shlokas*, under the guidance of learned scholars, which marked the beginning of a serious study of religious scriptures.

Vasant peuuntsam

Vasant peuuntsam or *Basant Panchami* falls on *maag zuuniu pachh peuuntsam* (5th day of the Moonlit fortnight of *maag*). It is taken as the on setting of the new season.

Surya satam

Surya satam or *Saptami*, which falls on *maag zuuniu pachh satam* (7th day of the Moonlit fortnight of *maag*), is celebrated in honour of *Surya* (the Sun) as the Sun is regarded as the *Pratyaksha Devta* or the visible deity. As is known, Sun has been worshipped since time immemorial. On this day, devotees worship Sun god, perform *shraad* of their ancestors and undertake the famous Martand Yatra[px284], when the day falls on a Sunday and the *Nakhshetra* is *Shravan, Punarvas, Hasta, Moola, Tishya, Mrigshira* or *Anuradha*.

Bhishma euut'ham

Bhishma euut'ham falls on *maag zuuniu pachh euut'ham* (8th day of the Moonlit fortnight of *maag*). This day is observed as the *Nirvana* day of Bishma Pitamah, a Brahmacharya and a Krishna *Bhakta*. Devotees perform *Tarpan* and observe *Vrat* on this day. The day also coincides with *Bodha euut'ham*.

- ***Bodha euut'ham***
  Bodha euut'ham or *Buddha Ashtami* is celebrated in honour of Mahatma Buddha, the 9th incarnation of Lord Vishnu. Devotees observe *Vrat* on the day, when they refrain from taking salt.

Bhimsain kah

Bhimsain kah or *Bhimsain Ekadashi* falls on *maag zuuniu pachh kah* (11th day of the Moonlit fortnight of *maag*). Devotees observe *Vrat* on this day.

Yakhni tsodah

Yakhni tsodah or *Yakhshani Chaturdashi* falls on *maag zuuniu pachh tsodah* (14th day of the Moonlit fortnight of *maag*). Devotees observe *Vrat* on this day.

kaav punim

kaav punim or *Magha Poornima* falls on *maag punim* (15th day of the Moonlit fortnight of *maag*). The day is considered very auspicious on account of being the month of *maag* and also *kaav punim*. The day signifies the importance of a crow in Pandit ethos as they (Pandits) make a special offering to the birds once a year on this day. Kashmiri Pandits have given a place of importance to a crow for the following reasons. Firstly, a crow is known to be a friend of the society because it cleans the environment of the rubbish, which otherwise can be a cause of concern for health and hygiene. Crow in this sense is considered to be the best scavenger. Secondly, crow is a symbol of longevity and thirdly the *kaw-kaw* uttered by the crow on the window in one's premises augurs well and is taken to indicate arrival of a guest. It is not that Kashmiri Pandits make offering to crows only on this day (*kaav punim*), but have otherwise a daily practice of making an offering, a share of their daily food, to crows and other birds before taking the food. In fact, this daily practice starts early in the morning just before having the breakfast. The offering is kept on a wooden plank, called *kaav peut*[g1], specially designed and

fixed just outside the window. However, the practice on this day is different from the routine. On this day, the housewife, after cleaning the kitchen and the utensils, taking a bath and performing her daily *Puja*, prepares the special dish called *khetsiur*[px169] to be offered to the birds represented by a crow. The offering is made on an innovative tool called *kaav potul* (crow idol), which is a sort of a plate made of grass woven around two twigs at right angles to each other and held in place vertically on top of a handle.

After *Puja*, the *khetsiur* is offered to the crows with all devotion and while offering the special dish; the children extend an invitation to crows by uttering the following:

kaav bat'iu kaavo khetsray kaavo, kaav ta keuuvin siuutii hyeth,
gangabaliu shraanaa karith, guret'ay myetsay t'yoka karith,
walabaa saani navay laray, veuri batiu khenay

Translated it means, 'Crow come! Come along with your spouse. Come after having a bath at Gangabal and sport a *tilak* of clay. You are welcome to our new house to relish special dish of *veuri batiu*'.

6.4.12 *phagun*

phagun or *Phalguna*[px194] is the twelfth month of the calendar year. It falls in February-March of the English calendar. *Shivratri*, the most important festival of this month, is awaited by the entire community with enthusiasm and is celebrated on a grand scale. The celebrations start from *okdoh* and come to an end on *d'uuenmavas*, though some consider *tiiliu euut'ham* as the day of culmination. The engagements during these two weeks include *garnaavay* (house cleaning), making purchases of *Vatak Samagri* and other items required on various days, celebrating important days till *Shivratri*, performing *vat'ak puuza*[g1] on *Trayodashi*, performing daily *Aarti* and *Puja* till *mavas* and finally performing *vat'uk parmuzun*[g1] on *d'uuenmavas*. The auspicious days of *phagun,* observed either as *Jayantis* or *Nirvana* days of the saints and seers, are *doy* (Jeevan Sahib) and *tray* (Sharika Ji) in *gat'iu pachh*. Days in *zuuniu pachh* include *doy* (Mahtab Kak, Surdas), *sheyam* (Ram Joo Safaya), *truvah* (Govind Kaul) and *punim* (Kral Bab). There are at least 10 *Vrat* days in this month. Besides *Vijaya* and *Amla Ekadashis*, the following are the important festivals and auspicious days.

huer okdoh

huer okdoh (*Pratipada*) falls on *phagun gat'iu pachh okdoh* (1st day of the dark fortnight of *phagun*) and marks the beginning of preparations for *Shivratri*. The word *hur* in Kashmiri is the cloth used for cleaning or washing. Some believe that *huer,* as a prefix to the days of the fortnight, is derivative of *hur* and is used because of the cleaning practices on all these days. *garnaavay*, which involves cleaning and washing of various areas, white washing the house, washing clothes and other winter protective like *leephvoori* (quilt covers), *shandgeundvoori* (pillow covers) etc. and cleaning of utensils, to ensure cleanliness and sanctity, starts from this day though some prefer to do it from 5th onwards. Executing such tasks in Kashmir, especially in the winter month of *phagun*, with outside temperature usually below zero Celsius, is not easy and requires both time and will. However, people are seen to execute these tasks happily and with a good feeling because of the devotion towards their tradition and culture. This also marks the beginning of making purchases for the big event ahead. Because of the difficult conditions prevailing in the Valley, especially in winter, there is a need to ensure availability of *vat'ak masaaliu* (items required for *Shivratri Puja*), food and other items required during the fortnight of festivity. People, therefore, start purchases from *huer okdoh* onwards.

huer satam

huer satam falls on *phagun gat'iu pachh satam* (7th day of the dark fortnight of *phagun*). Though there is no celebration on this day yet many families follow their individual *riit* (tradition) of preparing specific dishes. Many devotees go to the shrines of Chakrishor and Pokhribal at Hari Parvat and participate in the night-long *Bhajans*, organised by various *Bhajan Mandalees* (musical groups).

huer euut'ham

huer euut'ham or *Hora Ashtami* is celebrated on *phagun gat'iu pachh euut'ham* (the 8th day of the dark fortnight of *phagun*). This day is celebrated as the day of prayers and paying obeisance to the goddess Sharika, with her abode at Chakrishor, Hari Parvat. Many members early in the morning visit Hari Parvat, perform *Puja* at Ganesh Mandir, pay obeisance at *Sapt Rishi* and Mahakali shrines, climb the steps of Chakrishor Mandir to reach the shrine of Mata Sharika, where they offer prayers and even sit in meditation. Some apply *Sindhur* on the *Shila* whereas some others are seen showering flowers, using flower garlands and seeking blessings of Mata Sharika. Back home, the devotees observe *Vrat* on the day and take only one time meal. Elderly people engage themselves in recitation of *Panchastavi* and other *Shlokas* to propitiate the deity. Since *Shivratri* is due on 13th, just five days after *huer euut'ham*, the occasion is used to ensure house cleaning and washing, before the two functions.

huer *navam*

huer navam falls on *phagun gat'iu pachh navam* (the 9th day of the dark fortnight of *phagun*). Among the married women there is a practice of visiting their parental homes, on any auspicious day up to *huer navam*, the day when *garnaavay*, in general, comes to an end. This practice not only reinforces the love and affection showered on the daughter, by her parents and other members at the parental home, but also provides an opportunity for the daughter, irrespective of age, to have a reunion with them. On her visit to the parents, she is greeted and treated to a sumptuous feast. As a token of love she returns to her in-laws with new clothes and gifts in addition to the other symbolic items of a *kaangiur*, a packet of salt, *tsochi* (Kashmiri baked bread) and *atagath* (cash) representing comfort, happiness, well being and merriment on the eve of the festival. Not so long ago, a *khraav* (a wooden sandal with straps), symbolising physical fitness and mobility, also used to be given. The act also symbolises a traditional bond of everlasting relationship between the two families. The happiness and joy seen on the occasion is beyond comprehension because both the mother-in-law and the daughter-in-law visit their parental homes and share joy and happiness with their parents and near and dear ones.

huer deuham

huer deuham, also called *dyaar deuham* (*dyaar* in Kashmiri means money, same as *dinnaara*[g1]), falls on *phagun gat'iu pachh deuham* (10th day of the dark fortnight of *phagun*). Mata Lakshmi is worshipped on this day as she symbolises money and wealth. Every family, in general, celebrates the day but all those families who have a new bride, have a special significance. This is the first *Shivratri*, the newly married girl will celebrate with her in-laws. Like other married women, she returns from her parental home along with symbolic items of *herats kaangiur, herats poshaak, khraav, tsot'*, salt and *atagath*.

kah

kah, also known as *Vijaya Ekadashi* and *gaad'iu kah*, falls on phagun *gat'iu pachh kah* (11th day of the dark fortnight of *phagun*). On this day, offerings of fish are made to the *Bhairavas* in preparation

for *Shivratri* festival culminating on ensuing thirteenth lunar day of the dark half of the same month.[19p276] The ceremony is believed to be a *Tantric* ritual. Others prepare vegetarian dishes as per their *riit*.

huer bah

huer bah or *vaagiur bah* is the twelfth day, the day on which the image of the goddess *Vaagishori* is consecrated in preparation for the festival of the *Shivratri* on this and the subsequent days. On this day, *vaagur,* a kind of earthenware pot, is used for making offerings at the ceremony of consecration of the image of the god.[19p1102] *vaagur* is kept in the *t'hookur kut'h* or the place where *vat'uk*[g1] is to be kept and worshipped. Special offering of food prepared as per *riit* is put in it after performing *Puja*. Some families have a custom of making non-vegetarian offering as per *Tantric* practice.

Shivratri

The following important aspects of *Shivratri* deserve a mention:

- **Importance**

Shivratri is the most important and sacred festival of Kashmiri Pandits because of which the members celebrate it irrespective of where they are. *Shivratri*, also called *Hararatri*, *Kalratri* and *herat*, is celebrated on *phagun gat'iu pachh truvah* or *Trayodashi* (13th day of the dark fortnight of *phagun*). Writes Dr. SS Toshkhani, "The Pandits consider it to be their most important festival and call it `*herat'* in Kashmiri - a word derived from Sanskrit `*hararatri'* or the 'Night of Hara', Hara being another name of Shiva."[96p209] According to *Skandpuran*, there is no Lord greater than Lord Shiva, no *Yagya* greater than *Ashvamegh Yagya* and no *Vrat* greater than *Shivratri Vrat*.[24p5] The sanctity and the piousness attached to the festival can be gauged from the action of the last Afghan Governor, Jabbar Khan, who ruled Kashmir in 1819 AD. Writes Pandit Bamzai, "Jabbar Khan was once told by someone that it was a common notion among Kashmiri Pandits that snow falls invariably on the *Shivratri* night (13th of the dark fortnight of Phalguna). To test this, he ordered that the Pandits be not allowed to observe this festival in Phalguna (February-March) but in Asarh (June-July). Accordingly, it had to be observed on the corresponding night in the latter month. It so happened that even on this night flakes of snow, preceded by a heavy rainfall, which had rendered the atmosphere very cold, fell. The Kashmiri bard then, mocking at him, sang:

Wuchhton yih Jabbar Jandah, Haras tih karun wandah

Look at Jabbar, the wretch, Even Har he turned into winter."[1p468]

There is, however, an incident, which is just the opposite of the one, described above and relates to another Governor, Ali Mardan Khan. It is said that in order to know about the Vedic philosophy, Shaivism and mysteries of nature, he invited a number of scholars for a discussion and discourse. Over a period, he got transformed to such an extent that once on the auspicious *Shivratri* night when he was strolling in the foothills of Mahadev, Srinagar and had got engrossed in Shiva thought, he saw Lord Shiva and Parvati on Nandi Bull give him a *Darshan*, which made him to compose the following poem in Persian

Huma Asle Maheshwar Bood, Shab Shahe Ki Man Deedam...

Translated it means, 'Surely he was Maheshwar, whose *Darshan* I had the previous night'

One least known fact about *Shivratri* is that there are 12 *Shivratras* (*Shivchaturdashis*) in a calendar

year, one per month falling on *phagun gat'iu pachh tsodah* (14th day of the dark fortnight). One of these, the one falling in the month of *phagun*, called *Maha Shivratri,* has a special significance because of the powerful planetary positions on the day. While the Hindus outside the Valley celebrate *Maha Shivratri*, which happens to be on 14th, Kashmiri Pandits celebrate *Shivratri* on *huer truvah* or *Trayodashi*. It is said that in earlier times the community, besides celebrating *Shivratri* on *huer truvah*, also used to celebrate the twelve *Shivratras* including *Maha Shivratri.* Probably with time it got restricted to only *Shivratri* on *huer truvah*.

- **Traditions and practices**

There are a number of practices, associated with *Shivratri*, which evolved over a period. The variations in the practices are on account of the individual family traditions. These practices fall into three categories and include the practices followed by Vamacharis, Dakshinacharis and Mahacharis. Kashmiri Pandits celebrate *Shivratri* in a manner, which is different from the practice followed by other Hindus. Experts opine that in Kashmir *Shivratri* is celebrated as *vat'ak puuza*, a practice not prevalent elsewhere. This is probably the reason why specific terminology like, *vat'ak d'uuen*[g1] (walnuts used as offering), *Vatak Nath* (the main deity), *vat'ak puuza* (act of worshipping *Vatak Nath*), *Vatak Samagri*[g1] (items for *vat'uk*), *vat'uk barun*[g1] (organising *vat'uk* for *Puja*), *vat'uk parmuzun* (culmination of *Puja*) and *vat'ak naviid*[g1] (*naviid* served on the culmination of the *Puja*), is used. Other terms in use include *herats boog*[g1], *herats d'uuen*[g1], *herats kaangiur*[g1], *herats kharach*[g1], *herats khraav*[g1], *herats poshaakh*[g1] and many more. The community celebrates the festival in honour of Lord Shiva, the Supreme Lord and *Shakti*, the energy aspect of Lord Shiva, manifested through His creations. The day signifies the manifestation of *Vatak Nath* (*Vatak Bhairava*[g1]). This is also the day of manifestation of *Jyotirlinga*. Devotees worship Lord Shiva, Parvati, Ganesh Ji*, Vatak Bhairava* and *vaagur* on this day. Traditionally, the Pandits have been firm believers of mystic powers of Shiva and Parvati and have, therefore, not only attached great importance to the festival but also evolved and developed their own philosophy, the Shaiva philosophy, famously known as Kashmir Shaivism[px224]. For children, *Shivratri* has a special meaning. For them, all the days, right from *huer okdoh*, are the days of fun and merry making. They play games with *haariu* (conch or cowry shells), made available to them by their parents well in advance. In fact, the game is played in groups and is associated with lot of excitement and fun. The essence of the game, besides developing sports person spirit, is also to develop affinity for others and learn the facets of group behaviour and group dynamics. It not only serves as a way of amusement, which are practically nil during the harsh months of winter, but also serves to teach the young ones the art of living in a group or a community and derive the pleasure from such associations. On this occasion, besides getting new clothes, the children also look forward to what is known as *herats kharach* (pocket money), from the elders, which symbolises love, affection, progress and above all blessings from the elders. One important aspect about this festival is the fact that during this period devotees give alms and make offerings without any reservations. The same feeling is observed while giving *herats kharach* to the members of the family and other relations.

- **Choice of Icons or the symbols**

Kashmiri Pandits worship their deities as Icons or symbols of faith (represented by pots of specific sizes and shapes - earthenware or utensils of steel or brass or a combination thereof). Earlier times only the earthenware Icons, including the Icons of *sanipotul* and *duupzuur,* were used. There are, however, minor variations in the choice of the Icons, on account of the individual belief, customs and practices adopted by individual families. The common choice, however, includes the Icons, with their paraphernalia, as shown in Fig. 6.1 and listed in Table 6.2.

01.	*Kalash Paatra*	-	a medium sized *gad'viu* representing Lord Ganesh
02.	*Brahma Kalash*	-	a figure (*Ashtdal Kamal* representing seats for eight deities Ganesh, Kumar Ji, Saraswati, Lakshmi, Vishwakarma, Brahman, Dhruva and Agastha) drawn on floor.
03.	*tsong*	-	earthenware oil lamp
04.	*duupzuur*	-	an Icon representing Kartik, in-charge of the ceremony
05.	*vaagur*	-	a medium sized earthen pot representing a Brahman
06.	*vat'ak not'*	-	a pitcher (big) representing *Vatak Nath* (Lord Shiva)
07.	*d'ul*	-	a medium sized pot representing *Bhairava* associates
08.	*vat'ak tsod'*	-	a pitcher (small) representing *Shakti* as Parvati
09/10.	*saniveuur* 1&2	-	a small copper pot representing Khetrapaal
11/12.	*reshiveuur* 1&2	-	a small bowl representing a *Rishi*
13/14.	*muchhiveuur* 1&2	-	a small *veuur* (smallest *gad'viu*) representing *Gandharva*
15.	*sanipotul*	-	an Icon with a specific design, representing *Saligram*
16.	*thaal*	-	a plate for keeping the *Saligram*
17.	*Bhadra Peeth*	-	a raised platform for keeping *thaal* with *sanipotul*
18.	*Agni Paatra*	-	a tray for igniting the fire and making offering to it
19.	*Praneet Paatra*	-	a utility for offering *Pavitra Jal* (holy water)
20.	*neermaal Paatra*	-	a pot (bucket) for storing *neermaal*
21.	*Pushp Paatra*	-	a container with *posh* (flowers) and *bel patr* (see List 1)
22.	*Samagri Paatra* 1	-	a container with *Puja Samagri* (as per List 2)
23.	*Samagri Paatra* 2	-	a container with other *Samagri* (as per List 3)
24.	*Jal Paatra*	-	a bucket with water
25.	*aasan*	-	seat for *yazman*

List 1 *aari*, 10 *poshiu maaliu*, *vusuer* for decorating the Icons

List 2 *breyi ta sarshaf*, *euuliu* (*lokchi*), *gev*, *kand* (sugar candy), *kant'hgan*, *kong* (saffron), *kruhun teel*, *laayi*, *maachh*, *marts*, *oom dod*, *rong*, *sarvashodi*, *shakar* (raw sugar), *tomul*, *tsandun*, *vushkiu* (barley), *zaamut dod*

List 3 *chuuniu*, *darb*, *Dhoop*, *gant'a*, *koophuur*, *mushkiutuji*, *neuurivan*, *paantsh meviu* (*badaam*, *khaziuur*, *kishmish*, *nabad*, *naarjiil*), *pavithiur*, *rattan deep*, *ropiu varakh* (silver foils), *sendhiur*, *shenkh*, *tomul oot'*, *vesht'hur*, *yonyi*

Note :
1) For actual layout see Fig. 6.1 and for *Samagri* see Annexure - 12
2) *tomul* is used for *arg* (*tomul* + *vushkiu*) and *zang* (*tomul* + salt + coins)
3) *chuuniu* / *tomliu oot'* is used for drawing *Ashtdal Kamal*
4) *breyi* / *sarshaf*, *laayi*, *maachh*, *oom dod*, *shakar*, *zaamut dod* is used for preparing *Pavitra Jal* for *Snan* of sanipotul (Shankar)
5) *visht'hur* is used to sprinkle *Pavitra Jal* (*Jal* + *kruhun teel* + *posh* + *vushkiu*)

Table 6.2 Icons worshiped during *Shivratri Puja*

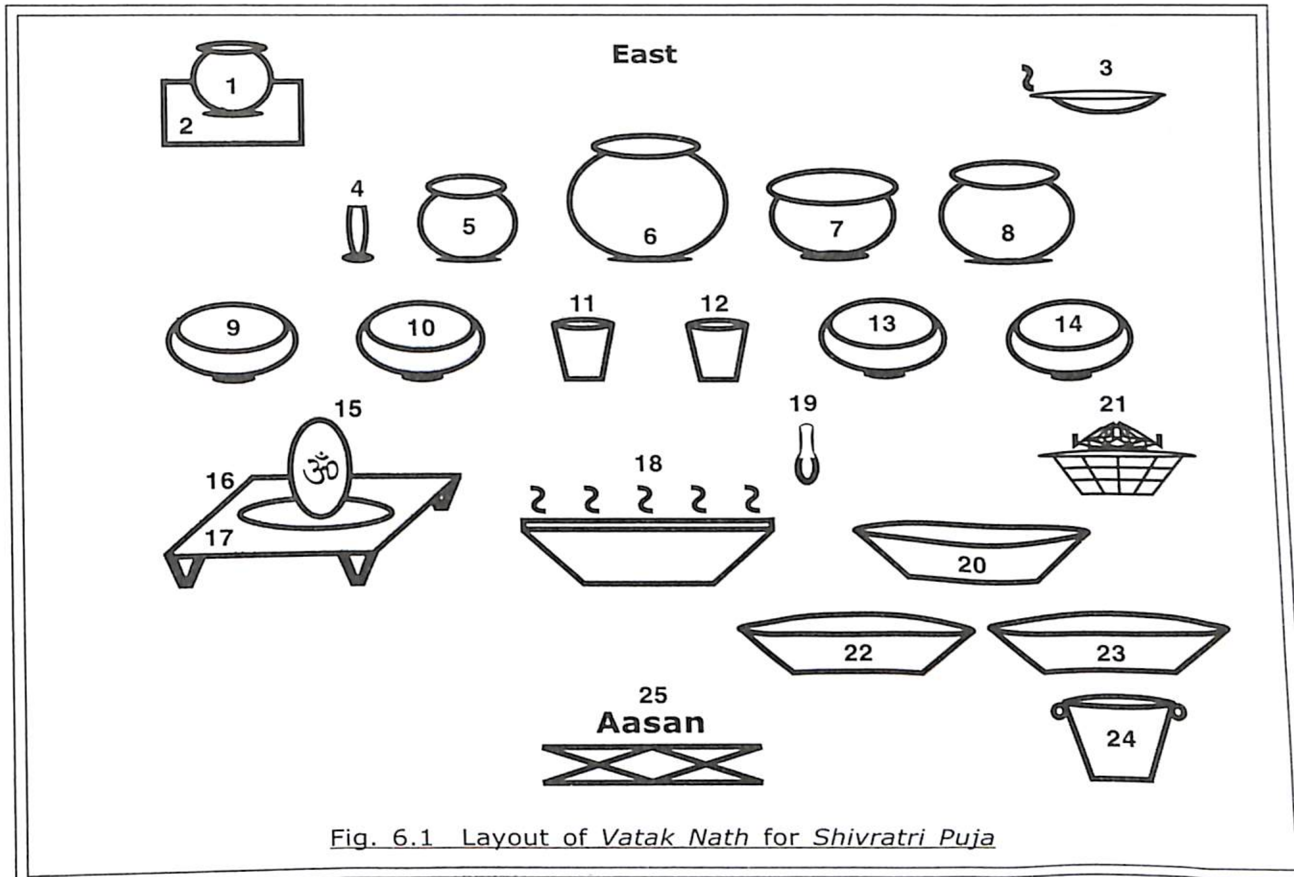


Fig. 6.1 Layout of *Vatak Nath* for *Shivratri Puja*

- **Importance of *sanipotul***

sanipotul, an earthenware Icon with five faces, is supposed to represent five *Shaktis* (powers) of the Lord. All that happens in the Universe is due to these five *Shaktis* (*Chit, Nivvriti, Ichha, Gyan* and *Kriya*). The actions of five Indriyas are also the result of these *Shaktis*. These five *Shaktis* are, therefore, worshipped on *Shivratri* as per tradition.

- **Preparations for the *Puja***

On *Shivratri*, every *yazman* observes *Vrat* for the day and performs *Puja* in the evening until the mid night. The preparation for the *Puja* includes the following:

¤ Making of *aari* (grass rings used as seats for the symbols of faith), *vusuer* (grass strings intertwined with marigold flowers), *Maala* of fresh flowers (for decorating the deities) and *tsandan* and *Sindhur* pastes (for deities and *t'yok)*.

¤ Getting ready with the *t'hookur kut'h* or *Pujasthan,* the Icons or symbols (to be used during *Puja*), *posh* (flowers like marigold and rose petals), *bel patr*[px103], *naviid* (*paantsh meviu*[g1]). Also kept ready, are the *vat'ak puuza Samagri* (inset 205a), *Agni Paatra* with wood pieces, *neuurivan* (for the desired number of devotees) and *Shivratri Puja Pustak* or audiocassette, if required. For this purpose, some organisations, writers and / or devotees have produced a number of texts, audiocassettes and compact discs, which include *Vatak Puja* (Jyotishi Keshav Nath Bhat), *Shri Vatuka Puja Vedhi* (Parmanand Research Institute, Srinagar), *Shivratri Puja* (Pandit Prem Nath Shastri), *Vatuk Puja* (Vijayeshwar Jyotishi Kariyalaya), *Vatuk Puja Vidhi* (Satisar Foundation, Jammu) and *Vatak Pooja* (Pandit ON Ganjoo).

- **Organising the *Pujasthan***

Organising the *Pujasthan* is called *vat'uk barun*. The layout is shown in Fig. 6.1. It involves decorating each symbol with *neuurivan*, *bel patr*, *tsandan* paste, *poshiu maaliu* and flowers, besides marks of *t'yok* and OM in *Sindhur*. One of the important aspects of *Shivratri* is the use of *d'uuen* (walnuts) as the main offering. The walnuts are put inside the *not'* and other icons, except *d'ul*. Most of the walnuts (50 or more) are put in *not', tsod'* and *Kalash* and a small number (2-3 each) in other icons. All the Icons are filled with water so as to immerse the walnuts in it. The process of wetting them during the two to three days of *Puja* removes the toxicity and makes them usable as *naviid*. The choice of *d'uun* as an offering has significance, as under:

- Firstly, it is available all the time in most of the Pandit families.
- Secondly, *d'uun* symbolically represents the evolution. The kernel hidden inside is fully evolved and represents the process of evolution in totality.
- Thirdly, Knowledgeable people opine that the four parts, of the kernel, represent four *Vedas*, the scriptures on which Hindu *Dharma* is based.
- Last, but not the least, when wet, it sprouts easily into a seedling which then flourishes into a tree. Since *Shivratri* comes at the fag end of winter, sprouting of *d'uun* symbolises ushering in of new life in the coming season, *sonth*.

vat'uk is laid (inset 205b) on the floor of either the *t'hookur kut'h* or a place specifically arranged for this festival and arranged in a specific order. The order only shows the importance and relevance of the icons. It is to be noted that *not'* and *tsod'* constitute *Vatak Nath* and *d'ul* represents *Bhairava*. The following are the highlights:

- *vat'uk* is laid from *Uttar* (North) to *Dakshin* (South) i.e from left to right and starts from the *Ishan Kon* (North-East corner)
- All the Icons are kept on *aaris*
- The first symbol is *Kalash Paatra,* which is kept on the *Brahma Kalash*
- A *tsong* is placed in the right corner in line with the top row
- The second row has *duupzuur*, *vaagur*, filled and worshipped by some families on *vaagiur bah, Vatak Nath (not'* and *tsod') with d'ul* in the centre
- The third row has 2 *sanivaari, 2 reshvaari* and 2 *muchhvaari*, arranged in that order
- The fourth row has *sanipotul*, in a *thaal* on *Bhadra Peeth*, *Agni Paatra*, *Praneet Paatra* (with water, teel and *visht'hur*), *neermaal Paatra* and *Pushp Paatra*
- The fifth row has *Samagri Paatra* 1 and *Samagri Paatra* 2
- Last of all sits the *yazman,* the worshipper, with *Jal Paatra* on his right.

- **Performing of *vat'ak puuza***

Before the start of the *vat'ak puuza,* it is assumed that the *yazman*:

- Has taken a bath
- Has put on new or washed clothes
- Has observed *Vrat* for the day. During *maag* many Kashmiri Pandits observe *Vrat* for the whole month but some devotees observe it at least on 11th, 12th 1nd 13th in particular
- Is ready with *Jal*, *arg* (washed *tomul* plus *vushkiu*), *naviid, teel*, flowers, *pavithiur*, *Vesht'hur, Praneet Paatra* and other *Puja Samagri*
- Is seated on a proper *aasan* and is facing *Poorva* (East)

With everything ready, the *yazman* starts the *vat'ak puuza* (inset 205c), which is likely to last 2-3 hours. Earlier times *Panchratri Puja* used to be performed. The present form of *vat'ak puuza* covers *Kalash Puja*, main *vat'ak puuza* and *prepun*. *Shivratri Puja* is given in Annexure - 13.

Shivchaturdashi

Shivchaturdashi falls on *phagun gat'iu pachh tsodah* (14th day of the dark fortnight of *phagun*). Devotees on this day continue with their prayers, *Puja-paat'h* and worship of the deities, started on *Trayodashi*. It is said that after the episode, of Afghan Governor Jabbar Khan, a practice, known as *salaam,* was started. According to this practice, the Muslim friends started visiting their Pandit friends on the next day of *Shivratri* to exchange greetings and pay their regards to the Supreme. On this day, people exchange *Shagoon* of *nabad* (sugar crystals), *euuliu* (cardamam) and *badaam* (almonds).

d'uuenmavas

d'uuenmavas or *phagun mavas* falls on 15th day of the dark fort night of *phagun*. It comes two days after *Shivratri* and marks the final day of *vat'ak puuza*. On this day, after performing *Puja* in the evening, a ceremony, called *vat'uk parmuzun,* is performed. This ceremony involves cleaning the *Pujasthan* of flowers and other *Samagri* used for *Puja* and immersing it in a river along with the *neermaal*[g1], collected during the three days. *d'uuen* (walnuts), kept in the *not'* and other Icons on the first day of *Shivratri*, are all transferred into *not'* and taken to the river bank, where *d'uuen* are washed clean along with the *not'* and brought back to the residence. *Puja* is performed at the riverbank and blessings are sought from the Almighty. Some, as per *riit,* perform the ritual at home. On return to the residence, the lady carrying the *not'* with *d'uuen* again seeks blessings from the Lord for one and all as can be understood from the symbolic conversation held between her and any other member of the family. As she nears the door, which has been kept closed by some other member, she seeks an entry into her house by giving a knock. A member responds the knock and the conversation goes on as follows:

Lady	:	*t'huk t'huk* (knock)
Member	:	*kus chhuviu* (Who is there?)
Lady	:	*Ram bror* (Ram, the *Bhairava*)
Member	:	*kya hyeth* (What are you bringing along?)
Lady	:	*Ann hyeth, dann hyeth, shuer hyeth, beuuts hyeth, guer hyeth, gupan hyeth, Raj-Taj hyeth, bajjar hyeth, reuts shechh hyeth* (with food, money, family members, cattle, crown, honour and good news).
Member	:	*prayi kus chhuy* (Who is accompanying?)
Lady	:	Anandeshwar Bhairava.

With these good omens, she is let in and everyone rejoices. The lady then prepares and distributes *naviid*, which includes *tsochiveuer* (baked bread made of rice flour) and *d'uuen gooji* (walnut kernels), to every one present. Everyone then enjoys a sumptuous dinner with all the delicacies prepared during the day. On the subsequent days, the *naviid* is distributed among the neighbours and relations.

thaal barun

thaal barun (inset 206) is the act of arranging a *thaal* (the previous night) with all the essentials necessary to sustain life. The ritual is performed on two occasions:

- First time on *phagun mavas* for *Darshan* of the *thaal,* called *sonth thaal,* next day on *sonth*.
- Second time in *tsithiur* for *Darshan* of the *thaal,* called *navreh thaal,* next day on *navreh*.

On each of the occasions, as is customary, late in the evening an elderly lady, usually the housewife, prepares a *thaal* with rice or paddy, cooked rice, *tsochivor*[g1] or bread, flowers like *bredmushk*[px101] or *yembarzal*[px102], salt, pen / inkpot, divine image, *vaayigand'iur*[px106], walnuts, milk, coins, ornaments and current *Nechhipater*. The items symbolise abundance of food grains (rice, paddy, cooked rice,

bread), good health (milk, curd, salt, *vaayigand'iur*), knowledge (pen, inkpot), good deeds (almanac, picture of goddess), nature's bounties (*bredmushk*, *yembarzal*, sprouted grass, walnuts) and wealth (ornaments, coins), leading to everyone's happiness and prosperity in the coming months.

sonth

sonth, the festival, is celebrated to welcome the arrival of *sonth*[px87] (spring), the first season of the year. It falls on the 1st day of the month of *tsithiur*, hence a *sankaraath*. It usually coincides with 13th / 14th of March of the English calendar. As mentioned earlier, *shishur*[px91] happens to be the most difficult and the harshest of all the seasons in Kashmir. In contrast, *sonth* is the festival, which says goodbye to the harsh months of winter and the season infuses life into everything, including plants and trees. As is customary, on this day all the members of the family first of all have *Darshan* of the *sonth thaal*[px351], prepared on the previous night. After taking bath and performing daily routine, the elderly lady in the house performs *Puja* and then offers a piece of *vaayigand'iur* and walnut kernel as *naviid* to everyone. *tahar* is also prepared on the occasion and served as *naviid*. The day is celebrated by having an outing and people usually go to nearby gardens or places of importance. In Srinagar, people go to *badaamveuur* to see *badaam phulay* (almond trees in blossom), a treat to the eyes, alround the place extending to the foothill of Hari Parvat. Nishat Bagh, Shalimar Bagh, Cheshma Shahi and Harwan are the other places where people go for an outing during the day. This in fact, marks the beginning of the festivities for the next six months till the cold season again sets in. During the coming months, people make best use of the opportunity and enjoy the beauty of nature with trees and the flowers in full bloom. The whole of the Valley, which is dotted with gardens, parks and lawns, wears a beautiful and colourful look with flowers of all shades.

tiiliu euut'ham

tiiliu euut'ham, also called *Hola Ashtami*, falls on *phagun zuuniu pachh euut'ham* (8th day of the Moonlit fortnight of *phagun*), ten days after *Shivratri*. It is practically the last major festival of the year and marks the culmination of all the festivals. Two rituals, as under, are held on this day.

- The first is the burning of willow cases, of the broken and used *kangris*, by the youngsters. In this event children load the *kangri* cases with old papers, dry grass and even small fireworks, tie a long rope to the top edge, set it on fire and move it around the head thus surcharging the atmosphere with thrill and gaiety. Children call it *jateun teun*, rhyming it with the sound produced by the fast moving *kangri* case in flame. This event actually is the performance of Holika by the Kashmiri Pandits. The event also marks the end of the cold season and discontinuance, till next winter, of the use of *kaangiur* (*kangri*), as a device to keep the body warm.
- The second event is to place, at vantage points in the house and the pathways, lighted oil lamps and float a few more, on rings made of grass, called *aari*, in river Vitasta or any other flowing river. The lamps are the obsequial lamps placed or floated for the benefit of deceased relatives. The ritual is also called *tiil dyun* (to give oil).

Holi

Holi is the festival of colours. The festival falls on *phagun punim* (15th day of the Moonlit fortnight of *phagun*) and is celebrated all over the country with lot of vigour and reverence. It marks the beginning of the colourful season ahead when nature's beauty in various shades of colour will be on display. It is one of the ancient festivals, which finds a mention in the religious scriptures like *Puranas* and *Purvamimamsa Sutras*. Though celebrated in the Valley, it was not celebrated by many locals. The festival, however, has both a religious and social significance.

According to legends and local belief, on this day, Lord Shiva is believed to have opened His third eye and reduced *Kamadeva* (god of love or eros) to ashes, hence the day is called *Kama Mahotsava*. Holi is celebrated on the next day of *Holika Dahan* and marks the victory of good over evil. *Holika Dahan* symbolises burning of Holika, the evil sister, through whom Hiranyakasyapu, a demon king, tried to kill his son Prahlada. He is said to have defied the existence of the God and declared himself as the God. He wanted to burn Prahlada, his righteous son, who, as a devotee of Lord Vishnu, challenged him and his godhead. Hiranyakashyapu knew that Holika was granted a boon that fire would not destroy her, so he asked his son Prahlada to sit in her lap. As per his father's desire, Prahlada sat in the lap of Holika and she immediately set herself on fire. But it was the Lord Vishnu's grace that the reverse happened. Prahlada came out unharmed and instead Holika was reduced to ashes. This day is, therefore, used to burn Holika and convey the message that righteousness prevails over evil. Narasimha Avatara[px199] killed Hiranyakasyapu.

On Holi, people visit their friends and relatives to express happiness and joy. Every one applies colour to every other person and showers lot of love and affection. People in their neighbourhoods organise community functions and share happy moments together. This attitude develops bonds of friendship among the neighbours. Throughout the country people are seen singing, dancing, applying colours of various shades to each other in their localities, offering sweets and participating in the festivities in a big way without annoyance and ill will. That is the spirit in which Holi is celebrated and helps in generating goodwill and happy feelings. Traditionally, people have been using colours made from natural flowers and hurbs, which were considered very auspicious. For the last couple of years, however, people have been seen using artificial colours and dyes, which have been reported to cause skin rashes and other problems. A few variations are noticed in the way people celebrate the festival elsewhere in the country. Holi in Mathura and Vrindavan starts almost a month earlier. People in these places celebrate the festival in the same spirit as was done by Lord Krishna with Radha and Gopis. There is a tradition, in Gujarat and Maharashtra, of hanging a pot of buttermilk at a height. People try to reach the pot supporting each other in-groups in the shape of a pyramid and break the pot and get drenched with the buttermilk. One, who succeeds in breaking the pot becomes the king.

6.4.13 *tsithiur - gat'iu pachh*

The year in a lunar calendar ends with *tsithiur gat'iu pachh*, the last fortnight, which falls in March-April of the English calendar. The last day of importance of the year is *navreh mavas*, completion of which heralds the beginning of the New Year. The auspicious days of *tsithiur gat'iu pachh,* observed either as *Jayantis* or *Nirvana* days of the saints and seers, are *tray* (Vibhishan Ji), *satam* (Har Kak) and *mavas* (Gasha Kak, Shri Bhat). There are at least 4 *Vrat* days in this *pachh*. Besides *Kamla Ekadashi*, the following are the important festivals and auspicious days of the *pachh*.

navreh mavas

navreh mavas or *tsithiur mavas* (15th day of the dark fortnight of *tsithiur*) is a day prior to *navreh*. The day happens to be the last day of the calendar year and people look forward to ushering in the New Year happily and with good luck and good health. On this day, the devotees as usual get up early in the morning, take a *Snan* and offer prayers. Many devotees go on a pilgrimage to Vechar Nag Tirtha[px287], an ancient *Nag* and temple in the outskirts of Srinagar city where they take a *Snan* in the holy *Nag* and offer prayers at the temple. A fair is also held in and around the premises of the temple. Many devotees observe *Vrat* on this day. One of the important activities of this day is *thaal barun*.

thaal barun

This is the second time when Kashmiri Pandits arrange a *thaal* for *Darshan* on the next day. On this occasion also, it is customary to prepare a *thaal*, called *navreh thaal*, on the previous night, the same way as was done on *phagun mavas*[px351] and have *Darshan* on *navreh*. The only difference from the earlier occasion is that this time a new *Nechhipater*, which has either been brought, as per tradition, by the *Kul Brahmin* (family priest) or purchased locally, is used. The event marks the beginning for the *nov warih*[px321] (New Year) and *tahar* is prepared on this occasion. As per tradition, *tahar* of the rice of *sonth thaal* is prepared on *navreh* and that of *navreh* is prepared on *navam*.

6.5 Other Days of Importance

Besides these religious festivals, there are some other days, which are being observed by the community. These include:

- *Nishkasan divas* (Holocaust day) is observed on 19th January every year as the day when Kashmiri Pandits were forced to leave their hearths and homes in 1990 AD.
- *Balidan divas* (Martyr's day) is observed on 14th September every year. It was on this day in 1989 AD that the community leader, Pandit Tika Lal Taploo, was gunned down by the terrorists. This marked the beginning of the spate of killings of some other members of the community. On this day, the members remember and pray for all those, who lost their lives as a result of terrorist acts. Some of the members of the community, who lost their lives, besides Tika Lal Taploo, include Pandit BK Ganju (Telecom Engineer), Pandit Dina Nath Muju (Educationist), Pandit Durga Prasad Khazanchi (Educationist), Pandit Keshav Nath (Priest of Vechar Nag Mandir), Pandit KL Ganju along with his wife, Pandit Ved Lal Bhat (Principal), Pandit Lassa Koul (Director, Radio Kashmir), Pandit Nil Kanth Ganju (Judge), Pandit Sarwanand Kaul 'Premi' (scholar), Pandit MK Razdan, Pandit Moti Lal Baghati, Pandit Naveen Sapru, Girja Tiku, Piti Kaul, Prana Ganju and many others.

Quote 6

andar atsit nebar tshondum, pawanan rangan karnam sat
dhyana kin day zagi kewal zonum, rang gav sangas milit ket

Lal Ded

Translated it means,

'Though within, I searched (God) without, the vital airs satisfied my veins, (as) Through meditation only I found God pervading the world, the world got merged into the union (with God)'[52p33]

CHAPTER – 7

RITES, RITUALS AND OTHER CEREMONIES

7.1 Introduction

A Kashmiri Pandit's life is woven around many rites, rituals and ceremonies, which keep him in harmony with the self, the nature and the surroundings. This is in tune with the Hindu religious scriptures. A Kashmiri Pandit community member's whole life, from birth to death, is regulated by an elaborate code of rites, rituals and ceremonies. Some have given it the name *bat'il* – the *Bhatta* way of life. As is known, rite is a formal procedure prescribed for solemnising a religious act. Ritual, on the other hand, is a religious or any other ceremony involving series of actions performed in a set order. These days some of the rituals are symbolic in nature but must have had significance when started. Rites and rituals, as related to religion, are embodiment of faith and bind the people together as a social group. Observance of rites and rituals serve many other purposes. Rites and rituals, for example, provide an outlet to the religious emotions, which every individual nurtures right from the childhood, keep communities alive and provide continuity of the past with the present. Since the real purpose of life is to achieve spiritual knowledge and growth, one needs to know the rites and rituals to tread that path. Rites and rituals help devotees feel closer to God. The practices are believed to influence human actions. Some of the rituals are performed to seek benevolent influences, while others to ward off the negative influences. In the case of Kashmiri Pandits, the observance of rites and rituals has additionally, helped them in preserving their distinct identity.

The community has a rich tradition of performing rites, rituals and ceremonies, almost on every occasion, be it the birth of a child, purification ceremony after it, the *Yajyopavit* or the *Vivaha*[g1]. The community is basically guided by what are known as *Sanskars*[g1] (*Samskaras* in Sanskrit) - the rituals prescribed and supposed to be followed by the community from birth to death. The *Sanskars* are, therefore, called the life cycle rituals and form the core of the religious practices. Pandits firmly believe that at birth they inherit three types of *Rins* (debts)[px241]. They also believe that at the time of birth one is born ignorant and through the observance of *Sanskars* and other rituals one is able to dispel and overcome this ignorance. It is customary during rites and rituals to invoke the blessings of deities, which is done through the priests, who are supposed to be learned and knowledgeable about the prescribed procedures. Pandits, therefore, discharge their duties towards all, not only during their daily *Puja* but also during the specific *Sanskars.* The rituals, in general, involve one or more of the following practices:

- Worshipping *Shilas* and Icons, as symbols of faith
- Making offering to *Agni*, considered as the presiding deity
- Using water as means of removing impurities, both physical and spiritual
- Using *teel* (sesame) to ward off evil spirits
- Making offering of food to propitiate gods, goddesses and deities
- Facing a particular direction while performing a particular rite or ritual. There are ten directions, namely, *Purva, Paschim, Uttar, Dakshin, Agneya, Naitriya, Ishana, Trishula, Urdhava* and *Adhah*, each with a presiding deity.

There is one concept, known as *hoontsh* (*Ashudhi* or defilement), that the community believes in and is prevalent even today. According to this concept the environment, in the family in which either the expectant mother has given birth to a child or an *Atman* (soul) has left the *Sharir* (body), is considered impure or unhygienic by others and, therefore, needs to be purified through the ceremony. *hoontsh* is, therefore, of two types, namely, *Sutak* or *zyeniu hoontsh* (defilement on the birth of a child) and *Mritak* or *maran hoontsh* (defilement on the death of a person). The purification on the arrival of a baby is done through the ceremony of *kahnethiur*[g1] and in case of departed soul through the *Kriya* on *dahim doh*[g1] (the tenth day). *hoontsh* is observed during the ten days of the mourning when outsiders, visiting the family, do not eat or drink anything in their house.

A brief account of the various *Sanskars* and other rites, rituals and ceremonies is as under:

7.1.1 The *Samskara* Rituals

Maharishi Ved Vyasa has mentioned 16 *Sanskars*, as under, in *Vyas Smriti:*

Garbhadhan[1] *Punsavanam*[2] *Seemanto*[3] *Jatkarnam*[4] *Cha*
Naamkriya[5] *Anishkramne*[6] *Annshanam*[7] *Vapnam*[8] *Kriya*
Karnvedho[9] *Vratadesho*[10] *Vidhya Aarambh*[11] *Kriyavidhi*
Keshanta[12] *Snanmuddaho*[13] *Vivahginparigrah*[14]
Tretaginsangrahshachetti[15] *Sanskara Shodash*[16] *Smrita*

All the Hindus follow these sixteen *Sanskars*. However, in case of Kashmiri Pandits, there are 24 *Sanskars*, described here under, which every member is supposed to follow during his or her lifetime from birth to death. As per tradition, 1 *Sanskar* is performed on *satraath* (the wedding night), 2 before the arrival of the baby, 2 after the arrival, but within 11 days of the birth of the child. After that, 1 is performed in the 3rd month, 1 in the 6th month, 1 in the 3rd year, 1 between 3rd and the 5th year, 1 in the 7th year (*mekhal* or *Mekhla*), most of the rest between the 7th year and marriage and 1 in the end. Thus 9 *Sanskars* are supposed to be performed before *mekhal*, which happens to be the 10th *Sanskar* in the list. Earlier times, these 9 *Sanskars* were performed at home and the next 13 *Sanskars* (*Yajyopavit* to *Apvarge Treyvedhikam*) at the *Gurukul*, where the *Brahmacharya* would receive Vedic knowledge. Thus, by the age of 25 the *Brahmacharya* would complete 22 of the 24 *Sanskars*. The *Sanskars* performed before the arrival of the child have their own significance, as it is believed that the process of development and education of the child starts in the mother's womb. That is why, the expectant mothers imbibe righteous thoughts and perform righteous deeds.

In the earlier times, it was customary to perform these rituals and ceremonies as per the tradition. However, there came a period in the history of Pandits when during the Afghan rule restrictions were put on them and it was impossible to perform any of the *Sanskars*. The elders and the wise people of the community under such circumstances decided, in order to maintain their traditions, to perform all the *Sanskars* in a single go at the time of *Yajyopavit* or *Vivaha*. When circumstances became normal, many families reverted to the traditional practices but some stuck to the changed ones. The result was that with the passage of time two streams of practices got evolved, many preferring to follow the short cut, without of course understanding the basic purpose and the sanctity of the *Sanskar* that a Pandit was supposed to perform. The problems got compounded with the passage of time due to migration and displacement of the members to distant lands, economic pressures, lack of

inclination and paucity of time. Although, there may be a reason for someone not to perform a ritual or a ceremony, yet when it comes to participation, the members are seen to participate with full energy and vigour. By and large, majority of the community members, irrespective of the place of work or residence, whether in India or abroad, show reverence to most of the rituals and ceremonies. Prevalence of these practices even today and in places far away from *meuuj kashir* could be due to many reasons. It could partly be due to the influence of the elders in the family, because of the search for the lost roots or because of the strong bond, with *meuuj kashir*, a relationship, which one can not wish away. A brief account of the 24 *Sanskars* is as under:

Garbhadhan or *Beejvapan*

Garbhadhan or *Beejvapan Sanskar* is a pre-conception ritual performed usually on the wedding night, called *satraath*. Earlier times, it used to be called *kut'h dyun*, an event, which probably would take place on an auspicious day. During the wedding ceremony the husband and the wife are made to understand the meaning and purpose of a righteous married life. One of the aspects, among other things, is to pay back the *Pitra Rin*, which one inherits at the time of birth, through a progeny. To fulfil this it is but natural for the people to long for a male child. Those married couples, who plan and wish to have a baby, perform *Puja* on this day, make offering to *Agni*, recite Vedic *Mantras* and seek blessings of the deities for the mother to have a normal child free from all deformities. For this *Sanskar* the scriptures stipulate the age of 25 years for a boy and 16 years for a girl.

Seemantonayan

Seemantonayan Sanskar is a pre-natal ritual performed in the fourth month of pregnancy i.e. completion of first trimester. Through this *Sanskar* everyone seeks, from the Almighty, proper development, both physical and mental, of the child. The significance of the *Sanskar* is that this is the time when child has developed various parts of the body, including brain and intelligence marks the beginning in the child's mind. From now on the child has a direct link with the mother and her living style, dress, make-up and food habits go a long way in influencing the development of the child. The expectant mother is, therefore, supposed to take due precautions and follow righteous path. She is also supposed to remain indoors during *gruhun* (eclipse). The expectant mothers are thus motivated to have positive thoughts and avoid anger, worry and stress. On this day *Puja* is performed and blessings are sought for the well being of the child. Mothers tend to put on neat and clean dresses, have *Shringar* (make-up) and also ensure a clean and hygienic environment. Devout ladies participate in *Bhajans* and other literary acts which ensure peace of mind or literary enhancement. There are many references in the scriptures, which talk of importance of this *Sanskar* from the point of view of the child development. Traditions have it that during pregnancy elderly people narrate, to the expectant mother, stories of not only the brave and righteous people but also the stories of saints and seers, to influence the development of the child on similar lines. During the ceremony offering is made to *Agni* with the reciting of Vedic *Mantras* and holy water is sprinkled on the expectant mother and her husband. The ritual of *neuurivan khaariun*[g1] is supposed to be performed on this day.

Punsavan

Punsavan Sanskar is a pre-natal ritual performed in the ninth month of pregnancy and is the time when the birth of the child is expected. This ritual is popularly known as *dod dyun* (*dod* in Kashmiri means milk, but in actual practice is a curds ceremony), a ritual when the expectant mother, after having stayed with her parents for some time, returns to her in-laws for delivery. As is customary, the parents send their daughter along with new clothes and *aalath*[g1] and curd, with *kong* (saffron),

badaam (almonds) and *euuliu* (cardamom) spread on top of the container, as a token of love. The in-laws on their part distribute the curd to friends and neighbours. It is interesting to note that around this time the mother also develops milk and is ready to provide breast-feed to the baby on arrival. The ritual is normally a way of expressing happiness on the expected arrival of the child. However, in the earlier times it was probably also a means of communicating to others the news of the expected arrival of the baby. On this day, offering is made to *Agni* with Vedic *Mantras* and prayers offered to the Almighty not only for smooth and safe delivery of the child but also for bestowing a male child to the couple. The following *Mantra* is recited:

Yathayam Vatah Pavate Yatha Samudra Ejati,
Evam Te Garbha Ejatu Saha Jarayayun Evapadya Temiti Kshipreva Prajayate

Translated it means, 'Just as the wind moves swiftly and the sea is agitated, may the passage of the child from your womb be quick'[96p64] The ritual of *dod dyun* is performed on first pregnancy. These days, however, every family does not perform the ritual.

Jatakarma

On arrival, the baby is given a bath and breast-feeds and is followed by the first *Sanskar* after birth – the *Jatakarma Sanskar*, a purification ceremony performed on the 11th day after the baby is born. The *Sanskar* is popularly known as *kahnethiur* (*kah* means eleven in Kashmiri), hence the name. The day coincides with the expiry of 10 days of *hoontsh* (impurity) caused by child's birth. It is performed without observing whether the day is auspicious or inauspicious. On this day offering is made to *Agni* (in the form of a *Hawan*), Vedic *Mantras* are recited and associated rituals performed, which not only purify the environment but also auger well for the child, mother and other members of the family. Good wishes are sought for the mother for providing sufficient and proper breast feed to the baby and for the baby for leading truthful life.

Namkaran

Namkaran Sanskar is a ceremony to give a name to the child. The ceremony is popularly known as *sondar* and is a ritual generally performed on the 11th day, after the birth of the child, in which case the two ceremonies of *sondar* and *kahnethiur* are held together. During the ritual, performed with the reciting of Vedic *Mantras,* the name of the baby, decided earlier, is uttered along with the family *Gotra* into the ear of the child and features of righteous conduct are sought from the Almighty.

Nishkraman

Nishkraman Sanskar is the ceremony of taking the child out of the house. Two events, namely, *Surya Darshanam* and *Chandra Darshanam,* take place during this ceremony. *Surya* or *Aditya Darshanam*, also called *Surya Darshan*, is a ceremony performed on the completion of 2 months, when the child for the first time is exposed to the Sunlight with the prayers that the child's life illuminates like the Sun. Generally performed in the 3rd month, usually after two and half months, the child on this day is given a bath, new clothes put on and taken out, after Sunrise, by the mother and handed over to the father with the baby's head facing the North and chest upwards. The relevance of this ritual is that *Surya* (Sun), being the source of energy in the Universe, is responsible for sustaining life on Earth. It highlights the importance of Sunrays, which not only provide vitamin D, essential for the development and growth of a child, but also prevent occurrence of various other ailments. *Chandra Darshanam*, also called *Chandra Darshan*, is a ceremony performed on the same day in the evening, when the child for the first time is exposed to the Moonlight with the prayers that the child assimilates cool

temperament. Religious texts talk of *Nishkraman Sanskar* as a ceremony for wishing the child a long healthy life besides showering alround welfare and benevolence from the deities. The ceremonies are performed with the reciting of Vedic *Mantras*. On the occasion *tahar* is prepared, two portions offered to deities and birds and the rest served to the family members as *naviid*.

Annprashan

Annprashan Sanskar is a ceremony, generally performed in the 5th month for a girl and 6th month for a boy, to offer *Ann* (solid food) to the child for the first time. According to *Grihyasutra*, the *Sanskar* should be performed in the sixth month as is clear from the following *Shloka*:

'Sheshte Masi Annprashnam[87p43]

Laugakshi too concurs with this determination of time, but also gives an option of performing the ceremony after the appearance of the teeth. This is clear from the following *Shloka*:

'Shashthe Annaprashanam Danteshu Va Jaateshu'

At this age, breast-feed and other supplements in the form of liquid are inadequate for proper nourishment and development of the child, hence, the need for solid food. Religious scriptures like *Atharvaveda* and *Chandogya Upanishad* talk about the importance of this *Sanskar*.

Chudakaran

Chudakaran, Keshchhedan, or *mundan* is a *Sanskar* performed to achieve longevity, good health and vigour. Popularly known as *zarakaasay*[91], the ceremony according to Vedas is performed in the 1st or the 3rd year after the child's birth. This is clear from the following *Shloka*:

'Chudakaram Dvijatinam Sarvesham Eva Dharmatah
Prathmebdey Tritiye Va Kartavyam Shrutichodnaat[87p48]

Karnvedh

Karnvedh Sanskar or *kann tsombun* (piercing the ears, something like acupuncture) is performed when the child is between three and five years old. This is clear from the following *Shloka*:

'Karn Vedho Varshey Tritiye Panchame Va[87p53]

Kashmiri Pandits perform this ceremony in case of a girl child and pierce the inner ears, which after marriage support *d'ejihor,* the symbol of marriage. It is believed that *Karnvedh*, with the ornaments on, helps the girls in the growth of their femininity and prevents one from getting certain ailments. The scriptures talk of the recommended practice to be followed for this ceremony. Earlier times, the ceremony used to be performed in case of both the male and the female child. The ceremony is performed with the reciting of Vedic *Mantras*.

Upanayana

Upanayana or *Yajyopavit Sanskar* in Sanskrit, popularly known as *mekhal* or *Mekhla*[px367]*,* is solemnised to induct the child into the fold of Brahminism. *Upanayana,* one of the important *Sanskars* performed by Kashmiri Pandits, involves putting a sacred thread around the child's neck with the chanting of Vedic *Mantras*. According to the scriptures, the *mekhal* or *Mekhla* ceremony of a Brahmin boy is prescribed at an age between 7-16 years, appropriate to initiate the child into the *Brahminical* fold. It is also called *Dvija* (twice born). Manu Smriti mentions that child's first birth is from the womb of the mother and the second birth is when *yonyi* is worn for the first time on the eve of *Yajyopavit*. It

is believed that with *yonyi,* one starts a fresh account of good deeds and is isolated from the influence of the deeds of the previous birth. Other scriptures like *Brahm Upanishad, Padma Purana, Ramayana* and *Narad Samhita* talk of the importance of *Yajyopavit* and the practices to be adopted as regards the proper use of *yonyi*. The important aspect of a *yonyi* is that after wearing it one accepts responsibilities, the moral laws and directions of the Hindu way of life. It is important to note that there are twelve *Sanskars,* as under, which earlier times were performed at the *Gurukul,* where the child would complete his *Brahmacharya* stage. However, as per the current practice Kashmiri Pandits perform these 12 *Sanskars* during the *Yajyopavit*, a change that has not reduced the importance of these *Sanskars*.

Treyvedhikam

Treyvedhikam or *Vidhya Aarambh* (*Vidhya* means knowledge and *Aaramb* means the beginning) *Sanskar* marks the beginning of imparting of knowledge of *Bhasha* (language) and *Vedas*. It, in fact, starts with the recitation of *Gayatri Mantra* and, therefore, *mekhla, Upanayana* or *Yajyopavit Sanskar* also marks the beginning of this *Sanskar*. In earlier times, the focus used to be on imparting religious and spiritual knowledge, which would enable the child to understand the true meaning of life and also stand on his own feet. It is believed that at this age the child is old enough and the mental faculties are developed enough to learn the mysteries of nature and receive lessons of *Vedas* and *Upanishads*. On this occasion, the blessings of Lord Ganesh and Mata Saraswati, who are Lord and goddess of knowledge and learning, are invoked. With their blessings only, the child treads the path and acquires knowledge. Scriptures talk of the importance of knowledge and how it helps an individual acquire love, morality, wealth and salvation.

Upakarm

Upakarm Sanskar is meant to pay homage to the *Rishis* (20 in number). These include *Agni, Vayu, Surya, Brahmnye, Indraye, Prajapatiye, Bhawaye, Sharwaye, Ishanaye, Ishwarye, Vashnave, Brahaspatye, Yujarvedaye, Chandobyah, Rishibhya, Vedhibhya, Brahmanebhya, Sumibhya, Sumapebhya* and *Acharyebhya*. In this *Sanskar* the *Shishya* seeks, from the *Guru*, proper direction for the right conduct of this *Sanskar*.

Chaturhotrakam - Apvarge Chaturhotrakam

Chaturhotrakam - *Apvarge Chaturhotrakam Sanskar* marks the *Kriya* of seeking the blessings for four things (*Chatur* – four), namely, *Dharma, Artha, Kama* and *Mokhsha* (salvation) from bestowers or givers (*Chaturhotra* – giver), namely, Predyumn, Aniruddh, Vishnu and Sankarshan. *Apvarge* means fulfilment. So in the beginning, the *Shishya* makes a promise to be duty bound and then ensures the fulfilment of the promise.

Pravargya Vratam - *Apvarge Pravargya Vratam*

Apavarge Pravargya - *Apvarge Pravargya Vratam* marks the beginning of the practices pertaining to *Yagya*. In the context of this and some other *Sanskars*, *Vrat* means norm, duty, or binding. Hence the *Sanskar* is aimed at imbibing the correct practices to control *Gyan Indriyas* and *Karma Indriyas*, to become introspective or have internal *Dhyan*, leading to radiance and progeny. The *Brahmacharya* learns confidential *Mantras* to achieve self-control.

Arun Vratam

In *Arun Vratam,* the *Shishya* recites *Aapam, Aapam* etc. as prayers for welfare and peace.

Apvargye Arun Vratam

In *Apvargye Arun Vratam,* the *Shishya* recites *Mantras* as prayers for welfare and peace and seeks courage and strength to follow the righteous path.

Upanishad Vratam

Upanishad Vratam is the *Sanskar* to make promises (and follow as a duty) to learn *Upanishads*. This *Sanskar* is aimed at developing characteristic like sharpening intelligence, working hard, remaining alert, developing reading habits and developing an urge to acquire knowledge.

Shree Kaamah

Shree Kaamah is a *Sanskar* given to the child to perform *Bhagwati Aradhana*. This marks the beginning of the worship, by the *Brahmacharya*, of the *Isht Devi* (Lakshmi). The essence of this *Sanskar* is to seek wealth, from goddess Lakshmi, in terms of basic requirements of sustenance. It is prayed that 'let Lakshmi be always with the *Brahmacharya*', as without *Shree Kaamah* (wealth) one can not sustain and / or perform rituals and rites. For self-purification, *Yagya* is necessary, hence the need for *Shree Kaamah*.

Yashas Kaamah

Yashas Kaamah Sanskar marks the recitation of *Mantras* for satisfactory assimilation of *Brahma Vidhya* and achieving name and fame in life.

Apvargye Upanishad Vratam

Apvargye Upanishad Vratam Sanskar marks the continuation of knowledge of *Bhasha* (language) and *Vedas* at a higher level. This *Sanskar* is performed towards the end after having assimilated the knowledge of *Upanishads*.

Godaan

Having stayed in the *Gurukul* for such a long time and having performed *Kriyas* in jungle, the *Brahmacharya* is now ready to move into the next phase of his life. Therefore, towards the end of his stay at *Gurukul,* he would get ready to start the next phase of life.

Apvargye Treyvedhikam

Apvargye Treyvedhikam is a *Sanskar* to seek good wishes for the success of the *Brahmacharya* in life. This was done after the *Shishya* completed his studies but before leaving the *Gurukul* in order to enter *grehasti* and take on the responsibilities of life.

Vivaha

nethiur, khaandar or *Vivaha*[px372] (marriage) is the 23rd *Sanskar* in the list of *Sanskars* and is the ceremony performed after the *Brahmacharya* period. Through this ceremony the boy and the girl are bound morally to live as husband and wife throughout their lives. The ceremony is performed according to traditions with chanting of Vedic *Mantras*.

Antyeshti

Antyeshti Sanskar[px391] is the last *Sanskar* and is performed after the *Atman* leaves the *Sharir* (body). The *Sanskar* talks of the obsequial rites performed after a person breathes his or her last. This *Sanskar* is performed by the family members of the departed soul.

7.1.2 *Karma Kanda*

Karma Kanda is the collective name given to the religious rites and rituals, including the last rites of the departed soul, performed by the members of the community. The origin of *Karma Kanda* can be traced to the period of *Ramayana*. It is said that when King Dashratha left for his Heavenly abode, Lord Ram was in exile. On hearing the news, some *Rishis* went to Lord Ram and advised Him to perform certain rituals, which he did under the guidance of the *Rishis*. Since only the *Rishis* knew the rituals and Lord Ram was not aware of them, he desired that the rituals be written as a code for others to follow. It is said that Maharishi Vasishtha prepared the initial code, which later on became the basis for preparing *Karma Kanda* used by various Hindu communities. It is said that Kashmiri *Karma Kanda* was prepared by Maharishi Laugakshi, a Vedic Rishi, who possessed the first hand knowledge about Kashmir and its inhabitants and the text, is known as *Laugakshi Grihyasutra*[px210]. The *Karma Kanda* of Kashmiris covers the practices from those performed during the pregnancy to those required and performed during the life span, including the ones performed at the time of death and after. The knowledge of these *Kriyas,* since ancient times, has been with those Pandits, known as *Kul Brahmins* (family priests), who perform the various *Kriyas* associated with the rituals. For the benefit of the community, Pandit Madhusudan Kaul brought out an edition of this old text in two volumes in 1928 AD and 1934 AD. Based on the original text Jyotishi Keshav Bhatt[px498] also published a series on *Karma Kanda*. Every member of the community follows the rites, rituals and other *Sanskars* during the life cycle, which cover three phases, namely, the start of the journey till marriage, marriage and the last journey. Annexure - 3 lists the various rites, rituals and other *Sanskars* observed by Kashmiri Pandits together with other associated terms.

7.2 The Start of the Journey - First Year Rituals

7.2.1 The Birth

The birth of a male child in a Kashmiri Pandit family is considered to be auspicious and it generally brings joy and happiness to every member in the family. The same used to be true in case of a girl child, in which case it was said that a Lakshmi has come to the house. There came, however, a brief period in between, when the birth of a girl child did not bring happiness to some of the families. However, there seems to be a discernible change in the present generation, who welcome the arrival of a girl child with equal joy and happiness. This change is possibly due to the fact that present generation, in general, follow one child / two children norm and as parents they believe in providing good education to their children and make them worthy citizens.

Over the past many decades, lot many things have changed in the community. Elderly people recollect the memories of their olden days when expectant mothers used to be confined to the four walls of the house and the delivery of the child would normally take place in the house itself. As per the prevailing tradition then, the expectant mother would be made to lie on a bed of soft grass, called *darb* (Koin) and an elderly lady with experience would normally take charge of the event and ensure a safe delivery of the baby. There, however, used to be occasions when some of the families would take the help of *daayi maa* (trained nurse). With the passage of time, these practices have changed and it is now quite common to see an expectant mother give birth to her child under the supervision of a doctor in a nursing home or a hospital. There are, however, certain practices, which continue to be followed even this day. For example, irrespective of where the child is born, it is important and

mandatory for the family to note the place and the exact time of birth of the child. This information is subsequently used by *Jyotishis* to prepare the *zaatuk*[g1] (Horoscope) of the child. Earlier times, *zaatuk* used to be in the form of a scroll (inset 207a), usually 5 metres long and 25 cms wide, hand written in Sharda script. Nowadays, it is in the form of a booklet and is either handwritten or computerised (inset 207b). The birth of a child in a Pandit family marks the beginning of a series of rituals and ceremonies, as under, which include in chronological order, *trui, shraan, sondar, kahnethiur, Annprashan, shishur, voharvod, zarakaasay, mekhal, Vidhya Aarambh, nethiur* etc. Some of these, discussed as part of 24 *Sanskars* above, are described here with actual practices followed.

7.2.2 *trui*

trui is a ritual performed on the 4th day after the child is born and is performed both in the case of a male as well as a female child. On this day a mixture, called *trui teel,* is prepared. The preparation uses *teel* (sesame), which is fried in oil till brown with *paantsh meviu*[g1] (five dry fruits) besides *nabad* (sugar crystals) and *d'uuen gooji* (walnut kernels). After putting a bit of the mixture on the four corners of the bed of the mother and the child, a little portion is offered to the birds and the rest is distributed. A major portion of it is sent to the daughter-in-law's parents and her *matamaal* (mother's parents) along with 50-100 walnuts each and some money, called *aanay*, as *sagiun*[g1] or *Shagoon*. The rest is distributed among the family members, neighbours, relatives and friends. The bride's parents also send *sagiun*, which is more than the *aanay*. It is customary on this day to apply little oil to the hair of the baby with the prayer to see it shine and grow in life.

7.2.3 *shraan*

shraan (bath) is an event when the mother takes a medicinal bath after the delivery of the child. Even under the changed circumstances also, this ritual is being performed irrespective of whether the baby is born at home or in the nursing home / hospital. Since one has to ensure healthcare and hygiene the practice of performing *shraan*, either as part of the ritual or otherwise, is a must, for which use of traditional medicinal herbs is considered very beneficial. Depending on the situation, the event usually takes place on the 6th day or a subsequent day. This *shraan* is different from the routine bath, taken otherwise by the mother, in the sense that the mother on this day takes a bath with specially prepared luke warm water (no cold water is added) with herbs like *baber*[px103] (also called *babri kaat'h*[px103]), *brari gaasiu*[px103], *loosiu gaasiu* and *gevthiir*[px104] added to it. The child is also given a bath with this medicated water.

7.2.4 *kahnethiur*

As mentioned earlier, *kahnethiur* or *Jatakarma*[px358] is a ritual performed on the 11th day and is basically a purification act. The day starts with everyone in the household taking a bath and putting on new clothes. For womenfolk, it is a day of hectic activity. They customarily put on new dresses, express joy and happiness and wish good luck to each other by kissing their foreheads and saying *chhaawun yetshinay* (may it prove beneficial). They also use *t'yek taal* on the day. Other members share the happiness and joy in the day long ritual. The most important event of the day is the performing of *Hawan*[px233] as part of the purification ceremony. It is like any other *Hawan* but is performed on a lower scale and is attended by a selected gathering of relatives and friends. The *Hawan*, which takes around 2-3 hours, is performed by the family *Guruji* (the priest), who along with

the members present chants Vedic *Mantras* and makes offering to the *Agni* (the sacred fire). The religious part of the ceremony is something like *divgon* during which *divatsiu tabach*[g1] (with *khir, mongaveuer, t'yok, neuurivan* and *vopal haakh*[px184] and seven in number plus a few extra) and *divatagul*[g1] form part of this *Puja*. On the day, the child is made to taste a tinge of ghee and honey, from the *Pujasthan*, as a symbol of good nourishment and health. After the *Hawan, divatagul* are immersed in a river, at *Sandhya, divatsiu tabach* given to close relatives and rest all enjoy *khir, mongaveuer* and the special meal prepared for the occasion.

7.2.5 *sondar*

sondar, also called *Namkaran*[px358], is a ritual, which follows *shraan* and is generally performed on the 11th day after the birth of the child. Performing the ritual on any other day is subject to the availability of an auspicious day as listed in *Nechhipater*. When the ritual is performed within the first ten days, then, because of *hoontsh,* the function is treated as a family function, in which there are no guests and only family members participate and take food or drink. However, when it is performed on the 11th day guests are invited. The ritual conducted together with *shraan*, is called *shraan sondar*.

The ritual of *sondar* comprises of three events. The first event is the putting on of new clothes, by both the mother and the baby after a bath, the second, *burziu myet' kad'eun* (lighting a torch of birch bark) and the third, the *Namkaran*. The two events of *burziu myet'* and *Namkaran* are performed together. To execute these events, a place, in the corner of the room where the mother and child are resting, is chosen, cleaned, sanctified and arranged with certain items for *Puja*. These include a *tsong* (lighted oil lamp), a mortar, *burziu patar* (birch bark pieces) and a vessel, usually *gad'viu* (Kashmiri pot), filled with water and offering. According to the tradition, the offering consists of 7 portions of cooked food (usually rice and *hand*[px100]) in 7 *thaals*, for seven *Matrikas*, namely, Brahmi, Maheshwari, Kaumari, Vaishnavi, Varahi, Narsimhi and Indrani. Additionally, *tsot'* (offering for *Devtas* and Khetrapaals) in the form of rice and 8 rice balls (in the name of Vasudeva, Shiva, Ganesh, Kumar, Surya, Ishtdevi and 2 for Khetrapaals) is also kept. The *poph jigiur* (father's sister) or an elderly lady in the family, facing the East, organises the items at the sanctified place, lights the oil lamp and performs the *Puja.* She then lights the birch bark pieces, one at a time and moves it around the head of the child, utters the name and wishes good luck and prosperity by saying the following phrase and depositing the burnt ashes in the *gad'viu*.

xx pyet aayi (aav), bruunt' aayi (aav), weun diwaan, vadav diwaan;
bab leusnas, meuuj leusnas, seuurii leusnas, shok ta pontsun

Here, xx denotes the name of the child, which he or she gets for the first time and corresponds to the *Namkaran* part. *aayi* is a term used for a female child and *aav* for a male child. During this ritual, the names of ancestors are also narrated to the child. It is interesting to note that earlier times having more children was considered as a good sign, hence, the phrase *shok ta pontsun* (more children). The lady then repeats the act with the mother and wishes good luck and prosperity by saying:

yazman baay pyet aayi, bruunt' aayi, weun diwaan, vadav diwaan;
bab leusnas, beuuy leusnas, d'ekiu leusnas, d'omb leusnas,
malyun leusnas, veuuriv leusnas, shok ta pontsun

Thereafter, she repeats the act for each and every member present on the occasion and each time wishes good luck and prosperity. These utterances not only give a name to the child but also convey good wishes. While choosing the name of the child, it is to be kept in mind that a name plays an important part in moulding an individual, besides giving him or her an identity. This is the reason why, in earlier times, it was customary to have names drawn from mythology or name the child after prominent people with special abilities. Even these days, people attach importance to this ceremony. In fact, many families use a name, which is decided earlier based on certain criteria. In general, it is said that the name chosen should satisfy three things. First, it shall be based on the planetary configurations at the time of individual's birth. This decides the first alphabet or the letter of the name. Second, it shall give the individual a unique identity and third, it shall motivate the individual to perform righteous deeds. As is customary, the bride's parents visit their daughter with some gifts including *tsochi* (Kashmiri bread), *d'uuen* (walnuts), *nabad* (sugar candy) and salt packet. It is also customary to extend a warm welcome to them by her in-laws with *aalath*, when they enter the house. After the event, the *tsong* is put off, place cleaned, remnants of *gad'viu* put into a river, the offering - the food in seven *thaals* offered as *naviid* (humble offering) to the family members present and *tsot'* offered to the birds.

7.2.6 *Annprashan*

Annprashan is a ritual to mark the beginning of the routine diet of the child. As a common practice, the child for the first few months is only given the breast feed as mother's milk is considered both a complete food and also quite hygienic. Only in rare case is the mother's milk supplemented with some additional liquid diet. However, after a stipulated period and as the child grows, there is a need to supplement the intake with solid food, which is provided after around six months. This is the time when the digestive system of the child is fully developed to digest the solid food provided. Though this ritual has no religious significance, yet the food that is prepared and given to the child is offered only after *Puja*. After performing *Puja,* the child is given the first morsel of the semi-solid food, which according to the tradition is a mixture of curd, ghee, honey and rice, which give strength and longevity to the child. These days, however, the child is usually given a bit of *khir*[px169]. To show love and affection, the parents usually use a new plate and spoon on the occasion. With this begins the first lesson to the child not only about eating but also about eating the right type of food and the manners associated with it. It is important to remember that as the child grows, the mind and body also grow and in this growth the type of the food one eats plays an important part. The ritual, a simple affair, is attended only by the family members.

7.2.7 *shishur*

shishur[g1] is a ritual performed during the first year of either the arrival of the bride in her in-laws house and / or the arrival of a newborn baby in the family. The ritual is performed in the months of *monjhor* (November-December) or *poh* (December-January) on an auspicious day. The significance of this practice is to protect the new members, namely, the bride or the baby, from the ill effects of what is called *naghaani balaayi* (demons and witchcraft). This ritual has no religious significance and is only a continuation of a practice from earlier times when the original inhabitants of the Valley were troubled by the demons and other tribes residing there. It is believed that during the winter months in the Valley the demons and other spirits used to be around and, therefore, the newborn as well as the bride needed protection.

On this day, a *shishar goor* (an amulet) made out of a piece of *zarbaaph* (cloth with embroidery, 2 inch x 2 inch in size), made into a triangular pouch with *chuuniu* (lime) and *teel* (sesame) inside it, is attached to the saree covering the head (in the case of the bride) or to the cap (in case of the baby). Lime is a known germicide and a disinfectant and the community makes liberal use of it during various functions and ceremonies including marriages. Whether the *shishar goor*, a charmed piece against the evil, protects the bride and the baby or not, the ritual in the present times seems to serve the purpose of a social gathering where relations and friends are invited for lunch or dinner. The guests use this as an opportunity to wish and bless the new members. The hosts use a *kaangiur*[g1] specially decorated for the purpose in which the invited guests put a *sagiun* in cash, which symbolises love and affection. The ladies wish each other with *isband*[px104], which is burnt in a separate *kaangiur*. The hosts also distribute cooked meat and *tsot*[g1] to the neighbours. The parents also send gifts, as per tradition, to their daughter to show love and affection towards her.

7.3 The Second Year Rituals

Like the first year, the subsequent years also involve a number of rituals and ceremonies, which the Kashmiri Pandit families observe and enjoy. These rituals and ceremonies include *voharvod, zarakaasay, Vidhya Aarambh* and *mekhal*. A brief account of each is as under:

7.3.1 *voharvod*

voharvod or *Janam Din* (birthday) is celebrated on the completion of a year on a *Tithi*, on which the child was born, according to the Kashmiri calendar[px192]. Pandit families talk in terms of *voharvod* falling on *haar zuuniu pachh satam, poh gat'iu pachh euut'ham* etc. The ceremony has both a religious aspect and a social aspect associated with it. The Religious aspect is first of all to thank the Almighty, the creator of the Universe, for having bestowed human life to the individual. The other aspect is to seek the blessings of the *Sapt Rishis*[g1]. On this day, the child and the parents have a bath and put on new clothes. As per tradition, the mother also gets a set of new clothes from her parents along with *at'ahor* as a symbol of happy married life, besides token of love and affection. For *Puja, Samagri* (Annexure - 12) is arranged and thereafter *Janam Din Puja* is performed, as per tradition, under the direction of the *Guruji*. Some knowledgeable parents, however, perform *Janam Din Puja* (Annexure - 14) themselves. During this *Puja* the *yazman* uses a new *yonyi* and the child a *neuurivan* having 7 *Brahmagand*[g1], representing seven *Sapt Rishis*. The seeker prays for longevity, good health and virtues, like the seven immortal *Rishis*, for the child. As is customary, *tahar*[g1] is prepared on the occasion and after *prepun*[g1], a part of it is offered to the deities and birds and the rest served as *naviid*. The event, thereafter, continues to be a feature year after year, throughout one's life. The social aspect involves celebration to express and share happiness, which traditionally used to be a low key affair. However, these days, the first *voharvod* is generally celebrated with a lot of fanfare with relations and friends by inviting them for a feast. Some non-traditionalists are also known to celebrate *voharvod* only according to the English calendar.

7.3.2 *zarakaasay*

zarakaasay (*zara* in Kashmiri means the first bounty of hair and *kasay* means the act of cutting) is a ritual performed in the first or the third year after the child's birth. On this occasion the child's hairs are cut for the first time, an act that involves tonsuring of the child's head. The ritualistic

hair cutting is done in presence of the *Guruji*, parents and the barber. The *Guruji* recites *Mantras* and uses a *darb*[g1] and 2 *t'euuk* (earthen plates), containing water, one for *zara* (lock of hair) and the other for 4 *d'uuen* (walnuts). The *Guruji* or the father initiates the symbolic act of haircut by using *darb*, after which the barber takes over and tonsures the child's head (inset 208a) leaving only a *tshog*[g1] (tuft) at the centre. It is believed that removal of the hair leads to proper development of the mental faculties of the child and enables the child to have good thoughts and deeds. According to the scriptures the child also develops charm and is blessed with long life. The ceremony is performed with the reciting of Vedic *Mantras*. From the Vedic literature, it is found that Vedic *Mantras* exist for various acts performed. These include *Mantras* for wetting the hair, prayer for the razor, which is praised and requested to be harmless and invitation to the barber. The barber is invited with the *Mantra* '*Ushen Udken Aehiy* (get hot water and sterlise the razor) and cutting the hair with the *Mantra* '*Swachhite Mainam Hinsiha*' (no hurt or injury to the child due to razor)'[87p49] On this day *tahar* is prepared and served to the relatives and friends. After tonsuring the head, the *zara* and *d'uuen* (inset 208b) are buried in the compound so that each walnut seed sprouts and grows into a tree, signaling the growth of the child. Another view for burying the lock of hair is to avoid its misuse by someone practicing witchcraft. The barber is paid for the services rendered.

7.4 *mekhal, Yajyopavit* or Thread Ceremony

mekhal, yonyi traavun, Mekhla, Yajyopavit, or the *Upanayana Sanskar* (the sacred thread ceremony) is the 10th *Sanskar* in the list of 24 *Sanskars* (religious acts) under the *Samskara rituals*[px356] of the Kashmiri Pandits. The word *mekhal* or *Mekhla* actually denotes the girdle (a triple chord made of munja grass, kusa grass or cotton tread), called *euut'pan* in Kashmiri, which is tied around the waist, as part of the ceremony and signifies the observance of the code of conduct, at this stage. This ceremony, a purificatory ritual, is solemnised with great reverence in case of a male child in a Pandit family. According to Pandit Prem Nath Shastri, performing of *mekhal* of both the male and the female child was an ancient practice and was considered auspicious. It is said that after the ceremony, the child becomes *Dvija* (twice born), after which, he is considered fit not only to receive the *Brahminical* teachings but also perform religious rites and rituals. The ceremony is intended to introduce the child to the *Brahminical* way of life by bringing him close to his *Guru* (from Sanskrit word *Upanayana*, *Upa* meaning close and *Nayana* meaning to take), who provides the requisite knowledge to him. The *Guru* passes the divine knowledge to his *Shishya* (disciple) during this ceremony. The ceremony involves investiture of *yonyi* and teaching of *Gayatri Mantra*.

As mentioned earlier, there are four stages[px222] in the life of a *Brahmin*. *mekhal* serves to initiate the child into the first stage, the *Brahmacharya* stage, which lasts till the age of 25 years. The *mekhal* ceremony (inset 209a-c) is one of the most important ceremonies in the life of a Kashmiri Pandit. The importance and sanctity of the ceremony can be judged from the fact that firstly, a boy can not get married before he goes through this ceremony and has the *yonyi* in place. Secondly, in the event of an unfortunate death of any one of his parents, he can not perform the last rites without the sacred thread. In fact, performing of *Puja*, *Hawan*, *Homan* and rites associated with *Kriyakaram,* are the righteous acts, of a Brahmin, to which one becomes eligible only after putting on the sacred thread. It is, therefore, essential that *mekhal* be performed at the prescribed age and in accordance with the norms stipulated in the scriptures. It is observed that even though with the passage of time certain changes in some of the practices have taken place, yet the ceremony maintains its place of reverence among the followers.

Mekhla ceremony in a Kashmiri family is an elaborate affair, not less than a marriage and lasts at least for three days. The ceremony has both a religious and a social aspect associated with it. The religious aspect is to bring the child into the Brahminical fold and the social aspect is to shower love and affection on the child. The ceremony includes, Pre-Mekhla activities and rituals, *Mekhla* activities and rituals and Post-Mekhla activities and rituals. A brief account of each is as under:

7.4.1 Pre-Mekhla Activities and Rituals

a) Pre-Mekhla Activities

Pre-Mekhla activities include a) deciding the *mekhal* or *Mekhla* date and time to perform the ceremony, b) tying up with the *Guruji* and other learned Pandits, c) deciding on the place for conducting *Mekhla* ceremony including making of the *Agni Kond*, d) buying the *Samagri* and other items (Annexure - 12) and e) making arrangements for receiving and entertaining the relatives and the guests.

- ***mekhal* or *Mekhla* Date and Time**

mekhal is solemnised on a date and at a time, which is found from the auspicious dates given in the *Nechhipater*. The auspicious time decides the time of start of the *Mekhla* ceremony, which takes anything between 12-15 hours. The auspicious time is observed especially for two events, namely, *neuurivan khaariun* (adoring of *neuurivan* by the ladies) and *yonyi traavun* (adoring of *yonyi* by the *mekhli maharaza*). It is important to know that the *mahurat* for performing *Mekhla* is to be observed is letter and spirit.

- **Tying up with the *Guruji***

The *Mekhla* ceremony is to be performed in accordance with the Vedic rites and, therefore, involves the Vedic knowledge as well as the knowledge of the purpose for which the ceremony is solemnised. Since the need is not only to impart right knowledge but also to convey correct messages, it is essential that a *Guruji* with sound and practical knowledge on the subject performs the ceremony. Usually, a *Kul Brahmin* performs the duty with the support of other learned Brahmins, who are considered knowledgeable enough on the subject. One of the learned Brahmins acts as the *tsandriu taaruk*, the one, who conducts and monitors the proceedings.

One of the responsibilities of the *Kul Brahmin* or *the Guruji*, performing the *Mekhla*, is to arrange the *yonyi*[px240]. Another important responsibility is to make the *Brahmachari* take 3 vows, namely, that he will serve with devotion, his parents, the *Guru*, under whose feet he will acquire the knowledge, and after acquiring the knowledge, he will spread it for the benefit of the mankind. The *Brahmachari* after taking the vows makes a promise to the *Guruji* that he will comply with the vows made by him in presence of *Agni*. The *Guruji*, in turn, accepts the promise as the *Dakshina* (alms) for the services provided. It is because of this relationship that the *Shishya* reveres his *Guru* like Trinity Gods, as can be seen from this *Shloka*:

Guru Brahma, Guru Vishnu, Guru Deva Maheshwara
Guruev Sakhshaat Parambrahma Tasmai Shri Guruve Namah

These days, since the child does not stay in the *Gurukul* but acquires the requisite knowledge through teachers at school or even in private, it has, therefore, become necessary that the teachers are also treated and served the same way as the *Gurus* were. During the initiation into the Brahminic fold, the

Guruji reminds the *Shishya* (disciple) of having become a Brahmin, with the wearing of the sacred thread and of the responsibility to revere the *Trimurti*, acquire the three *Gunns* (qualities) and faithfully discharge the three *Rins* (debts), inherited at the time of birth. It also constantly reminds the child of his commitment to attain the spiritual and righteous goals in life. The *Kul Brahmin* and other learned Pandits are paid for the services rendered by them.

- **Making of *Agni Kond*[g1]**

Agni Kond is a square, shallow depression, roughly measuring 4′ x 4′ x 1′, dug into the ground at the *Pujasthan* (place where *Puja* is to be performed) selected for the purpose. Adjacent to it on the East is a triangular layer of bricks with vertex facing the East. The *Kond* is dug a day or two earlier to the actual date of the ceremony. It can also be made with bricks and raised from the ground. In either case, the *Agni Kond* is purified through a cleansing act called *livun*. It is customary to use cow dung and *huer myets* (brown clay) during this purification process. However, before starting the activity, it is important to ensure that the area is properly covered to prevent access of the stray dogs and has a proper place for the *Guruji* and other learned Pandits besides the arrangement for the conduct of the ceremony. During the *Mekhla, Aahuti* (offering) is made to the sanctified fire in the *Agni Kond,* in the form of specific *Samagri*.

b) Pre-Mekhla Rituals

Pre-Mekhla rituals include *garnaavay*[g1] (house cleaning), *livun*[g1], *meuunziraat*[g1] (dyeing the boy's hands with henna) and *divgon*[px378] (bath and anointment). These rituals are performed exactly the same way as is done in case of the marriage. However, the arrangements for receiving and entertaining the relatives and guests is slightly different from that followed for a marriage ceremony.

7.4.2 *mekhal* or *Mekhla* Activities and Rituals

mekhal or *Mekhla* activities and rituals, in which relatives and friends participate wholeheartedly, roughly last 12-16 hours. The details for the *Mekhla* activity and rituals are as under:

a) *mekhal* or *Mekhla* Activities

Before starting the actual *mekhal* or *Mekhla Sanskar*, the *Guruji* prepares and keeps ready all the *Samagri* required for the conduct of the ceremony. This includes organising the *Pujasthan*.

- **Organising the *Pujasthan***

To solemnise the *Mekhla* ceremony, the *Guruji*, while chanting Vedic *Mantras*, first of all organises the *Pujasthan*. This includes:

- Making of drawings around the *Agni Kond* and other places in various colours. Nine points of the *Agni Kond* (4 corners, 4 mid points of the sides and the top of the triangle) are considered important. Top point is the *Jwalaling* and bottom mid point, the seat of Ganesha.
- Organising places, each with mystic symbol or drawing for *Kalash*, *Navagreh*, various deities along with divine images, *Mandala* for 12 *Rashis* (Zodiac signs), Khetrapaal and *tsong*.
- Proper place for *Guruji, yazman, tsandriu taaruk* and *mekhli maharaza*.
- Putting firewood in the *Agni Kond*.

- Preparing *Samagri* for *Aahuti* (offering for the sacred fire).
- Preparing *pavithiur, visht'hur*[g1], *Upyam, neuurivan* and *Voman hur*.

b) *mekhal* or *Mekhla* Rituals

After organising the *Pujasthan*, the *Guruji* conducts the ceremony. He starts reciting Vedic *Mantras* from the scriptures, which he carries with him for conduct of the ceremony. The rituals include performing of Homa and *Kriya* of *yonyi traavun*. A brief account of these rituals is as under:

- ***Homa***

The *Mekhla Sanskar* starts with *Homa* and includes *Kalash Puja*[g1], *Agni Kond Puja, Samdhi Puja, Guru Puja* (in which the *Guru* is worshipped as Brahaspati), *Pustak Puja* and *Aahuti*. The *Guruji* offers a new *yonyi* to the *yazman* (a small girl ready with the *zang*[g1]), applies *t'yok*[px240] and ties a *neuurivan* on his wrist. First of all, *Kalash Puja* is performed and is followed by *Agni Kond Puja*, for which fire is lit in the *Agni Kond*. *Samdhi Puja* (worshipping of 1100 twigs of mulberry tree) is performed next and is followed by *Guru Puja* (paying reverence to *Guru* at whose feet the *Brahmachari* receives the Knowledge). Also performed are *Pustak Puja* (paying reverence to the holy scriptures for removing ignorance and showing righteous path) and *Voman hur Puja* (worshipping of the two laddles, *Sruva*[g1] and *Sruk*[g1], used for offering ghee and *d'uuen* to *Agni*). While this is in progress, the ladies continue to recite *wanawun*[g1] and burn *isband*. The *yazman baay* (hostess) distributes *kalvalin*[g1], *at'ahor* and *t'yek taal*[g1] to the family members and close relations, who adore them as a mark of celebration. Some ladies also perform the ritual of *neuurivan khaariun*[g1] (inset 209d).

- ***yonyi traavun***

The activities of *yonyi traavun* (adoring *yonyi*) include putting on the ceremonial dress, *Vidhya Aarambh*, offering *yonyi* (by *Guruji*), offering *yonyi* (by father), *Aajya Darshan* (*aadi darshun* in Kashmiri), using *vaaridahn*[g1], seeking *abiid* and reciting *Gayatri Mantra* and *Shanti Paat'h*. First of all, the *mekhli maharaza* (inset 209e) is helped by maternal uncle to have his head tonsured, except a lock of hair, called *tshog,* on the scalp, have a *Snan* and is brought to the *Pujasthan,* where, amidst the chanting of *Mantras*, he is made to put on the ceremonial dress, which includes *mekhli pootsh* (long *kurta), kant'opiu* (a cap made of same cloth, covering ears and extending up to the neck), both dyed in saffron colour, *shraan pat'h* (lion cloth) and *euut'pan* (cotton thread, put across the waist for holding *shraan pat'h*). Other items include *darbi raz* (twisted rope of *kusa* grass, used as a belt), *Mrigzan* (deerskin, used as a shield), a pair of *yonyi*, a *pavithiur*, *abiidi thaal,* with little curd and walnut in it, and a *Dandam* (stick from mulberry tree for protection). The entire dress symbolises the role of a *Bhikshu*, who those days needed protection in his journey through the forests. The learned scholars, one of them being the *Guru*, while chanting of Vedic *Mantras,* perform the *Mekhla* in front of the *Agni*. During the ceremony, the boy is introduced to the alphabets as part of *Vidhya Aarambh Kriya*. He is made to recite and write 3 times *'OM Swasti Siddham'* (May the Ultimate truth bring welfare, happiness and fulfilment). The *Brahmacharya* writes this *Shloka* on *duuj* (wooden slate) with *narkeuun kalam* (reed pen) using ink prepared from *kong*.

Next, he is made to adore *yonyi* (inset 209f). The *Guruji*, amidst the chanting of Vedic *Mantras*, offers *yonyi* to the *Brahmacharya*, applies a *kong t'yok* and then *sendri t'yok* (from tip of the nose to the scalp) and ties a *neuurivan*. The act is initiated with a *zang* from a small girl. Adopting of *yonyi* is a testimony to having entered into the *Brahminical* fold. At this stage the *Brahmachari* is made aware

of the responsibilities he is to shoulder, hereafter, as part of the code of conduct. This includes:

- Taking *aatsman*
- Having heart and mind as strong as a stone (as a promise for this, he puts right foot on *kaajwat'h*)
- Observing code of self-restraint, which include *Yam* (passion), *Niyam* (observing right conduct) and *Nirvana* (salvation).
- Recitating *Gayatri Mantra* as a *Nitya Niyam*, and
- Using *euut'pan*, *darbi raz* and *Mrigzan*.

These days only the first four (*aatsman*, promise, self-restraint and *Nitya Niyam*) are relevant and rest are symbolic. Next, the father or the grandfather offers *yonyi* to the *Brahmacharya* and gives him *aahi* (good wishes). Subsequent to this, the *mekhli maharaza* starts the ritual of seeking *abiid*[g1] (alms) using a *thaal* (plate), called *abiidi thaal*. First of all *abiid* is offered by *maasi* (mother's sister). The *mekhli maharaza*, as a *Bhikshu*, seeks *abiid* for his *Guru,* which earlier times was a practice to seek alms as a contribution towards the sustenance of the *Ashram* or the *Gurukul*. The practice involves holding *abiidi thaal*, in the right hand and a branch of *Dandam* in the left hand and reciting,

Bhawati Bhikshyam Dehi Swastey Abiid Habi (for a female) or
Bhu Bhikshyam Dehi Swastey Abiid Mahara (for a male)

Translated it means, 'Please give me alms'. *habi* and *mahara* are the addresses in Kashmiri for the female and male donors respectively.

An important aspect of this ritual is that *sendri t'yok* (forehead mark in *Sindhur*) is applied and *neuurivan* tied to every *Atithi* (guest), who in turn performs *aadi darshun*[g1] and gives *abiid*. In the meanwhile the guests are greeted and served delicacies, on behalf of *maas* and *poph*, commonly known as *maasiu dod* (milk from the *maasi's* side) and *pophiu chaay* (tea from the *poph jigri's* side). The *Guruji* continues the act of making *Aahuti*, including that from the *vaaridahn*. The *Brahmachari* is now made to recite *Gayatri Mantra*[px235]

OM Bhur Bhuvah Swah, Tat Savitur Varenyam;
Bhargo Devasya Deemahi Diyoyonah Prachodayat

The *Mantra*, called *Guru Mantra*, is uttered into the right ear of the *Brahmachari*, who then utters it 3 times. The boy as a *Brahmin* now owns this *Mantra*, which has great significance, for the rest of his life. With this starts the practice of daily recitation of *Gayatri Mantra* by the boy. As a last act, *Shanti Paat'h* is offered. During this ritual, a white cloth is put over the head and body of the *Brahmachari*, who is asked to meditate, as an exercise to elevate oneself spiritually. This exercise will form part of the *Nitya Niyam*[px245] of the individual.

7.4.3 Post-Mekhla Activities and Rituals

Post-Mekhla rituals include *Kshema Posh, naviid, Poorna Aahutl* and *Koshalhom*. As mentioned earlier[px360], as per the current practice Kashmiri Pandits perform 12 *Sanskars* (from *Trevedhikam* to *Apvarge Trevedhikam*) during this ceremony. As part of these 12 *Sanskars*, *Kshema Posh* is a prayer offered with flowers to the *Agni*, *naviid* is a ceremonial offering of food preparations to *Agni* and other deities, *Poorna Aahuti* is the offering of *Agni Samagri* with flowers to *Agni* and *Koshalhom* is the oblation offered on the happy culmination of the *Sanskar.*

- ***Poorna Aahuti***

Poorna Aahuti is a collective prayer, offered by all the devotees present, with flowers and *athiphol* (offering of barley and other *Samagri*) to *Agni*. Towards the end, ceremonial offerings of the food preparations are made to ancestors, thirty-six deities and Khetrapaals. The *mekhli maharaza* is then made to change his ceremonial dress and put on his new attire of *achkan* and *dastaar*, with a cloth, called *syediu phutij*, holding certain items in the knots at the two ends and hanging over the shoulders. He moves onto the *vyuug*[g1] for *aalath*, by the mother or grandmother, and then to a nearby *yaarbal*, accompanied by a few close relatives, where he performs *Sandhya* and *Puja* and pays obeisance to the Almighty for the satisfactory culmination of the ceremony. This function is performed by the *matamaals* (Maternal uncle side). In the meantime, the following actions are taken at the place where *Yajyopavit* ceremony was performed:

- The area around the *Agni Kond* is cleaned
- The *neermaal* and other items are collected in a pot and disposed off as per tradition
- *Hodasheesh* (left over or remaining items of *Aahuti*) is divided into two parts. One part is offered to the *Agni* and the other part is mixed with rice, *shakar*, ghee, *kishmish* and *zirish* and served as *naviid,* along with the food, to all those present
- *deuj* (place where *phaakiu batiu* or *naviid* for those having *Vrat* will be served) is prepared.

After return from *yaarbal*, the members are served *naviid* (rice, *daal* and vegetables). Those, who observe *Vrat* during the day sit around the *Agni Kond,* make use of *deuj* and have *naviid*.

- ***Koshalhom***

Koshalhom, performed usually on the next day, marks the happy and satisfactory culmination of the *Sanskar*. *Koshalhom* is a small oblation offered, by the parents, for the benefit of the family after the conclusion of an important general sacrificial ceremony. In this case the ritual is performed after the successful conclusion of the *mekhal* or *Yajyopavit* ceremony. It is basically a thanks-giving ceremony to the Almighty. On this occasion *tahar* is prepared and after making offering to various deities, it is served as *naviid* to all the members. This is also the occasion to close all the open issues including payment of *atagath* to the guests.

7.5 *nethiur, Vivaha* or Marriage

7.5.1 General

nethiur, khaandar or *Vivaha* (marriage) in a Kashmiri Pandit family is usually a big affair. A few facts, associated with Kashmiri Pandit marriages, in general, are that:

- Most of the families have been conservative in their outlook as regards the arranging of the marriages of their children. They generally pride in arranging a marriage within the community.
- Earlier times *Vidhwa Vivaha* (widow marriage) was not considered proper. A widow, therefore, would spend the rest of her life as such. However, with the reform movement introduced by some community stalwarts in 1930s, widow marriage came into practice. In comparison to this, *Punar Vivaha* (marriage of a widower) was quite prevalent. This is the reason why one finds some of the elderly men having married more than once.
- Most of the families are liberal as regards the performing of a marriage, which, in general, is spread over a number of days involving a number of events, each having its own significance. They love to follow all the rudimentary steps to solemnise it. To enjoy the joyful moments of the

auspicious ceremony, all the near and dear ones actively participate in various events.

- Of all the events associated with marriage, *meuunziraat* is considered as the most important because it serves more than one purpose. Firstly, it brings together all the acquaintances, relatives and the neighbours and revives the bond of brotherhood and friendship and enhances personal intimacy. This aspect has assumed greater significance after displacement from the Valley. Secondly, it helps the families to keep their traditions alive and gives an opportunity to the youngsters to know and understand their traditions and culture. Thirdly, one gets the taste of true Kashmiri delicacies (assuming that true Kashmiri food is prepared and served). Lastly, the elderly ladies feel happy if the musicians sing a few songs of the listeners choice and tune. When that happens, the *tumbakneuur*[g1] and *not',* which are generally handled by the ladies, touch new heights and thrill everyone. This also is an occasion for some of the upcoming artists to show their talent and entertain the guests.
- A few changes have taken place over the years. These include the changes in the marriageable age, the formal dress of the *maharaza,* the *maharen* and the guests, in general, (inset 210a, b) and the period of celebration. Traditionally, the marriage ceremony used to be spread over a number of days. But, now is solemnised by some families in a shorter duration. An apt verse quoted in such cases is:

dapun, meuunziraat karmay raatas, kuur gayi veuuriv prabhatas

Translated it means, 'having performed the ritual of *dapun* and *meuunziraat* during the night, the bride departed, after solemnising the marriage, in the morning'.

- The other change that has taken place in the tradition is the way the food is served nowadays. Earlier days, the guests were made to sit on a carpeted floor and a *pot'* (long white sheet) spread in front of them. They were made to wash their hands with *huer myets* or soap and served food, item by item, by a band of disciplined volunteers, with *Atithi Bhaav* (devotion towards guests). Use of steel *thaal* and steel *glass* was quite prevalent. Elders speak of an elaborate menu involving at least 25-30 delicacies[px165] (Table 3.2), purely Kashmiri, being served to the *Baraatis*. The system to some extent resulted in wastage of food. This has now been replaced by the present day buffet system, which seems to reduce the extent of food wastage (though there are some who take a plateful, but are not able to cosume), but probably at the cost of *Atithi Bhaav*.

7.5.2 Pre-Vivaha Activities and Rituals

The Pre-Vivaha or Marriage activities and rituals include:

- *rishtiu tshaand'un* (seeking alliance for the boy or the girl),
- *t'ekin*[g1] *ta kalaavali*[g1] *mangnaaviun* (asking for *t'ekin* and *kalaavali*),
- *t'ekin ralaaviun* (matching the *t'ekin*),
- *lad'kiu ya kuur vuchhin* (seeing the boy or the girl),
- *gand'un* (betrothal)

It is important to note that some of these rituals are performed both by the girl's and the boy's family. Practices like *ang dyun* (wearing a new dress), burning of *isband*, giving or receiving a token amount or a gift (*aalath*[g1], *atagath*[g1], *dapawiun*[g1], *gulimyuut'h*[g1], *zeuumbraand*[g1] etc.) and reciting of *wanawun* are followed on more than one occasion. On such occasions, it is usually customary for women to put on a new dress, for which every other lady wishes her good luck by burning *isband*, as

a good omen and saying *poshtiu chhuviu* (may this prove beneficial). A token amount is given as a symbol of love and affection. A special dish known as *veur*[g1], a reference to which was made in *Mekhla* ceremony, is prepared on this occasion also. Only the right preparation invites the appreciation from everyone and is heartily enjoyed by one and all. A brief account of each activity is as under:

- ***rishtiu tshaand'un***

rishtiu tshaand'un basically means looking out for the prospective bridegroom or the bride and seeking an alliance. This activity normally starts when a boy, after his studies, gets a job or when a girl finishes her education. The only exception to this practice, however, was for a brief period during the Afghan rule, when Kashmiri Pandits used to solemnise *Bal Vivaha* (child marriages). This practice was started to protect the honour of the innocent unmarried girls who, normally, would become the victims. There are still many old ladies in the community whose marriages were solemnised as children. In this process of finding an alliance, help is usually sought from the *Kul Brahmin* (family *Guruji*), friends, relatives or, of late, the community publications seeking alliance through matrimonial advertisements. The *Kul Brahmin* acts as a *manzimyoor*[g1] (middleman) and is trusted because he knows both the families well. Earlier times, there was a practice of seeking the services of a Muslim *manzimyoor* and the practice may still be prevalent in some families. The first step in the process is the release of *t'ekin* on an auspicious day and look for an alliance with a family of different *Gotra*. Marriage within the same *Gotra,* up to a few generations, is not solemnised.

- ***t'ekin ta kalaavali mangnaviun***

t'ekin ta kalaavali mangnaviun is the action, taken by the girl's parents or the relative seeking the alliance, to ask for the *t'ekin* and *kalaavali* from the boy's family. This is done to enable the girl's family to choose a boy and also to decide whether to go in for negotiations or not. The *t'ekin* and *kalaavali* is either provided by the *manzimyoor*, relation or friend or is requested by other means. In response to the request, the boy's side provides the *t'ekin*, a detailed biodata of the boy and the *kalaavali,* to the girl's parents.

- ***t'ekin ralaaviun***

The *t'ekin* is used to match the configuration of the stars of the boy with those of the girl, seen from her *zaatuk* (horoscope). Once the stars match, then the *kalaavali* is used to find out the antecedents and credentials of the boy and also to verify the correctness of the details. As an unwritten rule it is the exclusive responsibility of the girl's parents to ensure a proper match as well as to make proper verification of the antecedents of the boy and his family. Broadly speaking, the parents normally look for a boy with good physical features, acceptable educational background, a good job profile and essential virtues, including the ability to adjust in the new phase in life. In addition, the family background and nature of the boy's parents are also checked and verified. However, if the matching is done on principles of astrology, which it should be, then it is necessary to match the *t'ekin* for *Bhakut* (family welfare), *Gunn* (quality, temperament), *Graha* (outlook), *Nadi* (health), *Yoni* (biological compatibility), *Tara* (well being), *Varna* (ego) and *Vashya* (mutual affection). Each of the qualities has a *Bal*[g1] (power), which varies from person to person. However, the permissible range varies from 1 for *Varna* to 8 for *Nadi,* giving a total strength of 36 *Balas* to be shared equally by both the boy and the girl. This means that a count of 18 *Balas* is acceptable for either of them, beyond which there is a mismatch. In addition to this, the parents for proper matching look, in general, for seven qualities in the boy, which include *Kul* (*Gotra* and the family tree), *Sheel* (character), *Sharir* (Health), *Aayu* (age), *Vidhya* (Education), *Vigh* (intelligence and wit) and *Sadhan* (resources or sustenance). If the

people from the girl's side find everything in order and the match acceptable, they then suitably intimate the boy's side and express their desire to enter into an alliance. If the boy's side shows an inclination then the girl's parents provide necessary details about the girl and the relations to the boys' side. Based on this information the boy's side makes the enquiries to satisfy their requirements. They also look for similar virtues in the girl, besides she being homely, sober and good-natured one.

- ***lad'kiu ya kuur vuchhin***

Once both the sides find a proper match and are satisfied with each other's family background, they express their desire to meet and enable the *lad'kiu* (boy) and the *kuur* (girl) to see each other. This event is normally arranged in a temple, where the boy, with a few relatives and the girl, also with a few relatives, meet, make enquiries, if any, satisfy themselves as regards the physical appearance of the prospective bridegroom and the bride and other requirements necessary for a suitable match. The boy and the girl meet each other, exchange their views and make enquiries as regards their compatibility. Based on the consent of the boy as well as the girl and the satisfaction that everything is in order, the heads of the two families agree to have the alliance. They express their willingness by congratulating each other. Both the boy and the girl then go inside the temple and seek the blessing of the Lord, for a life long alliance based on mutual trust, regard and traditional values. Here, it is worth mentioning that the practice of the boy and the girl meeting each other was not prevalent till a few decades earlier. The parents generally arranged the marriages and the children used to abide by the decision. At this juncture and before departing, it is customary, on the part of the girl's parents, to show humility by using the common phrase *'eus chhiviu saphed posh'* (we are a family of modest means) thereby implying that do not expect much. The boy's parents respond by saying *'yi chhi seuun kuur, wiunistaan rachhivoon tohi wyon rachhon eus'* (she is our daughter, so far you brought her up, now it is our responsibility). From the community's point of view, this gesture, though symbolic, has a great significance and only shows the faith in the value system that the community has inherited from the ancestors. This probably explains the reason why till recent past there have not been many divorce cases and not a single dowry death in the community. However, the fact is that though the dowry system, known as *daaj dyun*, is prevalent in the community, yet, in general, it has not been or is not raised as a demand or negotiated before hand. Instances, if any, are exceptions. Even in such cases the people are said to drop a hint here and there and it is, in fact, the daughter-in-law, supported by her mother, who tries to understand and interpret the meaning. Elders talk of an instance, where the boy's side was not prepared to accept anything but the girl's parents insisted on giving it. They are believed to have justified their act by using the phrase *'ath chha chaariu'* (is there a way out?).

- ***gand'un***[g1]

gand'un literally means knotting, binding or betrothal. It is an event to formally agree to the alliance in presence of friends and relations. This event is not a pre-requisite to solemonise the marriage and is a variation of the event known as *kath baath* (confirmation) or *kasam driiy* (pledge and promise). Elders say that in the earlier times it was a simple affair meant to formally agree to the alliance, in presence of friends and relations and enter into a promise of ensuring an everlasting relationship between the two families. The event involved symbolic exchange of flowers and putting on *t'yok*[g1] on the forehead of the boy and the girl and giving them *aashirwaad* (good wishes). But now the *gand'un* in its present form is a display of extravagance, as families have been seen to exchange gold ornaments and dresses in the name of *sagiun* (*Shagoon*). On this occasion it is customary to introduce, to each other, the relations, friends and the members of the two families. Everyone present

enjoys the feast specially prepared for the occasion. Before departing, the two families show a lot of goodwill and exchange pleasantries. Subsequently, the girl's side sends the information, to the boy's side, about the auspicious date (s) when the marriage can be solemnised. The two families then through a mutual consent choose a date from among the various dates suggested. This is the green signal for making arrangements for the conduct of the marriage.

7.5.3 *Vivaha* Activities and Rituals

The *Vivaha* or marriage activities and rituals, in sequence, include:

- *livun*[g1] (cleaning the house and making preparations for the marriage)
- *dapun*[g1] (extending marriage invitations to relatives, friends and guests)
- *meuunziraat*[g1] (dyeing the hands of the boy or the girl with henna)
- *divgon*[g1] (taking a bath and anointment)
- *Lagan*[g1] (performing the *Vivaha* as per tradition) and

A brief account of each ceremony is as under:

- ***livun***

Planning and preparation for the *Yajyopavit* or *Vivaha* is done well in advance to ensure successful completion of the ceremony, the time required by the girl's side being much longer than that required by the boy's side. The execution of the tasks, namely, making of purchases including *Samagri* for *Lagan* (Annexure - 12), printing of invitation cards, booking of the *Janj Ghar*[g1], engaging the *Guruji* for performing *Yajyopavit* or *Vivaha* as per tradition and engaging the cook etc., require advance planning, time and money. These activities and rituals are supposed to be undertaken only on auspicious days and no activity is, therefore, undertaken during the inauspicious periods of *drat'hapantsuk*[g1] and the like. To ensure that there is no hindrance on this count, *livun* is preceded by a symbolic but simple function, called *saatiu livun*[g1], which is held on an auspicious day many days, weeks or even months earlier. The ceremony may be held both for *Yajyopavit* and *Vivaha*. In case of *Vivaha* both the families perform it. On this day, attended by only a few people, the women white-wash the area around the *Dwar* (main entrance), change their dresses, recite *wanawun*, exchange greetings, burn *isband* in a *kaangiur* and prepare *veur* and distribute it in the neighbourhood.

livun marks the beginning of the actual marriage ceremony, which in normal circumstances takes place two or three days before the auspicious date of marriage. On the day of *livun* the womenfolk clean the area around the *Dwar*, making use of *jaavi latshiuj* (a natural broom), and give it a whitewash. The *veur* is not only served to the relatives and friends, who would have graced the occasion, but is also distributed to the neighbours. In the evening, the close relatives and friends sit together, make merry and sing songs using *tumbakneuur* (inset 211) - an act called *tumbakneuur waayin*. Hereafter, it is customary to recite *wanawun* and use *tumbakneuur,* every evening till the *Lagan* is performed. In the case of a girl's marriage there is an additional event called *masmutsrun*, (inset 212), that generally coincides with *livun* but could be on another day after it. *masmutsrun* literally means opening of the hair-locks but actually is a ceremony of giving the would-be-bride a special bath. The event starts with the *maas* (mother's sister), who makes the girl to sit on a *chuuek* (small wooden seat) and wash her hands, feet, hairs and the body with flavoured water. During this event elderly ladies recite *wanawun* (inset 213) specific to the occasion. After bath, the *poph jigiur* does her *Shringar*, for which she receives *zang*.

- ***dapun***

dapun is an activity undertaken both during *Yajyopavit* and *Vivaha* ceremonies. As mentioned above, printing of the invitation cards is done quite early and despatched to those living at distant places, to enable them to plan their journey. Those living nearby are invited personally - an act called *dapun* and handed over the invitation cards. It is customary, on the part of the close relatives, to invite the *mekhli maharaza, maharaza* or the *maharen* and their parents for *dapanbatiu*[g1]. For both the families, this affair usually turns out to be a series of lavish lunches and dinners, which they are not able to cope up with and, therefore, usually accept only one or two invitations. Associated with this event is the practice of giving, to the prospective bride or bridegroom, *dapawiun,* some token money and a packet of salt. Of late, a change is seen in this practice in that many families have resorted to symbolically accepting a coin and little bit of salt, as a token of love and affection.

- ***meuunziraat***

meuunziraat is a ceremony performed both on the eve of *Yajyopavit* and *Vivaha*. During these ceremonies *meuunz* (henna) is applied to the *mekhli maharaza, maharaza* and *maharen* as per tradition. The day for everyone is special, as a number of events are scheduled for the day. The events that take place during this ceremony include 1) *kruul khaarun*[g1], 2) *wanawun,* 3) *meuunzireuuts saal* (dinner on the eve of *meuunziraat*), 4) *meuunz laagiun*[g1] and 5) *meuunzireuuts gevun (*musical programme) for entertaining the guests during the night. The two events of the *meuunzireuuts saal*, when Kashmiri cuisine (inset 214) is served to relatives, friends and other guests, and the *meuunzireuuts gevun*, are attached lot of importance . While the *yazman* is busy with the arrangements, the womenfolk are busy in preparations for the night ceremony and the rest make merry. Event wise, the details are as under:

¤ ***kruul khaarun***

This is the first event of the day. During this event white washing of the area around the *Dwar* (door), performed earlier during *saatiu livun / livun,* is done. The *poph jigiur* sprinkles *Jal* (water) using *jaavi latshiuj* (a natural broom) on the *Dwar* to sanctify it. She initiates the artwork for *kruul* (inset 215) on the sanctified *Dwar*, which is then completed, by the youngsters, with *OM*, *Swagatam* (welcome), quotes like name of *mekhli maharaza, Shubh-Vivaha* or who weds whom and other artwork. While the act of *kruul khaarun* is on, other women perform the rituals of changing their dresses, reciting *wanawun hur*, exchanging greetings and burning *isband*, as was done during *livun*. The *veur* is prepared and served to one and all.

¤ ***wanawun***

wanawun[px155] is a sort of folk song sung on the auspicious occasions of *Yajyopavit* and *Vivaha*. The variation noticed on different occasions is only with regard to the choice of stanzas.

¤ ***meuunzireuuts saal***

This is the next event, performed to welcome the guests for the *meuunzireuuts saal* (dinner) during which special Kashmiri delicacies are served in the best Kashmiri traditions. After dinner most of the neighbours, relatives and guests stay back for the night and participate in the next two events of not only the event of *meuunz laagiun* (act of applying henna to hands) but also in the night long session of singing, dancing and merry making.

¤ ***meuunz laagiun***

The ceremony of *meuunz laagiun* (inset 216a) is the act of application of *meuunz* (henna) on the hands. *meuunz laagiun* in case of a *mekhli maharaza* or *maharaza* is only symbolic but in the case of a *maharen* is an elaborate affair. The act in case of *maharen* involves making of decorative

designs (inset 216b), by a young and talented relative, friend or a professional, on her hands and feet. However, irrespective of whether it is a *Yajyopavit* or *Vivaha* ceremony, the ladies whole heartedly participate in this event and are seen busy in applying *meuunz* or getting decorative designs made on their hands. *meuunz* (henna) is prepared and kept in what is known as *meuunzi d'ul* (inset 216c). The *maas*, who makes the boy or the girl sit on a *chuuek*, initiates the act and washes the feet. *meuunz laagiun* is the prerogative of *poph jigiur* (Father's sister), who then applies the *meuunz*. To give their good wishes, ladies burn *isband* in a decorated *kaangiur* (inset 217) and recite *wanawun* suiting the occasion. With this starts the distribution of *meuunz,* by the *poph jigiur,* to others and its application continues for hours. *poph jigiur* receives money, called *meuunzi haariu*, from the participants.

¤ ***meuunzireuuts gevun***

The last event happens to be the programme of entertainment. In this programme almost all the friends, relatives and members of the family sing and dance. Some families take the services of a professional singer (inset 218), called *gindangor*. Two great names of professional singers, who used to entertain the guests, till not so long ago, were *guppa bachiu*[px450] and Gani Trol[px682].

- ***divgon***

divgon is purely a religious ritual performed both on *Yajyopavit* and *Vivaha* ceremonies during which *Homa* is performed. In case of *Vivaha*, both the families perform it. It is a ceremony to seek the blessings, for *mekhli maharaza, maharaza* or *maharen*, of *gods, goddesses* and deities. In both the cases the family *Guruji* draws *Kalash* (inset 219a) and *divatamuun*[g1] (inset 219b) on the wall in the background. He prepares the *Pujasthan* (the sanctified place for *Puja*) and starts the *Puja* (inset 219c) with the *yazman*[g1] (grandfather, uncle or the father) amidst the chanting of Vedic *Mantras* and making offering of the *Puja Samagri* (inset 219d) to the *Agni*. The offerings include barley, dry fruits, sugar candy and ghee. The ceremony is normaly performed with the family members and is conducted according to a procedure. All others present have *t'yok, neuurivan* and *Kalash d'uuen*[g1]. *divgon* involves the events of *kani shraan*[g1], *Vastra Dharan, Agni Puja*, both in case of the boy and the girl and additionally, *Shringar*, including adoring of *Aabhushan* (gold ornaments), in the case of a girl. *divgon* in the case of a *maharaza* is a simple affair. The *Puja* takes about 2-3 hours and requires the services of the *maharaza*. *divgon* in the case of a *maharen*, however, is an elaborate affair. The *Puja* takes about 4-6 hours and requires the services of the *maharen*.

During *kani shraan* (inset 219e), the *maharen* has a *Snan* with curd, milk, honey and water. She is made to sit on a *chuuek* and a muslin cloth is spread over her head. *paantsh Kanyas* (five unmarried girls) are used for the conduct of this *Kriya*. The four corners of the muslin cloth are held by four girls and the fifth girl pours the consecrated water on her over the cloth. The *paantsh Kanyas* (five virtuous girls) represent Ahilya, Draupdi, Mandodari, Sita and Tara. After this, the *Kriya* of *Vastra Dharan* (putting on the new clothes) is performed and is followed by *Shringar* (make up and adoring of ornaments). She puts on *Aabhushan* (gold ornaments), especially *d'ejihor*[px162] and *at'ahor*[px161], the symbols of a married Kashmiri Pandit girl / woman. Therefore, *divgon* is the first occasion when the girl, as a *maharen*, puts on *d'ejihor* and *at'ahor*, signifying the formal initiation of the girl into *Brahminism*. After she is ready with *Shringar*, it is the prerogative of the *maam* (the maternal uncle) to bring her to the *Pujasthan,* with her face and head covered, only to be removed before the *Agni Devta*. Same procedure is adopted for *mekhli maharaza* and *maharaza,* except that *Shringar* is not done and no ornaments are used. *divatsiu tabach*[g1] (inset 219f), with *mongaveuer* (inset 219g) and vopal haakh[px184], *divatagul*[g1], *Aabhushan* (inset 219h) and utensils, supposed to be given by the

parents to their daughter, form part of this *Puja*. Ladies burn *isband* and recite *wanawun*. Towards the end, the blessings of the deities are invoked and *divatsiu tabach* offered to the bride and the close relatives. All others present enjoy *khir* and *mongaveuer*. It is usually on this day that the *Guruji* from the bride's side visits the bridegroom's place with an invitation and *Lagan chiir*[g1] (inset 220), giving details of the auspicious time, when *Lagan* is to be solemnised and extends the invitation, on behalf of the bride's family, to the bridegroom's family. The auspicious time decides whether it is a day *Lagan* or a night *Lagan*. As is customary, the *Guruji* is treated with respect and given *Dakshina* (some money) for rendering his service. Some families on this day organise *durbatiu*[g1], an important social function.

- ***Lagan***

Lagan is the day of reckoning, the auspicious day when *nethiur* or *Vivaha* is to take place at the auspicious time. As per Kashmiri Pandit *Dharma*, known as *Sanatan Dharma*[g1], it is a pre-requisite for the families involved in the affair to solemnise the *Lagan* during the *Lagan Mahoorat* (auspicious timings) only. This is considered the key to the welfare of both the partners and essential for a harmonious relationship and longevity of the married couple. Because of the sanctity attached to the ceremony, it is recommended that one shows due reverence to the practice of performing *Lagan* at the auspicious time and performs the ceremony with all seriousness. According to Pandit Poshkar Nath (Posh Bab), "Date of matrimonial is decided upon on the basis of Rashis and auspiciousness of the time, which commonly is known as '*Lagan* Mahoorat'. It is as per this 'Mahoorat' that *Lagna* is necessarily to be performed. This is with a view that wedlock of the boy and the girl should remain successful, blissful, non-controversial, smooth going, long living and happy for both the bride and the groom as also for their families." On the day of the *Lagan,* the activities at the two places are many and varied. There are many activities and rituals, which are performed at both the places but there are many which are different. Given below are the details of the activities and rituals, which are performed, a) at both the places, b) at the bridegroom's place, and c) at the bride's place. It is, however, to be noted that the activities and the rituals performed at the bride's place are more elaborate. A brief account of the various activities is as under:

a) Activities at Both the Places

The common activities, which are performed at both the places, include *vyuug traavun*[g1], reciting of *wanawun*[px155] and making of *maaliu*.

- ***vyuug traavun***

vyuug (inset 221) is a figure or picture, drawn on the ground with turmeric and coloured powder, used during weddings and the investiture ceremony of a boy with the sacred thread. At a wedding, the bride and the bridegroom are and, at the investiture ceremony, the boy after purificatory ceremonies, stand on it. A ceremony of lustration round them or him is then performed.[19p1175] The act of making a *vyuug* is called *vyuug traavun*. The significance of *vyuug* is that, as a *Brahmachari* or a wedded person one has to remain within the specified boundaries and make the married life a success. As per tradition, the bridegroom stands on the *vyuug* a number of times, at his place; at the time of departure of the *Baraat*; at the bride's place along with the bride; after reception; at the time of bidding farewell and at his place again on the reception of the couple. The size of the *vyuug* is, therefore, chosen according to the requirement and every time two rice plates, each with a coin, are kept in the front, which are then given to the needy.

- **Making *maaliu***

Making *maaliu* (garlands) is an activity performed at both the places. Besides purchasing ready-made garlands, there is a practice of making *maaliu* in-house, basically to give a personal touch and also to impart training to the youngsters and keep the tradition alive. The types of *maaliu* include *euuliu maaliu*[g1], *badaam maaliu* (almond with skin removed), *rongiu maaliu*[g1] and varieties of *poshiu maaliu* (flower garlands) of *jaaphiur posh* (marigold), *maharaza posh* and *golab* (rose petals). Flowers being perishable, *poshiu maaliu* are made a few hours earlier. On this day, since the early morning, people at the two places are seen busy in executing various actions as per plan. The arrangements to be made at the bride's place are more elaborate.

b) Activities at the Bridegroom's Place

The activities at the bridegroom's place include 1) the *maharaza* getting ready for the ceremony, 2) *yazman* requesting the relatives and guests to get ready in time, 3) taking care of guests, who come to accompany the *Baraat,* 4) ensuring that the arrangement for the transport is in place, 5) ensuring the *vyuug* is in place in time, 6) ensuring the *Baraat* leaves at the specified time, and 7) *vyuugis natsun*. A brief account of some of the important activities is as under:

- **Getting Ready**

As per tradition, first of all the boy gets a hair cut and / or a shave, from the barber, who receives *neuuvid zang* for the service. It is followed by a *Snan* and putting on the attire of a *maharaza.* Earlier times the attire normally used to be *achkan*[px159], *churidaar peuujamiu*[px159], *dastaar*[g1] and *peuuzaar*[px159]. Though there are many who still use this attire, yet many prefer a suit, *dastaar* and a shoe. It is the prerogative of the uncle to put on or tie the *dastaar,* called *dastaar gand'un*[g1] (inset 222a), for which he receives *dastaar zang*[g1]. While the uncle is busy, the womenfolk recite *wanawun*.

- **Departure of the *Baraat***

The *maharaza*, in full attire (inset 222b), is now ready to proceed to the place of reception. Earlier times, one would use a horse or a boat, but nowadays the bridegroom uses a car, decorated and bedecked with flowers. He is garlanded by the friends and relations and asked to come onto the *vyuug*. An elderly lady performs *aalath*[g1] and offers *nabad* (crystal sugar) or *barfi* (a sweet, inset 222c), an omen for good luck and good wishes. He then proceeds to the car with a decorated *poshiu chhatiur*[g1] (inset 222d), carried by a relative or an attendant, over his head and is followed by the *Baraatis*. It is customary to blow *shenkh*[px239] (conch) on this day many a time, while the *maharaza* is on the *vyuug,* before his departure, en route to the place of reception, on reaching the bride's place, a few times while performing *Lagan* ceremony and finally on reaching back home. While all these activities are on, the women recite *wanawun*, greet each other and burn *isband*.

- ***vyuugis natsun***

vyuugis natsun is a folk dance performed by the close relatives, namely, mother, grandmother, sister (s), mother's sister (s), father's sister (s) etc. after the departure of the *Baraat*. In this dance, one woman at a time performs a simple dance on the *vyuug,* while others encircle her, shower flowers on her and recite *wanawun*. This goes on till the last lady performs the act. A sample of the stanzas recited is as under:

dayan ditukh dav rochhnakh naani, me dedi kaami sedeyam;
rochhnakh bhabi (name) maley naani, me dedi kaami sedeyam (by Grandmother)
pompyer ditsnam shamhas gatha, rath haa wandai malinyo;
me chhi bhaijanen (name) satha, rath haa wandai malinyo (by Father's sister)

nachaan nachaan phalim khor, me gachhi jore suvunye;
ogun na tai dogun jore, me gachhi jore aasunui [66p97] (by Sister)

c) Activities at the Bride's Place

The activities at the bride's place include the final touches to the arrangements made, 1) for *Aabhushan* and *Shringar* (make-up) of *maharen*, 2) to receive the *Baraatis*, 3) for the guests to stay or relax, 4) for making *vyuug*, 5) for performing *Lagan*, 6) to ensure proper conduct of religious ceremonies, and 7) to serve according to the Kashmiri traditions the specially prepared Kashmiri delicacies to the *Baraatis*. A brief account of some of the important activities is as under:

- **Getting Ready**

  The activities of adoring *Aabhushan* and *Shringar* by the *maharen* are normally time consuming. It involves getting her in the best attire, which in the earlier days, used to be *pheran*[g1], *tarngiu*[g1], *zuuj*[g1], *puuts*[g1], *d'upat'iu*[g1] and *luung*[g1]. Nowadays the *maharen* (inset 223a) uses *tarngiu* and *zuuj,* with all other dress items having been replaced by a saree and a shawl. She also puts on a number of additional ornaments, besides the customary ornaments put on *divgon*.

- **Receiving the *Baraat***

  On reaching the bride's place, the *maharaza* and the *Baraatis* are extended *Swagat* (a warm welcome). The relations and friends from the bride's side receive the *maharaza* and the *Baraatis*. As per tradition, all the family members and close relations of the bride stand in two rows, with flower garlands in their hands, allowing the bridegroom and the *Baraatis* to pass through. Each member in turn then garlands (inset 223b) the *maharaza*, the *yazman* and the near relatives of the bridegroom. The bridegroom is led to the place of seating, normally a sofa or special chairs, arranged on a dais, which is profusely decorated with flowers. All this while, the *Baraatis* and the guests (inset 223c) are looked after well and served *kahviu*[px167] and the specially prepared delicacies. The ambience of the event is maintained by the elderly women, who recite *wanawun*, whereas the younger people enjoy the music arranged for the purpose. It is customary to serve vegetarian food, to the *Baraatis* and guests. One important aspect of the Pandit tradition was the fact that the guests from the girls' side, especially the elderly ones, would not take even a cup of tea at the bride's place. However, nowadays this practice is no longer followed. In fact, in one instance, as revealed by a Pandit Sahib, the guests from the bride's side had finished eating without waiting for the *Baraat* to arrive. In another instance, the bride's side showed concern only for the bridegroom and nobody else, not even his parents. While the service for the *Baraatis* and guests is on, the bridegroom is made to proceed to *vyuug* before performing *Dwar Puja*[g1]. It may be pointed out that earlier practice was to serve the *Baraatis* after performing the ritual on the *vyuug*. A few friends and relatives accompany the *maharaza* with someone holding the ceremonial *poshiu chhatiur*[g1] and another person blowing the *shenkh*. On the *vyuug*, the *maharen* joins him in her bridal attire. Now, with both on the *vyuug* and facing the East, an elderly lady, from the bride's side, performs *aalath, Puja* and offers *nabad* or *barfi* 3 times to both of them, starting with the *maharaza*. Seven oil lamps, called *ratniu tseuungij* (inset 223d), made of rice flour are lit and decorated in a *thaal*, which is moved over the heads of the *maharen* and *maharaza* a few times and the couple is blessed.

- **Performing *Dwar Puja***

  Subsequently, the *maharaza* and *maharen* move onto the *Dwar*, where, under the directions of the *Guruji,* the two perform *Dwar Puja* (inset 224). As per the tradition, this ritual is supposed to be performed on the *Dwar* of the actual residence but due to displacement, the same is not possible for

most of the people. During this ritual, the two stand barefooted, on grass, along with the *yazman* (usually bride's father) and *Guruji* and pay obeisance to the Lord. *Guruji* recites Vedic *Mantras*, sprinkles holy water on *Dwar* and applies *t'yok* to both of them. At this point, the *yazman* from the bride's side asks the *maharaza* the purpose of his visit to the *Dwar.* To this he replies by saying, "To hold your daughter's hand in marriage". This is the occasion to extend not only a warm welcome to the *maharaza* but also seek a pledge from him to consider this (in-law's) *Dwar* as sacred as his own. Subsequent to this, *aalath* is performed and the two *yazmans,* from boy's and the girl's side, exchange *zaaphal*[px109] signifying the solemnisation of the desired relationship.

- **Performing the *Lagan***

After *Dwar Puja,* the two then sit for *Lagan* in the sanctified area, called *Lagan Mandap*, which is also decorated with flowers. The place is prepared with lot of devotion by cleaning and washing and putting in place items required to perform the ceremony. The area is strictly out of bounds for shoes and leather items. For solemnising this ceremony, many close friends and relatives stay back either to witness the proceedings or bless the couple. The ceremony of *Lagan* is an act of getting two people into wedlock through recitation of Vedic *Mantras* and offerings made to the *Agni Devta*. It involves a series of activities, each of which has a significance and relevance to the happenings during the rest of the married life of the couple. The *Guruji* recites Vedic *Mantras* and solemnises the activities of *Rakhsha Mantra, Kalash Puja* (by *yazman*), *Abhishek* (something like coronation, in which *maharen* is treated as Laxmi and *maharaza* as Narayan). This is followed by *Kanya Daan* (giving away the daughter in charity), *euuniu wuchhun* (looking in the mirror), *gangiu vyes*[g1] (having *gangiu vyes* by the side of bride), *darbi raz*, *Puja* (by *yazman baay*) and *Aahuti* (making offering to *Agni*). Also solemnised are activities related to *athwaas* (having a handshake), *t'yok karun* (by *yazman* from bridegroom's side), *laayi booy*, making commitment, *Agni pheriu*, *maam nabad*, *Saptpadi* (taking seven steps)*, Bhikhsha, parid d'uuen, dayibatiu*[g1] (taking food together)*, poshiu puuza*[g1] (*Puja* with flowers) *and Kalash lav.* A brief account of each is as under:

¤ ***Kanya Daan*** is the act of giving away the daughter in marriage and is considered as *Daan* (charity) according to the Hindu philosophy. As per tradition, 3 *Daans,* namely, *Bhoomi Daan, Gow Daan* and *Kanya Daan* are considered as the righteous acts. The right of *Kanya Daan,* as per *Grihyasutras,* rests with the father but with the subsequent changes, it has been extended to grandfather, uncle, brother and even to mother. During this ritual, after propitiating the deities and at the auspicious time, a *gad'viu* (tumbler) is filled with water, *zaaphal* kept on top and placed in a *thaal* along with a walnut, little curd, 2 *darbs* and 2 *mannanmaals*. The *gad'viu* and *thaal,* supposed to be part of the utensils sanctified on *divgon,* are kept on a *Swastik* drawn on floor (inset 225a). The *mannanmaals* (inset 225b) are tied during *Lagan*, interchanged on the *vyuug* at the time of departure and removed at *maharaza's* place by the *yazman baay*. The *Maharen* is asked to circumambulate the *thaal* and sit on the right thigh of the *yazman* (her father), both facing the East. The *maharaza*, facing the west, is made to sit on his feet and extend his hands ready to receive the *Daan* in presence of *Agni*, friends and relatives. She then holds the hands of the *maharaza*, right in right hand and left in left. The *Guruji* then sprinkles holy water on the *maharaza* and asks him to make 3 promises. The bride side's *yazman* recites *Shlokas* 3 times to address the *maharaza* thus 'I offer my daughter in marriage'. To this, he responds by saying every time, 'Sir, I accept the offer'. He again addresses the *maharaza* thus, 'I have given my daughter to you in attainment of *Dharma Cha* (acts of Dharma), *Artha Cha* (acts of material prosperity) and *Kama Cha* (acts against sensual pleasures); you have to look after her'. To this, he responds by making the promise and saying 'I will look after her'. With these promises the *Guruji* touches the *maharaza, maharen* and the *yazmans* with *darb* and concludes

the ritual. After this, the father-in-law puts on an additional *trulor yonyi* on the *maharaza* (thereby passing on the three additional *Rins*, inherited by the bride, for him to take care of during the wedded life). It is important to note that after *Kanya Daan,* the *maharaza* and the *maharen* perform the rest of the rituals together as a wedded couple. They are made to recite a number of *Shlokas* meant to seek protection and remove dangers in their married life.

¤ ***euuniu wuchhun*** is the practice of seeing each other's face in the mirror. Mirror is believed to give impartial and disspationate reflection, as true as God, of the subject. However, some believe it to be a practice of seeing each other for the first time, which had relevance when the elders in the family arranged the marriage.

¤ ***gangiu vyes*** is a small girl from the bride's side, who acts as her friend. She holds the *gad'viu*, kept in the *thaal* on the *Swastik*, from which holy water is sprinkled, as an act of purification, on the *maharaza* and the *maharen*. The girl, supposed to be the embodiment of holy *Ganga*, hence the name *gangiu vyes* (friend of *Ganga*), acts as a witness to the purity of bride's conduct and sanctiy of marriage. The bride wears the *darbi raz,* signifying the purity of the bride's conduct. *gangiu vyes* receives a suitable gift for the act. This is followed by puja of the couple by the *yazman baay* from the bride's side.

¤ ***athwaas*** (holding hands in a crossed posture, inset 225c) is a ritual of holding each other's hand, which signifies the commitment of the bridegroom to hold the hand of his better half all through his life. During this ritual:

- *t'yok* is applied to the *yazman* from the bridegroom's side
- the *maharaza* and the *maharen* sit in presence of *Agni,* make *Aahuti* to the *Agni* and hold tightly each other's hand. With the chanting of Vedic *Mantras,* the *maharaza* asks the bride to unite with him and be as firm in her devotion to him as a mountain.[96p120] Symbolically this promise is made by both by putting their right toes on a *kaajwat'h* (pestle) as a commitment (inset 225d) to show fidelity to each other.
- *laayi booy* (usually bride's brother or any other boy as her brother) participates. He is the one, who puts *laayi* (perched paddy) into her hand as an offering to *Agni*. In this ritual, known as *Lajahoma*, *laayi* is used because it is the symbol of fertility and prosperity and its white colour represents purity. While making the offering, *Mantras* are recited and prayers offered for longevity, prosperity and peaceful married life. The *laayi booy* receives a suitable gift in cash for his act.
- the bride makes three circumambulations round the *Agni Kond*, called *Agni pheriu* in Kashmiri, as a *kaamna* (wish) for their long married life.

There is also a tradition of showing respect to the maternal uncle, of the *maharaza*, who is honoured and presented sugar candy, known as *maam nabad* (inset 225e).

¤ ***Saptpadi*** (inset 225f), among Kashmiri Pandits, is the ritual of making seven promises, the couple makes in presence of *Agni* and relations, with the recitation of *Shlokas*. In the present practice the *maharen* is made to step her right toe over seven rupees (coins), one at a time. Each coin is kept on a straw of *darb* in such a way as to enable her to step on each with ease. It is said that earlier times handful of grains was used instead of the coins (now hundred rupee notes) and there was no practice of the toe touching the grains, coin or the rupee. An important consequence of *Saptpadi* is that the bride leaves her parental *Gotra / Kula* and adopts the *Gotra / Kula* of her husband. The seven promises[87p111] are given in Table 7.1.

¤ ***Bhikhsha*** is the act of seeking *abiid* (alms) by the bride from the *maharaza*, his parents and her parents, which she gives as *Dakshina* to the *Guruji* for having solemnised the *Vivaha Sanskar*.

¤ ***parid d'uuen*** is the ritual of receiving, by the *maharen* in the corner of the saree, 10 *d'uuen*

and a coin (inset 225g) from the *maharaza* and handing them over to her father-in-law, who receives them in a handkerchief, as a symbol of the continuation of the progeny, and blesses the young couple.

1. *Ish Ekpadi Bhava, Sa Mamnuvrata Bhava, Vishnu Satyajayatu, Putran Nindavahe Bhuna, Tay Santu Jardashtyaha* (As we take this **first** step together, you become my soulmate, my homemaker and my guide).
2. *Urjay Dwipadi Bhava, Sa Mamnuvrata Bhava* (With this **second** step, you become my strength).
3. *Raispeshai Tripadi Bhava, Sa Mamnuvrata Bhava* (With this **third** step, you become my wealth and promise to enrich it).
4. *Mayobhavyay Chatushapadi Bhava, Sa Mamnuvrata Bhava* (With this **fourth** step, my health is in your hands and I will blossom in your love and care).
5. *Prajabhya Panchpadi Bhava, Sa Mamnuvrata Bhava* (With this **fifth** step, you promise that my lineage will continue).
6. *Ritubhya, Shatpadi Bhava* (With this **sixth** step, you bring to me joy of all seasons).
7. *Sakha Saptpadi Bhava, Sa Mamnuvrata Bhava* (And as we take this **seventh** step together we become united as one).

Table 7.1 : Promises made by a KP couple during *nethiur* or *Vivaha*

¤ ***dayibatiu*** (inset 225h) is a ritual during which the cook brings the cooked food, in a *thaal* taken from the utensils consecrated on *divgon*, for the couple. Tradition has it that, the couple uses a *deuj* for keeping the *thaal*, make a bit of offering to *Agni*, keep aside *Hawan myet'* and eat together. Tradition also has it that, they take seven morsels themselves and offer three morsels to the other. After having the food together, they wash their hands and the cook takes away the *thaal*. The cook is paid for the service rendered.

¤ ***poshiu puuza*** (inset 225i) is the ritual in which with the chanting of Vedic *Mantras*, the *maharaza* and the *maharen* adore each other. The *maharen* first showers flowers 3 times on the other and then *maharaza* repeats the act. After this, both the *maharaza* and *maharen* sit cross-legged. A red shawl is put over them and the relatives and friends worship the couple as Shiva and Parvati. After *poshiu puuza,* the two are declared as *Vivahit* (married). Besides understanding the importance of marriage as an institution[px388], the couple also takes a pledge to live as a worthy couple and emulate the example of Lord Ram and Devi Sita. This is followed by *Kalash lav* for everyone present and offering of *batiu* (food) to the *maharaza* and *maharen*. In the end, the bride changes her dress and gets ready to leave for her second home.

After *poshiu puuza,* the wedded couple is now ready to depart along with the accompanying friends and the guests. It is the prerogative of the *maam* (Maternal uncle) to lead the *maharen* to the *vyuug*. As per the earlier practice, the *maharen*, wrapped in a *dussiu*, used to be taken out of the house through a window by the *maam* and brought onto the *vyuug*. The couple walks over to a new *vyuug* and an elderly lady performs *aalath* and offers *burfi*. Moving into the car along with her life's companion, the bride seeks the permission of her parents and relatives. The whole scene suddenly gets surcharged with sentiments, emotions and sobbing. Elderly ladies recite *wanawun*, which includes blessings, teachings and instructions for her to ensuring a happy wedded life. With a heavy heart and tearful

eyes, the parents and near relations allow their daughter to leave and become a member - a life long member of her new home. As is customary, her parents bid her farewell along with some cash and a few items, which symbolise a desire for the prosperous and successful married life of their daughter. Earlier times, there was a practice of taking the bride, after marriage, in a *deuul* (palanquin), which used to be carried by near and dear ones for some distance before others took over. These days, the car (inset 226) is pushed a little distance to indicate happy send off to the daughter, who leaves behind the parental home to take on a new role in her life. She takes along with her *atagath* and *zaamut dod* (curd) as symbol of good wishes and prosperity for wedded life. As is customary, a youngster, known as *kon*, accompanies her, as an attendant, to her in-laws. On the lighter side, the youngster, normally a relation of the bridegroom, on the driver's seat stops the car en route and seeks a gratification, from the bridegroom, which he gets without any hesitation.

7.5.4 Post-Vivaha Activities and Rituals

The Post-Vivaha activities and rituals include those activities and rituals, which are undertaken immediately after the *Vivaha* and those, which are undertaken susequently during the *god'nyuk variy* (first year). A brief account of these is as under:

a) Rituals performed immediately after marriage

The activities undertaken immediately after the *Vivaha* include *noshi hund gariu yun* (Bride's arrival), *satraath*[g1] (first night, the night of truth), *yonyi badlaavun, Prayaschit* (expiation), *rot'h khabar*[g1] (enquiry about welfare), *phirsaal*[g1] (formal invitation after marriage), *phirlat'h* (return visit) and *gariu atsun ta gariu tsaaniun* (inviting the bride's parents and relatives or visiting them with boy's parents and relatives).

A brief account of each is as under:

- ***noshi hund gariu yun***

noshi hund gariu yun (inset 227) marks the event when the bride puts her foot, for first time, in her new home. The scene at the boy's place is that of joy, happiness and merry making. Some women are busy in the act of singing and merry making in the accompaniment of *tumbakneuur,* while elderly ladies add to the sanctity by reciting the *wanawun*. Everyone is expecting the *maharaza* to come home with the *maharen*. As soon as the word goes round that *maharaza* has arrived with the *maharen*, the pitch of the *tumbakneuur* as well as the singers touches a new high. On arrival, the wedded couple moves onto a new *vyuug,* where an elderly lady welcomes them, performs *aalath*, kisses their foreheads, offers *nabad* and *barfi* and removes the *mannanmaal,* donning the headgear of the *maharaza*. Before *maharaza* can enter the house with his *maharen*, the *zaam* (boy's sister) normally shuts the door and asks for *zeuumbraand*, which she gets, though with some fun. With a veil on her face, the *maharen* is then seated on a nice furnishing on the floor, where the near and dear ones sit around her. It is normally the prerogative of the mother-in-law to unveil the *maharen*, an act for which she receives *meut muuhr,* a gift, from the bride. Though symbolic, yet it gives an opportunity to the guests and relations, who are present, to have a closer look at the bride, admire her beauty and have an introduction. The mother-in-law usually leads the couple to the kitchen, where they are offered three spoons each of curd as a good omen. After this the *maharaza* and the *maharen* change their dresses. The *maharen* puts on the dress and the ornaments provided by her

in-laws. An important feature of this event is that the in-laws replace the cotton *at'h,* worn by the *maharen,* with a gold *at'h*. She then proceeds to her parental home for *satraath*.

- ***satraath***

satraath is an event used to give *aashirwaad* (blessings) and impress upon the wedded couple to lead a righteous life based on the teachings of *Karma* and *Dharma,* while discharging the worldly duties. On this occasion, the son-in-law exchanges *zaaphal* and coin with the one held by his father-in-law, for which he receives blessing. After this, the couple returns home the same night, along with some gifts as symbols of love and affection. On return the couple finds a separate room decorated with flowers, buntings and baloons, an event called *kut'h dyun* in Kashmiri. Before retiring into the room, the couple is served curd by an elderly lady, usually the mother.

- ***yonyi badlaavun***

Literally means changing the *yonyi*. As mentioned earlier, an additional *trulor yonyi* is put around the neck of the *maharaza* on account of his assuming additional responsibilities of his bride. Subsequently, the 2-*trulor yonyi* are replaced by a single *shulor* (sacred thread with six strands) *yonyi*. This is usually performed in presence of the *Guruji* on the next day of the *Vivaha* ceremony.

- ***Prayaschit***

Prayaschit is done on the next day of the culmination of the *Lagan* as a means to make amends for any omissions that might have happened during the *Vivaha* ceremony. During the ritual *tahar* is prepared and offering made to *Agni* and other deities.

- ***rot'h khabar***

rot'h khabar[91] (inset 228) is basically an event to know about the welfare of the daughter. It is usually held on a tuesday or a saturday. On this day the bride's parents enquire about the welfare of their daughter, the son-in-law and all other relations at her in-laws. It is customary to send, along with the person making enquiry, *rot'h* (large sized sweet pancakes) symbolising goodwill and good wishes. Usually 7, 9 or 11 *rot'hs* are sent along with 2-3 kilograms of sweetmeat and *sagiun* in cash. The bridegroom's side on their part distributes these to their friends, neighbours and relatives.

- ***phirsaal***

phirsaal is a small family get-together with the son-in-law, who formally visits his in-law's for the first time after marriage with his wife, along with his younger brother (s) or cousin (s). This event is held either before or after the *rot'h khabar* depending on when the marriage was solemnised. On this occasion a lunch or dinner is hosted, which is attended by the closest of the relations. The daughter and the son-in-law are given gifts, both in cash and kind, and the young boys some cash.

- ***phirlat'h***

phirlat'h is the event when the parents of the girl invite their daughter and son-in-law a second time. As is customary, after treating them well, the couple departs. As a token of love and affection the daughter is given *atagath*, a packet of salt, *tsochi* (Kashmiri bread) and clothes. After this visit, the son-in-law can visit his in-laws anytime.

- ***gariu atsun ta gariu tsaaniun***

The two events of *gariu atsun* and *gariu tsaaniun* (inset 229) are basically public relation exercises aimed at knowing closely the relations of the two families. The guests on these occasions are usually invited to lunch and the host introduces the relations and friends to the members of the other side. It is to be noted that it is not mandatory to arrange these two events around this time or otherwise. When deemed necessary, the normal practice is to club the events with other major functions. Tradition has it that prior to this function, the girl's parents or elders from her side normally refrain from entering the house of their daughter-in-law whenever they visit her house to enquire about her welfare or otherwise. However, after this social function takes place, they feel at ease to visit their

daughter. On this occasion only a select gathering takes part in the event. It is customary for the guests to pay some cash to the daughter as a goodwill guesture.

b) Rituals performed during *god'nyuk variy* (first year)

god'nyuk variy of the bride passes off quickly and happily. The year is full of events, which strengthen the bond of love and affection between the bride and other relations. As mentioned earlier, the inherited value system binds them together and enables them to move on in life on a righteous path. There is no scope for misunderstanding, misinterpretation or finding a fault. The promises made during the *Lagan* guide them at each and every stage throughout their wedded life. With this essence of life, the bride, from day one, in general, considers the father-in-law and the mother-in-law as her own parents and treats them as such. There are, however, some instances reflecting some aberrations, in the value system, that have been reported in the past and are true only in cases of those who have either deviated from their inherited value system or have forgotten the traditions. The fact, however, remains that in majority of Kashmiri Pandit families, this tradition of giving due respect to the father-in-law and mother-in-law and in turn earning their love and affection, is in vogue as a rule and not as an exception.

From a look at the events, which generally take place during the first year, one can make out that the events, small or big, are basically meant to enhance and strengthen the social bonding through mutual respect, regard and care for each other. The series of events that are likely to happen include *chaay phiriun*, *shishur laagun*, *bad'iu veuuriv gatshun*, *voharvod manaawun*, *beud' doh manaawiun* and nov *shiin khaarun*. Each of these events is more of social significance and a way of expressing happiness and joy than anything else. Though the events are meant for fun, frolic and sharing of love and affection, yet on such events it is customary for the bride's parents to give symbolic *sagiun (Shagoon)* to her in-laws, which may include *atagath,* gifts, *tsochi* and a packet of salt, depending on the occasion. The in-law's in return also shower their love and affection on the bride and reciprocate the guesture with symbolic *Shagoon*. A brief account of these events is as under:

- ***chaay phiriun*** literary means the act of serving tea - an act, which has a social relevance for Kashmiri Pandit families. It is customary for the new bride to serve tea to the elders, usually the father-in-law or the mother-in-law, who in turn give her a gift as a symbol of love and affection. The practice usually is to serve the tea from *saamavaar*.
- ***shishur laagun*** is an event celebrated in winter to ward off the ill effects.
- ***bad'iu veuuriv gatshun*** (visit to grand parents) is her first visit to any of the relations from the in-law's side. It is the prerogative of the parents of mother-in-law to invite the bride to their house first of all, before any one else does it. On this occasion, not only is she treated, along with some other members from the family, to a sumptuous lunch or dinner but is also showered love and affection by giving her gifts and *sagiun*.
- ***voharvod manaawun*** (celebrating birthday) is the event of celebrating the birthday of the boy, girl or any of the boy's close relations (grand father, grand mother, father, mother, maternal uncle and aunt, paternal uncle and aunt or other members of the family) and includes the *nethiur voharvod* (marriage anniversary). On such occasions, the bride's parents give, in addition to *atagath* and salt as *sagiun*, some gifts, though not mandatory, to the other side. The birthday of the boy is, however, attached importance and is showered love and affection.
- ***beud' doh manaawiun*** (celebrating important festivals) involves celebration of festivals like *navreh, zangiu tray, shravan punim, zarma satam, Ram navam, ganiu tsodah, Dussehra, Diwali,*

gooriu tray and *Herat*. On these occasions, the symbolic *Shagoon* from the bride's parents include items according to the festival and the season. For example, on *navreh* and *zangiu tray* it could be curd and *tsochi* (bread), on *shravan punim* and *zarma satam,* it could be seasonal fruits, on *Diwali* sweets and on *Herat* walnuts.

- ***nov shiin khaarun***[g1] (greeting and offering wishes on first snowfall) marks an event on the eve of first snowfall of the season in the Valley. The practice is believed to be in vogue since earlier times. On this day, the bride is given a surprise, early in the morning, by some young one in the family by giving a gift wrapped in a paper, which on opening turns out to be a sample of the first snowfall. As an unwritten rule the bride gets, from her parents, some symbolic gifts, for the youngster, as a mark of goodwill and expression of a durable bond between the two families.

7.5.5 Rituals on Confinement

As mentioned earlier, the members of the community are supposed to follow some *Sanskars*, out of the 24 *Sanskars,* prior to and some after the pregnancy of the expectant mother. The *Sanskars*[px356] on confinement include *Gharbhadhaan Sanskar*, *Seemantonayan Sanskar* and *Punsavan Sanskar*. It is believed that the training of the child starts from the mother's womb and further mother's thoughts, language and actions influence the child's development. These *Sanskars*, therefore, serve the purpose of drawing attention of the expectant mother and others to these facts so that they take necessary precautions during expectant mother's pregnancy leading to the safe delivery of a healthy child.

7.5.6 Faith in Marriage as an Institution

For the Pandit community, marriage is an institution with its foundation laid on human values, compassion, mutual understanding, mutual trust and regard for each other. It is just not the union of two persons, aimed at a physical relationship or for raising a family, which no doubt is important and essential for continuity, but more emphasis is put on the emotional bonding of the two. It has a religious significance according to which the act of marriage is a symbolic act of wedding of Shiva and Parvati. This is the reason why *poshiu puuza,* in which Shiva and Parvati are worshipped, is performed during the marriage ceremony. During the marriage, the *Guruji* acts as the *Guru* or the teacher and teaches the bride and the bridegroom the meaning and essence of this institution of marriage and other key aspects associated with the married life. The *Guru* uses the Sanskrit *Shlokas* from *Vedas* and other scriptures not only to convey the messages[px384], which are meant to guide them through their journey in life, but also to inspire the young couple to follow these teachings in letter and spirit. It is probably because of such an understanding and the fact, that they are basically *Shaivites*, that this institution of marriage remains intact till one of them departs and even after that the remaining part of life of the survivor passes off in harmony with the sweet memories of the departed soul. Scriptures talk of marriage as a union of two souls, the need to maintain dignity and righteous conduct in married life and the resolve to live like Shiva and Parvati.

One question that has been bothering the elders of the community is whether the community's traditions, especially the marriage tradition, are going to survive in the changed circumstances. This fear has been lurking in their minds because of the inter-community marriages and also because of the social problems that have surfaced in the recent past in some cases after solemnising the marriages. The situation reflects the change that is taking place and is likely to involve some other families in

future. A number of articles that have appeared in print in the recent past suggest that there is an alarming trend in favour of inter-community marriages. Some have quoted instances to show that Kashmiri traditions and culture is shrinking, while some others have projected a grave situation and suggested that the community is likely to disintegrate, die and become part of the archives in the long run. However, taking a rational view on the subject, the following points emerge:

- This assessment and prediction, as mentioned above, reflects the views of the individual authors. It also shows the emotional bonding of these authors with the community. Scientific studies suggest that the bigger the sample of the study better the result. In the assessments made by these writers no such approach is seen and drawing a conclusion on the basis of the number of invitation cards received by a family, can not be taken as a good indicator.
- The fact that younger people are going in for inter-community marriages may affect the community to an extent but not to the extent that it is going to die and lead to a dooms day in the near future. From the broader perspective such cases will not lead to the extinction of a community, which has survived in the worst circumstances and has, time and again, shown the ability to overcome the difficulties.
- The notion of disintegration of the community (as pointed out by these authors), is probably being based on the assumption that a son-in-law or a daughter-in-law, from a community other than Kashmiri, will not follow the traditions. This is not true because there are instances where both the sons-in-law and daughters-in-law have shown exemplary faith in their newly found traditions. Equally misplaced is the notion that a boy or a girl from the community will follow the traditions. This is also not true because there are instances where some young Kashmiri boys and girls, married to Kashmiris, do not even know the significance of *Ashtami* or for that matter any other auspicious day observed by the community. They eat anything without regard for the sanctity of the auspicious day. Sometimes an argument, put forth by some of these youngsters, is that today's younger generation being career conscious have practically no time and / or inclination for the traditions. But, when they are reminded of their practice of having observed *Karvachoth*, a *Vrat* on tuesday, not taking meat on thursday and paying regular visits to *Sai-baba*, *Santoshi Mata* Mandirs, they sheepishly agree to a change in their value system.
- The notion probably has come because of the feeling that after sometime the purity of the ethnic group of Kashmiri Pandits will be lost. This argument is logically correct and can not be overlooked. According to Satisar Foundation, 'Perversion of Gene is deterrent to the species, it is scientific, logical as well as religious.' Further, 'Genetic tree has been known to KPs long before the advent of logic in the human race. *Gotra* system has been the main cause of preservation of Gene pool'.
- Inter-community marriages are basically the result of individual preferences, experiences and biases. These are termed as marriages of convenience. There are many Kashmiris around, who have preferences for Kashmiri partners and Kashmiri traditions. This belief gets reinforced on seeing the vast number of matrimonial advertisements by Kashmiri Pandits looking for brides and bridegrooms from other Kashmiri Pandit families.
- It is also a good sign to see a sort of home coming in case of some individuals, who, themselves having gone for an inter-community marriage are now looking for Kashmiri partners for their sons and daughters.
- It is yet another phase in the journey and another test in the community's struggle for survival. The question then arises is whether the traditions of the community will survive under these circumstances. There is no straightforward answer as it depends on many factors. Since traditions are carried forward from generation to generation, there is, therefore, a need to create next generation of believers, next to next generation of believers and so on. At this juncture, five

groups of people, as under, will determine the future of the community.

¤ The first group includes the present day senior citizens and other elderly people, who can influence their children and lay strong foundation for the new generation to stand and live on. For this some of the elderly people need to come down from their pedestals, interact with the younger lot at their (youngsters) level, establish an adult-to-adult communication and answer their questions and queries with logic, without sarcasm and without condemning them as useless.

¤ The second group includes all the leaders of the countless associations, samitis, sabhas and trusts of the community, who can influence the younger generation in a positive manner. For this to happen the leaders representing the various organs of the community have to conduct themselves in a manner as to gain the confidence of the younger generation. It is observed that some young people do not show any love for the traditions or the community affairs. The main reason appears to be the fact that when they look at the community leaders, present or past, they do not find many, who could serve as models for them and whose lives they could emulate.

¤ The third group includes all those members of the community, who work silently, with a missionary zeal, as researchers, poets, writers, educationists, philosophers and saints and make their individual contributions towards the community and its culture. They can play and do play a positive role in ensuring that the traditions survive.

¤ The fourth group, which incidentally is the largest group of the community, includes the general masses. The members of this group not only have the inclination to follow but also have adhered to and followed the traditions, though in their own way. They are the true followers of the traditions and can be trusted with the process of continuation. The will keep the traditions alive and influence their youngsters, with some exceptions, to follow suit.

¤ The fifth and the last group, the emerging group of so to say non-traditionalists, includes all those who have no inclination and the time for their own community and culture, yet find nothing wrong in aping others. A turn around and falling in line of this group, because of the efforts of the other four groups, in itself will be no mean achievement and will pave the way for strengthening of the bonds with the younger generation and influence them positively.

Wise people from the community have for quite sometime been talking of the need to bring about reforms in some of the age old practices, which either have outlived their purpose or got introduced as a distortion. These reforms include need to avoid the wasteful expenditures, usually seen during the marriages. Instead of wasting the money on costly sarees, other items of practically no utility, innumerable food items (which are neither Kashmiri nor non-Kashmiri) and spreading the celebrations over a number of days, a genuine reform at individual level can save lot of money. The savings can be used to help the boy and the girl to establish themselves in their lives. This will not only give them financial support and a secured life but also will change their thinking and outlook towards the community and the culture it stands for. One has to create such conditions as to motivate the younger generation to fall in line with the long cherished value system and the age-old traditions. In order of priority, survival comes first, security and stability next and then only other aspects of life. Avoiding wasteful expenditures will go a long way in providing security and financial stability, necessary for married couples to establish themselves. Only then will someone from this group spare a thought for carrying forward the traditions.

7.6 The Last Journey

Kashmiri Pandits, as mentioned earlier, are firm believers of theory of *Karma*[px224].

According to this theory, a person born as a Hindu has to go through many cycles of *zyon* (birth) and *marun* (death), which is inevitable, as anything that is born has to die and anything that dies will be born again, though in a different form. *marun* is a natural phenomenon and can happen at any age. *marun* is the process of leaving the *Sharir* (body) by the *Atman* (soul) and *zyon* is the process of its entering into another body, called rebirth and depending on *Karma* it takes any form. *Yama* or *Yamraz*, who lives in *Yamlok* (abode of *Yama*), is the god of death and uses a mace and a *Kaalsutra* as his weapons and a male buffalo as his vehicle. South is the direction of *Yama*. It is believed that when a person dies, it is *Yamadoot* (messenger of *Yama*), who takes away the *Atman* from the body. It is also believed that the person after death is in a state, known as *Preta*, for a year before it takes a rebirth in another body. Thereafter, the person becomes part of *Pitraloka* (abode of deceased ancestors) and is treated as a *Pitra* (ancestor). According to the Hindu philosophy, the concepts of *Sharir, Atman* and *Parmatman* (God) are clear and easy to understand. Based on the teachings of the *Bhagavad Gita, Atman* leaves one's *Sharir* and adopts another. The *Sharir* without *Atman* becomes a *Shav* (dead body). The *Atman* changes *Sharir* like one changes the clothes but since *Sharir* is not akin to clothes, the *Shav* is not discarded the same way as the old clothes. The scriptures suggest certain practices to take care of the *Shav*. The *Shav* is offered as an oblation, an act, which releases the constituents of the body, the five elements, which it is made of, back to its sources. These practices are covered under a code of conduct, collectively known as *Karma Kanda*[px362]. The only exception to cremation is the death of an infant, who is buried instead. A dying person performs *Ant Daan* (last charity) in the form of rice and money.

The rituals and rites associated with the dead are performed at two levels. The first is known as *Antyeshti* (rituals associated with the oblation of the *Shav*) and the second is known as *shraad*[g1] (rituals performed after *Antyeshti)*. The ritual, in accordance to which a Hindu performs an act of remembering departed souls (of parents or ancestors up to at least seven generations) and makes offerings in their name, is termed as *shraad*. Pandits consider that they owe their birth, upbringing, inheritance of good *Sanskars* and other attainments to their parents. This makes them responsible towards their parents not only when they are alive but also after the parents have left for the Heavenly abode. By performing *shraad,* a person discharges the responsibility of *Pitra Rin*. This practice has come from the ancient times through the teachings of *Vishnu Purana*. It is believed that by remembering the parents and other ancestors and by making offerings in their name, followers satisfy the ancestors *Atma*, which gives them solace and peace. The other important aspect of giving alms, making offering or giving away something in charity sustains somebody else – an act considered as a righteous act.

As part of the last journey, the rituals include *Antyeshti* (last rites), *Dah Sanskar* (cremation), *eusrakiu tulni* (picking up the ashes and bones not consumed by fire, on a particular day) and *eusrakiu traavni* (immersion of ashes in a holy river) before the tenth day. Also included are *dahim doh, kahim doh*[g1] and *bahim doh*[g1] (observance of 10th, 11th and 12th day), performing of *shraads* and making offering on *pachhvaar* (fortnightly), *massvaar* (monthly), *shad'moos* (six monthly) and *vaharveuur* (yearly) rituals. A brief account of these practices is as under:

7.6.1 *Antyeshti*

Antyeshti or *antsreth* in Kashmiri is the last *Sanskar*, which involves *Kriya* from the time the *Atman* leaves the *Sharir* (body) up to *Dah Sanskar.* These include:

- *Kriya* immediately after *Atman* leaves the *Sharir*
- *Kriya* related to *Yama Homa* (offering to *Yama*)
- *Kriya* related to *shraan dyun* (giving a bath)
- *Kriya* related to *Vastra Dharan* (putting on clothes)
- *Aarti* (religious ceremony)
- Journey to *aawaren*[g1] (*Shamshan Bhoomi*, cremation ground), and
- *Dah Sanskar* (cremation)
- *Kriyas* during the ten days of mourning.

As per tradition, almost all the families organise recitation of *Shlokas* from the *Bhagavad Gita* and *Katha* everyday till the tenth day to reinforce the concept of human values, righteous actions and *Karma*. Normally, *Kathas* from the *Bhagavad Gita* and the *Garuda Purana* are organised. Some families engage a *Guruji* or a knowledgeable person to deliver *Katha*. One of the important *Kriyas*, performed on a subsequent day (usually Monday, Wednesday or Friday), is *chhalun* (washing), an act of cleaning and washing undertaken by the family members and the closest relatives of the deceased. The act symbolises the re-starting of the life afresh (since the life has to go on), even though the mourning continues for 10 days. During some of the *Kriyas* mentioned above, the *Guruji* makes a number of mystic diagrams[g1]. Details of the various *Antyeshti Kriyas* performed are as under:

7.6.1.1 After the *Atman* leaves the *Sharir*

After the *Atman* (soul) leaves the body, the following actions are performed:

- The *Shav* is laid to rest on the back on a bed of straw, *darb* and *teel*, at a place, which has been cleaned and washed. It is kept in the North-South direction, with head towards the South and covered with a *saphed tsaadar* (white sheet).
- The nostrils are closed with cotton and a lighted *tsong* (oil lamp) is placed, near the head on the right side, with its flame facing North-West.
- The performer (usually the eldest son) puts *Gangajal* (water from Ganges), with *Tulsi* leaves added, in the mouth of the *Shav*, while all mourners sit in silence, broken only by the recitation of *Shlokas* from the *Bhagavad Gita*.
- Few members make arrangements for the last rites. These include arranging the *Samagri* (items, listed in Annexure - 12), the *shraan peut'* (wooden plank for giving a bath), *peut'* (wooden plank for carrying the *Shav*), warm water for *shraan* and cooked rice for *Yama Homa*. Earthen pots are used for warming of water and cooking the food. They also arrange for the *Guruji* (priest).
- The *kaphan* (shroud), 12 yards of white cloth of normal width, used for covering the body, as per tradition, after the bath. The *kaphan* is cut without using scissors and made into:
  - A *togiu* (body cover), a full length cover, up to the neck, with an opening for the head and with stitched arms,
  - A *tuuep*, a cover for head,
  - 2 sheets for *peut'*, to be used after *shraan*, one below and the other above the *Shav* with the above one dyed in saffron colour and
  - 2 *shraan pat'h* (piece of cloth to cover the portion below the waist) one used before and the other after the *shraan*.

Yama Homa

Once all the arrangements are made, the performer performs *Yama Homa* (offering made to *Agni*)

under the direction of the *Guruji*. As per the scriptures, only a son, who has undergone the *Yajyopavit* ceremony is entitled to perform the last rites. The *Homa* ceremony normally takes an hour. The following actions are performed:

- A suitable area inside or outside the house is cleaned and washed for the *Yama Homa* and an *Aasan* of grass laid for the *Guruji* and the son. Both face the West.
- The *Guruji* makes with *tomliu oot'* five mystic drawings (Fig. 7.1), namely, 1) *Brahma Kalash*, in the S-W corner, 2) *Dakshin Astraya*, 3) *Vamay Gayatri*, 4) *Madhya Bhairavaye*, and 5) *Bhutpanchak* in the N-W corner.
- The *Guruji* places the following items on the drawings
  - ¤ A *gad'viu*, with *Jal* and walnuts, on *Brahma Kalash*,
  - ¤ An earthen pot with *Jal* on *Dakshin Astraya*,
  - ¤ A *tsong*, with *Jal* and walnut, on *Vamay Gayatri*,
  - ¤ A *tsong*, with *Jal* and walnut, on *Madhya Bhairavaye* and
  - ¤ 5 *tseuung*, with *Jal*, arg and flowers, on *Bhutpanchak*.
- The son shifts the *tsong* (placed near the *Shav*) and places it near the mystic diagrams in the N-W corner but facing towards S-E.
- The *Guruji* writes with *sendri t'yok Gayatri Mantra* in reverse order on the *tuuep*.
- *tomliu tsochiveuer* are prepared.
- *Kalash Puja*, with following steps, is started and *Shlokas* recited
  - ¤ Recite *OM Tat Vishnu Param Padam Sada ...* put *arg* and *posh* on *Dakshin Astraya* with words *Dakshin Astraya Namah*
  - ¤ Recite *Gayatri Namah OM Bhur Bhuvah Suvah ...* put *arg* and *posh* on *Vamay Gayatri* with words *Vamiyi Gayatrayay Namah*
  - ¤ Recite *OM Tryambakam Yajamahe...* put *arg* and *posh* on *Madhya Bhairavaye* and lastly
  - ¤ Recite *Bhutpanchak Yaag Devtabhyah Argo Namah Pushpam Namah*
- With *Guruji* on the right side and performer's *yonyi* in *Savena*[91] position
  - ¤ Recite *Shuklam Bardharam Vishnu Shashi...* sprinkle *Jal* on the face,
  - ¤ Recite *Tirthesneyam Samananam Bhavti ... Brahmnaspate*
- With a *pavithiur* in *Anamika* finger, also to be used at *aawaren* (*Shamshan Bhoomi*),
  - ¤ Recite *Pavitram Dharyami Namah*
  - ¤ Apply *t'yok* to self and recite *Parmatmane Purshotmayi Aatmane...*
  - ¤ Offer *t'yok, arg* and *posh* to lighted *tsong* and recite *Dweepayi Gandho Namah, Argo Namah, Pushpam Namah*
  - ¤ Repeat for *Surya Devta*, recite *Bhaskarayi Gandho Namah, Argo Namah, Pushpam Namah* and put it in *neermaal*
- With *yonyi* in *Upsavena*[91] position, *Jal* in a cup with *arg* and *visht'hur*
  - ¤ Offer *Jal* in *neermaal* and say *Tatsad Brahmag* ... (*Maasa*), ... (*Paksha*), ... (*Tithi*), ... (*vaar*)
  - ¤ Recite *Kalash Mandal, Astra Kalash, Gayatri Kalash, Bhairava Kalash Bhutpanchak Yag Devtabhyah...*
  - ¤ Repeat with *Jal* in a cup with *teel* and *visht'hur* and say *Tatsad Brahmag* ... (*Maasa*), ... (*Paksha*), ... (*Tithi*), ... (*vaar*) ... (name) ... (*Gotra*)
  - ¤ Recite, with 2 *darbs, Ant Kriya Nimite Aeshte Dhoopam Aeshte Deepah*
  - ¤ Say *Tatsad Brahmag* ... (*Maasa*), ... (*Paksha*), ... (*Tithi*), ... (*vaar*) *Ganpatyadi Kalash Mandal Yag Devtanam* ... (Put the *darbs* in *neermaal*)
  - ¤ Offer *darb* or *posh* to each *Kalash* and *Bhutpanchak*
  - ¤ Recite *Kalash Manda Yag Devtanam Idam Aasnam Namah* (Repeat for *Dakshin Astraya*,

Vamay Gayatri, Madhya Bhairavaye and *Bhutpanchak*) as ... (name of *Kalash*) *Idam Aasnam Namah* for other three *Bhutpanchak Yag Devtanam Idam Aasnam Namah*

- With 2 straws of *darb* in hand, recite *Kalash Mandal Devtabhyah, Dakshin Astraya, Vamay Gayatri, Madhya Bhairavaye, Bhutpanchak...*
- With *Jal* in a cup with *teel, laayi, posh* and *visht'hur,* wash feet
  - ¤ Recite *Kalash Mandal Yag Devtabhyah Paadam Namah*
  - ¤ Repeat for other four ... (name) *Yag Devtabhyah Paadam Namah*
- With *Jal*, milk, curd, ghee, *arg, vushkiu* and *visht'hur* in a cup, wash face
  - ¤ Recite *Kalash Mandal Yag Devtabhyah Samalbhanam Gandho Namah*
  - ¤ Repeat for other four ... (name) *Samalbhanam Gandho Namah*
  - ¤ Apply *t'yok* with middle finger to each and
  - ¤ Recite *Kalash Mandal Yag Devtah Idam Vah Argya*
  - ¤ Repeat for others ... (name) *Yag Devtah Idam Vah Argya*
- Wash hand in *neermaal*, offer *arg* and *posh* to each
  - ¤ Recite *Kalash Mandal Devtabhyah Argo Namah Pushpam Namah*
  - ¤ Repeat for other four ... (name) *Argo Namah Pushpam Namah*
- With pure *Jal* in a cup, offer *Jal* in *neermaal*
  - ¤ Recite *Dhoop Dweep Sankalapatisdhirastu.* Offer *posh* to each
  - ¤ Recite *Kalash Mandal Devtabhyah Vaaso Namah*
  - ¤ Repeat for other four ... (name) *Vaaso Namah.* Sprinkle *Jal* on each
  - ¤ Recite *Kalash Mandal Devtabhyah Aposhanam Namah*
  - ¤ Repeat for other four ... (name) *Aposhanam Namah*
- Put nine coins in a cup with *Jal*. Take out one at a time and place in front of each (5 for *Bhutpanchak* + 4 for others)
  - ¤ Recite *Kalash Mandal Devtabhyah Dakshinaye Namah Dadami*
  - ¤ Repeat for other eight ... (name) *Dakshinaye Namah Dadami*
  - ¤ Offer *Jal* in *neermaal* and say *Tatsad Brahmag* ... (*Maasa*), ... (*Paksha*), ... (*Tithi*), ... (*vaar*)
  - ¤ Recite *Ant Kriya Nimite Kalash Mandal Devtabhyah Preyantam Santu*
  - ¤ Repeat for other four ... (name) *Preyantam Santu,* Sprinkle *Jal* on each
  - ¤ Recite *Tat Vishnu Param Padam Sada Pashyanti...*
- With loose clay and wood pieces in a *t'ook,* light *Agni* and put *teel*
  - ¤ Recite *Patram Tila*
- With *Praneet Paatra* on the right of *Agni* and *Jal, teel, t'yok* and *posh* in a *tsong*
  - ¤ Recite *Samvyah Srijami Hredyam ... Sanpriyastantro Mum*
  - ¤ Offer half burnt two *darbs* to *Agni* and say *Nirdgandham Rakhsho*
  - ¤ Perform *Pranayam*
  - ¤ Offer *Jal*, with *Praneet Paatra*, 9 times to *Agni* and recite 1) *Rittantava Satyen Agnim Pari Samuhami*, 2) *Satyentyarten...*, 3) *Rit Satyabhyantava...*, 4) *Rittantava Satyen Paryugyami...*, 5) *Satyentyarten ...*, 6) *Rit Satyabhyantava...*, 7) *Rittantava Satyen Paryugyami...*, 8) *Satyentyarten...*, 9) *Rit Satyabhyantava...*
  - ¤ Offer 4 *darbs* in four directions of *Agni Kond* and say *Purusta, Dhakshinta, Uttarta, Pashchatditistaray Yagyasi Santirasyi Yagyasi Va Santatay Strinami*
  - ¤ Make five parts of a *tsot'*. With a *visht'hur* on *Sruk,* offer it to one piece and say *Ant Kriya Nimante Jushtam Nirvipami Jushtam Prokhyami*
  - ¤ Repeat for the second time (meant as prayers for smooth journey of departed soul to *Swarga*)
  - ¤ Put a walnut and a coin in ghee, kept in a pot for *Aajya Darshan*

- Recite 1) *Aayushya Pranam Santanu Swaha* and repeat *Santanu Swaha* with each of the following 2) *Vyanat Apanam...*, 3) *Pranat Vyanam...*, 4) *Apanat Chukshuh...*, 5) *Chukshuha Shrotram...*, 6) *Shrotrat Vacham...*, 7) *Vachat Atmanam...*, 8) *Atmanamah Prithvim...*, 9) *Prithvya Antarikhsham...*, 10) *Antarikhshat Divyam...*, 11) *Divah Swaha...*
- Except one piece, offer the other to *Agni* and say *Dakshiney Astrayi Swaha, Vamay Gayatrayi Swaha, Madhya Bhairavaye Swaha* (the last piece is to be used with a copper coin after *shraan*)
- Keep remaining *tsochi* in a *krenjul* for use at *aawaren* (*Shamshan Bhoomi*)
- Repeat for other four ... (name) *Samalbhanam Gandho Namah*
- Apply *t'yok* with middle finger and recite *Kalash Mandal Yag Devtah Idam Vah Argya*
- Repeat for others ... (name) *Yag Devtah Idam Vah Argya*
- Prepare 3 *Pinds* of *vushkiu oot'*, one of which will be used after *shraan* and two after that

shraan dyun

Next, the *Shav* is given a *Snan*. The following actions are taken:

- The *Shav* is taken into the *vuz* (corridor) and placed on *shraan peut'*
- The clothes are removed and private parts covered with *shraan pat'h*
- The private parts are washed with *myets* (clay) and cold water
- *shraan* is started with washing of the left foot first
- The *Shav* is washed with *myets* (clay), water and curd successively
- With the *Shav* in sitting position, *shraan* is given with water (added with milk, curd, ghee, *sarshaf, breyi, teel*) while reciting *Asankhyatah Sahastrani Ye Rudra Adhibhumayam...* and *OM Anushtubhasya Sukrratasya Trishbuntasya Devta...*
- The private parts are covered with *shraan pat'h* and tied properly while reciting *Khentayomeapradhah Shiv Shiv Shiv Bho Shri Mahadev Shambo*
- Water is poured from *Dakshin Astraya* on right shoulder of the *Shav* while reciting *Dakshini Astrayi Snanam Namah* and putting empty pot in a *krenjul*
- *Jal* is poured from *Vamay Gayatri* on left shoulder of the *Shav* while reciting *OM Bhur Bhuvah Suvah ...* and putting empty *tsong* in the *krenjul*
- *Jal* is poured from *Madhya Bhairavaye* on head of the *Shav* while reciting *OM Tryambakam Yajamahe Sugandham ...* and putting empty *tsong* in the *krenjul*
- A new *yonyi* in *Upsavena* position is put on (entry from the feet) the *Shav*. For a woman, a *neuurivan* in put on the left ear
- A *pavithiur*[g1] is put, by the son, on the right *Anamika* finger, *t'yok* (first *Sindhur* and then *basam*) applied and *neuurivan* tied.
- a piece of *tsot'* with a copper coin is put in the mouth of the *Shav*
- The nine openings (2 eyes, 2 nostrils, 2 ears, mouth and 2 private parts) in the body are closed with *navdwara*[g1] (balls of *Dhoop*)

Vastra Dharan

Vastra is put on the *Shav* while reciting *Shlokas*. The actions taken include 1) covering the chest up to navel portion with *Ram Ram pat'h,* 2) covering the *peut'* with the white sheet, 3) putting on Vastra (from head to toes, first left hand, next right hand and then body), 4) tying with *neuurivan* the feet first and then arms (crossed on chest), 5) putting on *tuuep* or *mukhuj*, 6) applying honey on the soles and putting on *pulhor* (or stitched cover), with cotton inside, with right one on left foot and vice versa, 7) and shifting the *Shav* onto the *peut'*, 8) covering the *Shav* with the 2nd white sheet and a

shawl, 9) putting *laayi* on the *Shav* (with the help of a little girl), and 10) decorating the *Shav,* (known in case of an aged person as *Vimaan*), with flowers and silver paper on potatoes.

Aarti

- *Aarti* is performed with *rattan deep, Dhoop, koophuur, posh* while reciting *Jai Narayan Jai Purshotam Jai Vaman Kansare...* and *Atibhishan Katubhashan Yamkidkar Patli...* and saying *Tatsad Brahmag*... (*Maasa*), ... (*Paksha*), ... (*Tithi*), ... (*vaar*), ... (name of the person), ... (*Gotra*) *Tasyi Swarga Praptyerth Dhoopam Rattandweepam Karpuram Arpiyami Naha*
- 2 *darbs* are taken in hand and while reciting *Brahma Kalash Mandal Yag Devtanam Achhindram Sampoornastu* are put in *neermaal*
- A burning *tsong* is placed in a corner on the opposite side of the door

7.6.1.2 Journey to the *aawaren* (cremation ground)

The *Shav* is then carried on the shoulders, called *nakh dyun* in Kashmiri, by at least four persons, either on foot, if nearby, or in a funeral van, to the *aawaren* (*Shamshan Bhoomi*). The son pays the last respects and puts his shoulder to the *peut'*, on the head side of the *Shav* and carries it to some distance, with others supporting it. Others then carry the *Shav* to the *aawaren*. With his waist tied, he himself carries the *krenjul* (basket), with the *pend'*, *posh*, other *Samagri*, used during the *Yama Homa* and *tsong*, on his shoulder and the earthen fire pot in his hand and leads the group of mourners. The following actions are performed:

- With a towel tied round the waist and *yonyi* in *Upsavena* position, the son, with *Agni* and *krenjul,* leads the mourners towards the *Shamshan Bhoomi*
- One *vushkiu pend'* is held on the head of the *Shav,* while saying *Tatsad Brahmag* ... (*Maasa*), ... (*Paksha*), ... (*Tithi*), ... (*vaar*) ... (name of the person) ... (*Gotra*) *Ishte Bodhah Pindah* and placed in the *krenjul* (basket) and carrying the other two *Pinds* along
- Every one recites *Khentayomeapradhah Shiv Shiv Shiv Bho Shri Mahadev...*
- En route, the second *vushkiu pend'* is held on the head of the *Shav,* while saying the *Mantra* ending with *Ishtetah Makardwajah Pindah* and placed in *krenjul*
- At *Shamshan Bhoomi,* the *peut'* is placed on the resting platform, called *thakiu peund',* and the third *vushkiu pend'* held on the head of the *Shav*, while repeating the *Mantra* and ending with *Ishtetah Yamdhootah Pindah triptitarstu* and placing it in the *krenjul*

7.6.1.3 *Dah Sanskar*

While the *Shav* is on *thakiu peund'*, a resting place near the *aawaren* (*Shamshan Bhoomi*), the *kaavuj* (person, who prepares the pyre) selects the site for cremation and arranges for the requisite quantity of wood. It is important to note that in the Valley the *kaavuj*, a Muslim, is part and parcel of Pandit culture. He not only manages some of the Hindu cremation grounds but also helps in performing the cremation. The following actions are taken:

- The son and other mourners have a last *Darshan* of the dead person.
- The *Guruji* makes with *tomliu oot'* the mystic drawings (Fig. 7.2), namely, 1) *Brahma Kalash* in the S-W corner, and 2) drawing to its right, for *Agni Paatra*.
- The *Guruji* places a burning *tsong* in South-East corner and a *tsong,* with *Jal* and walnut, on the *Brahma Kalash.*
- The *Guruji* asks the son to perform the following *Kriyas*:

- ¤ Offer prayers with *Dhoop* and *Dweep* (*yonyi* in *Savena* position and *pavithiur* in *Anamika* finger) and recite *Tat Vishnu Param Padam Sada Pashyanti...*
- ¤ Pour *Jal*, with *yonyi* in *Upsavena* position and recite *Tatsad Brahmag* ... (*Maasa*), ... (*Paksha*), ... (*Tithi*), ... (*vaar*) ... (name of the person) ... (*Gotra*) *Yamayi Agnishavatadibhyah Dhoopam Namah Dweepan Namah*
- ¤ Offer two *darbs* and recite *Tatsad Brahmag* ... (*Maasa*), ... (*Paksha*), ... (*Tithi*), ... (*vaar*), ... (name of the person), ... (*Gotra*) *Yamasya Agnishavatadinam Archam Aham Karishye OM Kurushava* (put *darbs* in *neermaal*)
- ¤ Offer two *darbs* and recite *Yamasya Agnishavatadinam Idam Aasnam Namah* (put *darbs* in front of the *Kalash*)
- ¤ Offer two *darbs* and recite *Yamayi Agnishavatadibhya Tvam Pujyami OM Pujya* ... (put *darbs* in *neermaal*)
- ¤ Put *Jal* in a *tsong* with *arg, teel, posh* and *visht'hur*
- ¤ Sprinkle *Jal* with *visht'hur* on *Kalash* and recite *Yamayi Agnishavatadibhya... Argyam Namah*
- ¤ Apply *t'yok* to *Kalash*, wash hand and say *Samalbhanam Gandho Namah*
- ¤ Offer *posh* to *Kalash* and say *Argo Namah Pushpam Namah*
- ¤ Take *Jal* in hand and say *Dweepam Namah Dhoopo Namah* (put *Jal* in *neermaal*)
- ¤ Offer *posh* and say *Vaaso Namah*
- ¤ Offer *Jal* and say *Aposhanam Namah*
- ¤ Give *Dakshina* and say *Yamayi Agnishavatadibhya Dakshinayi Namah*
- ¤ Perform *Tarpan* and recite *Tatsad Brahmag* ... (*Maasa*), ... (*Paksha*), ... (*Tithi*), ... (*vaar*), ... (name of the person), ... (*Gotra*) *Tasi Parlokay Swarga Praptirastu*
- ¤ Offer *posh* to *Kalash* and say *Eta Devta Preetastu*
- ¤ Put lighted *tsong*, brought from residence, on the *Agni* mandal, place some pieces of wood on it. Put *teel* on it and recite *Sanvah Srajami Paatram Tila Khetmishram*
- ¤ Offer *arg* and *posh* and apply *t'yok* to *Agni*
- ¤ Put *Praneet Paatra*, with *Jal*, *teel*, *posh* and *visht'hur*, in S-W side and sprinkle *Jal* on *Agni* 9 times and recite 1) *Ritantva Satyen Agnim Pari Smrihami*
- ¤ Repeat *satyen Agnim Pari Smrihami* with each of these 2) *Satyentavarten...*, 3) *Rit Satyabhyantava...*, 4) *Ritantava Satyen Paryukhami...*, 5) *Satyentavarten...*, 6) *Rit Satyabhyantava...*, 7) *Ritantava Satyen Parishinchami...*, 8) *Satyentavarten...*, 9) *Rit Satyabhyantava Satyen Parishinchami...*
- ¤ Offer a *darb* each in four directions and say *Purva Purastu, Dakshin Dakshinta, Uttar Uttarta, Pashchim Pashataditirtare*
- ¤ Place a *tsot'* and *vushkiu* in front, pour *Jal* with *Sruva* and recite *Yamayi Agnishavatadibhya Yav Til Jushtham Nirvapami Jushtham Prokhshami*
- ¤ Offer ghee with *Sruk* to *Agni* and recite 1) *Aayushyam Pranam Santanu Swaha*
- ¤ Repeat *Santanu Swaha* with each of these 2) *Vyanat Apanam...*, 3) *Pranaat Vyanam...*, 4) *Apanaat Chukhshu...*, 5) *Chakhsha Shrotram...*, 6) *Shrotrat Vachyem...*, 7) *Vachyah aatmanam...*, 8) Aatmanah Prithvim..., 9) *Prithviyah Antarikhshyam...*, 10) *Antarikhshya Divyam...*, 11) *Divya Swaha*
- ¤ Offer *tsot'* and *vushkiu* to *Agni* and recite *Roti Yamaha Swaha, Yavtil Agnishavatadibhya...*

- The *Guruji* then draws *Chittavasa* (Fig. 7.3), roughly 5 feet long (size of the *Shav*), with barley flour and fixes 9 wooden pegs (indicating directions) on it.
- The performer continues the *Kriya* as under:
  - ¤ Sprinkle *Jal* on *Chittavasa* and recite *Sanvyah Srajami Ashvanoha Pranastotey*

- ¤ With 2 *darbs*, tips facing East, in hand recite *Chittvastu Devtanam Archaam Aham Karishey OM Kurushu*. Offer *darbs* to *Chittavasa*
- ¤ With 2 *darbs* in hand recite *Ant Kriya nimitay Chittvastu Devtanam Idam Aasnam Namah*. Offer *darbs* to *Chittavasa*
- ¤ With 2 *darbs* in hand recite *Chittavastu Devtabhyah Tvam Pujyami OM ...* Put *darbs* in *neermaal*
- ¤ Offer *jal*, with *t'yok* and *posh*, in *neermaal* and recite *Chittavastu Devtabhyah Padhyam Namah*
- ¤ Offer fresh *Jal*, with ghee and *vushkiu*, in *neermaal* and recite *Chittavastu Devta... Namah*
- ¤ Offer *t'yok* to *Chittavasa* and recite *Chittavastu Devtabhyam Samalbhanam Gandho Namah*
- ¤ Offer *arg* and *posh* to *Chittavasa* and recite *Chittavastu Devtabhyam Argo Namah... Namah*
- ¤ Put *Jal* on hand and recite *Dweepam Namah Deepo Namah*
- ¤ Put shawl, if available, on *Chittavasa* and recite with little *Jal Vaaso Namah... Namah*
- ¤ Offer *Dakshina* and say *Dakshinaye Namah*
- ¤ Offer *Ann* (cooked rice etc.) around wooden pegs and say *Chittavastu Devtabhyah Balim Samarpiyami Namah*
- ¤ Place half of the wood on *Chittavasa* and prepare the *Chitta* (pyre)
- ¤ Place *Shav*, with head facing South, on the *Chitta*
- ¤ Cover the *Shav* with white *tsaadar*
- ¤ Place the remaining wood on the *Chitta*

- Light the *Chitta* with burning *ulmuk* (18" wooden sticks with cotton tied on tips) dipped in ghee, from the head side
- Place one near foot in N-E and say *Aakooteytava Swaha*
- Place the second near foot in N-W and say *Kameytava Swaha*
- Place the third under shoulder in S-W and say *Samrideytava Swaha*
- Empty all ghee on the burning *Chitta*
- Place *Agni Paatra* and *tsong* under the head of the burning *Shav* and all the *Samagri* on the *Chitta*
- Recite final prayers
- Get the Indra *Kalash Paatra* filled with *Jal*, carry it on the shoulder, go three times round the burning *Chitta* in clockwise direction with a small continuous stream flowing from the *Kalash* and drop it, from behind, on the ground on the head side of the *Shav*.
- Take two *darbs* in hand, pay *Poorna Aahuti* with flowers and say *Chitavasudevtanam Achhindram Sampoornastu* and put *darbs* in *Agni*
  (At this stage all the mourners join and perform *Poorna Aahuti*)
- Take two *darbs* in hand and pay *Poorna Aahuti* with *posh* and say *Kalash Mandaley Yagdevtanam Achhindram Sampoornastu* and put *darbs* in *Agni*
- While the *Chitta* is in full flame, the *kaavuj* is paid the charges for rendering the services, which include the cost of firewood. The *kaavuj* is charged with the responsibility of ensuring that nothing of the *Chitta* remains unburnt by the time collection of *eusrakiu* is done.
- Before leaving the *Shamshan Bhoomi* all the mourners go round the pyre three times and then perform *Tarpan*, with *yonyi* in *Upsavena* position and say *Tatsad Brahmag* ... (*Maasa*), ... (*Paksha*), ... (*Tithi*), ... (*vaar*), ... (name of the person), ... (*Gotra*) *Parlokay Vaikunth Padvi...*
- All the mourners then either take a bath or have a thorough wash, go round three times a burning bundle of grass, an act called *tshay zaaliun*, and make their return journeys.
- During this period other members of the family, at home, clean the *vuz* without disturbing the burning *tsong*. The son on reaching home puts off the *tsong*, which was left burning all the while.
  (Source: Translated into English from the original[99p1-41] in Hindi)

7.6.2 *eusrakiu tulni*

eusrakiu tulni is the act of collecting the ashes on an auspicious day (on 3rd or 4th day, usually Monday, Wednesday and Friday). For this *kriya*, *drat'hapantsuk* and other weekdays are considered as inauspicious. On the desired day, the son visits the *aawaren* (*Shamshan Bhoomi*), along with some relatives, to pick up the *eusrakiu* (mortal remains) for which stitched cotton bag, a piece of red cloth and a small earthen pot with a lid are carried along. The *eusrakiu* to be picked up include the *monigod'* (atlas bone), believed to be the replica of the human being (*purush* in Kashmiri), which is not affected by the fire, along with all other remains and ash. The *monigod'* and the bones are washed and kept in the small earthen pot, covered with the lid and tied in red cloth, while the ashes along with any other remains are kept in the cloth bag. The place of cremation is cleaned and prayers offered with incense sticks and flowers for smooth passage of the departed soul to *Swarga* (Heaven). As per the tradition, the rite of *eusrakiu traavni* (immersion of sacred bones along with the ashes) is performed in a holy river, preferably at the confluence of two or more rivers. The immersion is done either on the day of collection or on any other suitable day but within ten days. In Kashmir, this immersion is done at *sheuudpur*[px273], *Sangam* (confluence of Vitasta, Vyetha Vuthur and Rambiar) near Anantnag, Gangabal[px278], *tsaakiu nadi* at Mattan *Tirtha*[px284] and in earlier times at Sharda *Tirtha*[px266] (now in POK). Many families consider it auspicious to have the immersion at Hardwar in the holy river Ganga or Prayag at Allahabad (confluence of Ganga and Yamuna rivers). In case it is not feasible to have immersion immediately, on the day of collection, then the ashes are kept at a safe place outside the house. As per tradition, the immersion of the mortal remains, whether done immediately or on a suitable date later, is done with the performance of a *shraad*.

7.6.3 *dahim doh Kriya*

dahim doh Kriya is the *Kriya* performed on the tenth day and covers the *Kriyas* supposed to have been performed on daily basis during the ten days after the demise of a person. Earlier times a *Kriya* was performed on each of the ten days. The *Kriya* involves prayers, which, it is believed will provide the departed soul a safe and smooth journey to the next world. The exact day, when tenth day is to be observed is determined from the time at which the *Atma* leaves the *Sharir*. As per tradition, a day is taken from Sunrise to next day's Sunrise. Accordingly, if the *Atma* leaves the *Sharir* before Sunrise, say on Monday, the previous day i.e. Sunday will be counted as day 1 and, therefore, tenth day will fall on next Tuesday. The tenth day *Kriya* is known as *Uddak Kriya* (water ritual) and, therefore, is done near a source of water, usually on the bank of a stream or a river. The intimation about the day and place is communicated to the friends and relatives, who assemble at the designated place to pay their respects to the departed soul. The son sits opposite to the *Guruji* on the riverbank and performs the *Kriya*, which roughly takes two hours, under his directions. The rituals are done in two parts and include 1) Making offerings in the name of the departed soul and 2) Severing the worldly links including *maskaasun* (tonsuring the head), *Snan* (taking a bath), *Vastra Dharan* (putting on new clothes), dropping of two pots in the river, return to the place of mourning and *aalath*. Another ritual conducted at the place of mourning is the *nuun shraad*. A brief account of each is as under:

a) Part 1 *Kriya* - Making the Offerings

This ritual is performed with the help of an *aatsoor* (*Acharya*). The offerings include the following:

- ***pend' daan***

pend[g1] *daan* or *Pind Daan* involves *Jeeva Daan* of each *pend'* (balls made of rice) into the river and covers the ten days journey of the departed soul. The *Guruji* cleans and washes the space near the bank and prepares 10 *Pinds*, one for each day of the gone by period. He then asks the son to place each *pend'* on *darbs* on the ground in two rows in South-North direction. Each time, a *pend'* is lifted with right hand, covered with left hand and placed on *darb* with a *Sankalp,* uttering month, *Paksha*, *Tithi*, *doh*, *Gotra* and *pend'* number, to make the offering. He then performs *Puja* with *arg*, *posh* and *Dhoop*, places caps (also of cooked rice) on the *Pinds* and recites appropriate *Mantras* for each *Kriya*. The *Pinds* are then immersed in water, one by one, with the recitation of a *Mantra*. After each immersion water in taken in a *thaal*, added with *teel* and immersed in the river. The same is repeated with handful of water.

- ***Tarpan***

Tarpan is the act of oblation. The performer, with *yonyi* in *Upsavena* position, faces South and offers oblation with handful of water, a way to pay back the *Pitra Rin*[px241]. The purification of the water is done with *darb* and recitation of *Mantra*

OM Apah Nah Shoshuchadaghamagne.... Shoshuchadagham

During the oblation, the performer utters the *Gotra* and names of *Pitras* for a few generations. Many offer *Tarpan* to other relations as well.

- **Making Offering to the *aatsoor***

During this *Kriya,* a person, known as *aatsoor* or *Acharya* (*Guru*), comes to the *Ghat* to collect the personal belongings (bedding, clothes, footwear, umbrella, stick etc.) of the deceased. The chief mourner offers with reverence milk with dry fruits to the *Acharya* and gives the personal belongings as *Dhaan* (donation) to him. The act is believed to assist the departed soul in his / her journey to *Pitra Lok*. As part of this *Kriya,* two earthen pots, representing departed soul and *Yamadoot* (messenger of death), are filled with cooked rice, barley flour, fruits and items like milk, curd, ghee, honey and flowers. After filling the pots are covered with a lid, wrapped in cloth (white and red respectively) and kept ready for the next *Kriya*.

b) Part 2 *Kriya* - Severing the Worldly Links

This *Kriya* involves the following:

- **maskaasun**

maskaasun (tonsuring the head) is an act of giving away one of the worldly things, most loved by an individual - the hair, thereby controlling the want. It also signifies departing of a soul from the family, in general, and parental loss to the son, in particular. After tonsuring, the performer takes a *Snan* and puts on new clothes. The *neuuvid* (barber) is paid for the services rendered by him.

- **Severing the Links**

Severing the Links of the departed soul with the materialistic world is the *Kriya* of dropping of the two pots, already kept ready, into the river. The son is asked to lift the pots one by one on his left shoulder and drop it against a stone so as to break it and get the contents washed in the river. It is repeated for the second pot. This way, it is presumed that the departed soul has severed all the connections with this world and is on its safe journey to the *Vishnu Lok*.

- **Return to the Place of Mourning**

This involves the return journey towards home after performing the 10th day *Kriya*. In this, all

the mourners, who have assembled at the *yaarbal* or *Ghat,* line up in two rows and allow the son or the performer to pass, with his head covered with a towel, towards his residence or place of mourning. On reaching home, he enters the premises and a lady takes *aalath*.

- ***aalath***

aalath, as part of purification ritual, is the practice of welcoming home (by a lady, usually the wife) the chief mourner as a good omen of safe return after performing 10th day *Kriya* and for better days ahead. Subsequently, the chief mourner (son) again shows his face to other mourners at the gate. Some mourners enter the house and sit for a while whereas many others return to their respective residences. This marks the conclusion of the 10th day.

- ***nuun shraad***

nuun shraad, the ritual of offering salt to the deceased, is performed at home by a small girl, usually a daughter or granddaughter. In this *Kriya*, lumps of salt are made amidst the reciting of Vedic *Mantras* and offered to a cow. The ritual is performed only at the place of mourning. On this eve, *khir* is prepared and distributed among the family members.

7.6.4 *kahim doh Kriya*

kahim doh (eleventh day) *Kriya* is observed on the expiry of the mourning period, when *Guruji* early in the morning, after all the members have had a *Snan* and changed clothes, offers *pantsiugev* to every member as a last purification act to clear the *maran hoontsh*. He then starts the *Kriya*, in which all the sons, daughters-in-law and married daughters participate. The *Kriya* of eleventh day is also known as *Ekodishti* or eleventh day *shraad* and is supposed to be a collective *shraad* performed for the full year. The *Kriya* involves organising the *Pujasthan, Kalash Puja, Prithvi Puja, yonyi badlaavun*, *Aashirwaad* from the *Guru*, *Pratima Puja, Gow Daan, Agni Puja* and *shraad*. The details are as under:

- **Organising the *Pujasthan*** The *Guruji* organises the *Pujasthan* and arranges from the left to the right, a Photograph of the departed soul followed by, 1) *Kalash*, 2) 2 steel glasses, 3) 2 tumblers (*gad'viu* in Kashmiri), 4) 5 *tseuung* (earthenware lamps), each filled with *Jal* and *d'uun*, 6) *tsong* in the right corner and 7) items of general use below it.
- ***Kalash Puja*** starts with the application of *t'yok* to the participating members and invoking the blessing of Lord Ganesh and involves performing of *Puja* with reciting of Vedic *Mantras*.
- ***Prithvi Puja*** is performed to seek permission from *Prithvi* to perform the *Kriya* on it.
- ***yonyi badlaavun*** (changing *yonyi*) is a *Kriya* to replace the existing *yonyi* with a new one necessary for performing the *Kriya*.
- ***Aashirwaad* from *Guru*** is sought to perform the *Kriya* with due reverence and devotion. The *Guru* blesses the members by saying, "Let your actions and deeds be that of a *Sant* (Saint)".
- ***Pratima Puja*** is performed to propitiate Lord Vishnu. According to Hindu belief, the departed soul is to perform a journey to the next world and reach *Vishnu Lok*. A *Pratima* of Lord Vishnu, made of silver and owned by *Guruji*, is used to show reverence. *Puja* of the *Pratima* is performed with Vedic *Mantras*. Nine *Shlokas,* dedicated to Vishnu, are recited.
- ***Gow Daan*** (in Kashmiri *Gow* means cow) is the symbolic *Kriya* of offering a cow as *Daan* (to donate). It is believed that the departed soul in the journey to *Vishnu Lok* has to cross a stream, known as *Vaitaran*[91]. Catching the tail of a cow facilitates the act, hence the purpose of *Gow Daan*. The cow, also of silver, is venerated on the occasion to help the departed soul.
- ***Agni Puja*** is the *Kriya* of giving *Aahuti* of ghee, *shakar, teel, vushkiu* etc. to *Agni* in the *Agni*

Kond specially prepared for the purpose.

- ***shraad*** is performed for the departed soul and involves *kriya* of *pend'* called *Ann Pind Daan* (balls prepared from cooked rice). In all more than 17 *Pinds* are prepared and offered. This icludes, 16 *pend'* for the 16 gates encountered during the journey and 1 *pend'* for the *mool purush.* Additional *Pinds* include 1 *pend'* for an *Adhikmass* and one each for the married daughter.
- ***Samapti*** is the conclusion of the *Kriya*. After performing *tsamar*, in which all the members offer *Prarthana,* a prayer addressed to Lord Vishnu, and recite

Zai Narayan Zai Purshotam, Zai Vaman Kansare
Udhar Mamsureshvinashin Patitoham Sansare...

The *Guruji* wishes for everybody, gives *Kalash lav*[91] (sprinkling of sanctified *Jal* from *Kalash*) and offers *d'uun* (walnut), to all those present, as *naviid*. Next, food, called *bakhibuuz* or *Brahm Bojan*, is served and the *shraad* concluded.

- ***bakhibuuz*** or *Brahm Bojan* is the act of offering food to *Sadhus* and others on the 11th day.

7.6.5 *bahim doh Kriya*

bahim doh Kriya is observed on the 12th day and is supposed to be the concluding ritual. It is believed that on this day the departed soul is in the company of his or her ancestors. The *Kriya*, like the 11th day *Kriya*, is also performed under the directions of a *Guruji* and all the sons, daughters-in-law and married daughters participate. The *Kriyas* performed include:

- ***Kalash Puja*** starts with the application of *t'yok* to the participating members and invoking the blessing of Lord Ganesh and involves performing of *Puja* with reciting of Vedic *Mantras*.
- ***Agni Puja*** is the *Puja* in which *Aahuti* of ghee, *shakar, teel* etc. is given to *Agni*.
- ***Pind*** (*pend'* in Kashmiri) *milvan,* known as *Suman Supindi Karme Shraade*, in which the dead is symbolically united with the ancestors (father, grandfather and others). *pend'* made of cooked rice are used and Vedic *Mantras* recited.
- ***tiil dyun,*** also known as *Dweep deep shraad*, is the *Kriya* of offering oil for lamps to illuminate the path used by the departed soul. It is believed that during the journey the departed soul has to pass through a dark passage, under the charge of a demon *Chandika*. The *shraad* is meant to please the demon. Most of families perform this *Kriya* on 12th day but can be performed even later along with *shad'moos*. In all, 18 *tseuung* (9 with *Jal* and a *d'uun* each and 9 with wick and oil) are used and *Puja* performed with reciting of Vedic *Mantras*. The 9 oil lamps are kept lighted till the end of *Kriya*. On this day, the *Guruji* also gives the *Vidhi* (technique) to perform ritual of *komb dyun* (offering of water) on a daily basis.
- ***komb dyun*** is the *Kriya* of offering, early in the morning as part of *Nitya Niyam, Jal*, *darb* and *kruhun teel* with the help of *Komb gad'viu* (a small copper pot). Towards the end of the 12th day *Kriya*, the *Kul Brahmin* or *Guruji* makes the eldest son or the performer aware of the practice of *komb dyun*, a practice to be followed in the coming year. The *Guruji*, besides giving the tips on performing the *Kriya* correctly, also gives him the *Mantra* (*Kumbovanishtho Janita Shachirbhiyasimatregra Yonya Garbhoantah Palashirvyektah...*) to be used during the *Kriya*. With *yonyi* in *Upsavena* position, the performer pours *Jal* from a pot onto the right hand, held in such a way as to have a small streak fall along the thumb, into the *gad'viu*.

Before departing from the place, the *Guruji* also gives the list of the *doh* (days) and *Tithis* (lunar

calendar dates) of the *shraads* to be performed during the coming year. *shraad* (obsequial rite) is the commemorative offerings of *Pindas*, or rice balls, on the *Tithi* on which a person died. It is important to note that a *shraad* is not performed if the *Tithi* coincides with someone's birthday.

7.6.6 Other *shraads*

Other *shraads*, which are performed during the coming year include *pachhvaar, maasvaar, shad'moos, vaharveuur* and *kambiur pachh shraad*. A brief account of each is as under:

- ***pachhvaar*** is the fortnightly ritual performed, for first three months, after the demise of the person. The ritual is performed on the same *Tithi* when the person breathed his / her last. Leaving aside the mourning period, the first *pachhvaar*, therefore, falls after one month making it to 5 *pachhvaar shraads* during the first 3 months. A simple *shraad* is performed. All the sons, their spouses and married daughters observe *Vrat* on this day.
- ***maasvaar shraad,*** or ***maasvaar*** in short, is a monthly *shraad*. The first *maasvaar* is held after 5 *pachhvaars*, which, therefore, comes after 3 months making it to 10 *maasvaar shraads* during the first lunar year. It is important to note that the two *massvaars* which coincide with *shad'moos* and *vaharveuur* are also observed a day prior to or after these rituals. On a *shad'moos*, *maasvaar* is held on the next day and on *vaharveuur*, a day earlier. *shad'moos* and *vaharveuur* are considered to be major rituals, not in terms of expenditure but in terms of the importance. The rituals can be a low-key affair.
- ***shad'moos*** is a six monthly ritual performed to remember the departed souls and make offerings in their name. During the two rituals of *shad'moos* and *vaharveuur*, *Mantras* are recited, *Shudhi* (purification) performed through a small *Hawan*, prayers offered and offering in the form of *Pind Daan* made. According to the scriptures, making of *Pind Daan* is considered a righteous act. It is important to know that during the *shraad,* the names of the departed souls, their lineage and *Gotras* are required. Therefore, it is necessary to keep the information handy to enable the *Guruji* to do a proper job. The ritual takes 2 days including performing of *massvaar* ritual.
- ***vaharveuur*** is the yearly ritual performed to remember the departed soul and make offerings in their name. The *vaharveuur shraad* is performed every year thereafter on the same *Tithi* when the soul departed. It is to be noted that before performing the first yearly *shraad* at the residence, it is mandatory to perform a *Tirtha shraad* at any of the *Tirthas*. These *Tirthsthans* in the Valley include Kapalamochan[px275], Harmukat *Ganga*[px278] and Mattan Tirtha. The family members usually observe this day silently by remembering the departed soul, making offering of rice, salt, fruits, a few vegtables and some coins and observing *Vrat* for the day. The items kept in the *thaal* are offered to someone after the ritual, called *mansaavun* (reciting *Mantras* and sprinkling *Jal* on the items and offering it as *Daan* in the name of the departed soul).
- ***kambiur pachh shraad*** is performed during the *gat'iu pachh* (dark fortnight) of *euushid* (September-October), which has been reserved to perform *shraad* of every departed soul once a year. The *shraad* necessarily falls on any day of the *kambiur pachh*, i.e. from *okdoh* to *mavas*. There are, however, certain variations, which are detailed in *Nechhipater*. Through this act, one discharges obligation towards one of the three *Rins,* namely, the *Pitra Rin,* the obligation towards departed souls of parents and ancestors. According to the traditions, Kashmiri Pandits, firm believers of life-after-death, as they are, are supposed to offer the new produce (*Ann*, cereals, vegetables and fruits) to their *Pitras* (departed souls) before other use. This fact makes one realise the significance of the month of *euushid*, a month when everything new is available in the Valley. Right from the harvested

rice, wheat and other cereals, fruits like apples, pears, almonds, walnuts etc. and season's vegetables are available in plenty.

According to the calculations, the *shraad* of a person, whose soul departed say on *okdoh,* will be performed on *okdoh* and like wise for all others on their respective days. The exception will be in case of a person who's soul departed on *punim*, in which case it will be performed on the fifteenth day i.e. *mavas.* In case there is a day, which is found 'missing', it will be performed the next day and in case a day is 'extra', then it will fall on the designated day. The last day of the fortnight is *Pitra mavas*, a day when some believers perform *shraad* for all the departed souls. *kambiur pachh shraad*, however, is not performed on a day, which happens to be a *voharvod*[px366] of some other member of the family, in which case only the *voharvod* is celebrated.

Quote 7

aguruy ratak sari sari tarak
ada kava mudo phatak zanh

Lal Ded

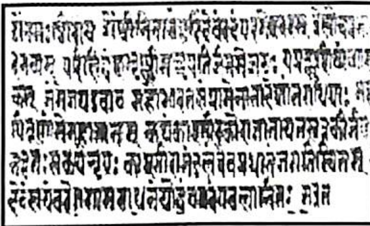
Translated it means,

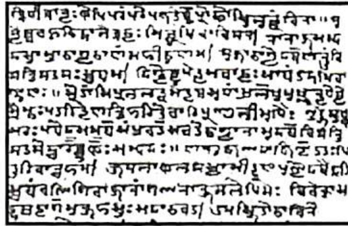
'If thou wilt go to the source (of a stream and) cross after feeling the feet firmly,
Then, O fool, how shalt thou ever be drowned?'[52p33]


001. Lalitaditya


002. Zain-ul-Abidin


003. Ranbir Singh


004. Nilamata Purana Text


005. Rajatarangini Text


006. Excavation at Harwan


007. (a) Nehru Family


007. (b) Nehru Family


008. Gulmarg

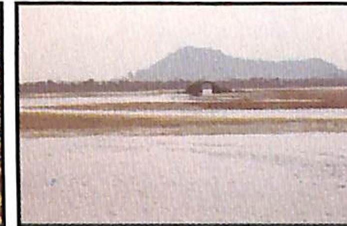

009. Pahalgam


010. Sonamarg


011. Yousmarg


012. Dal Lake

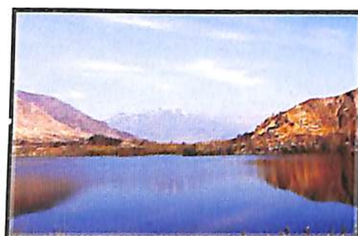

013. Nehru Park


014. Oont Kadal

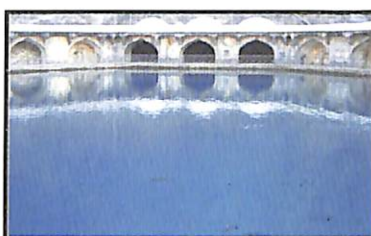

015. *Shikara*


016. Char Chinari


017. Houseboat

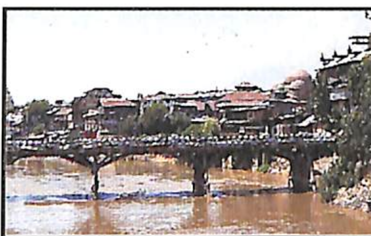

018. Manasbal Lake


019. Sheshnag


020. Veri Nag

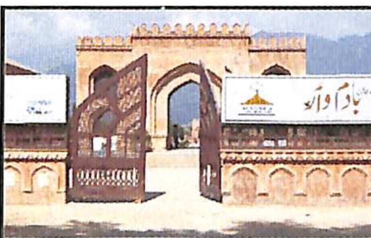

021. Vitasta


022. Pedestrian Bridge


023. Zaina Kadal


024. Liddar Nala


025. Achhaval Bagh


026. (a) *badaamveuur* - Entrance


026. (b) *badaamveuur* - Inside


027. Cheshma Shahi


028. Harwan


029. Nishat Bagh


030. Pari Mahal


031. Shalimar Bagh


032. Botanical Garden


033. Tulip Garden


034. *badaam phulay*


035. *harud* (Autumn)


036. *wandiu* (Winter)


037. *kaangiur*


038. (a) *badaam* ***kuel*** **(Almond)**


038. (b) *bran* (Elm)


038. (c) *d'uuen kul* (Walnut)


038. (d) *gaeuur kul*


038. (e) *haand'uun kul*


038. (f) *phrass* (Poplar)



038. (g) *viir* (Willow)



038. (h) *yaari kuel* (Kail)



039. *daan khah* (Paddy Field)



040. *daan thal ruviun*



041. *daan kut'h* (Grain Store)



042. (a) *bamtsuunt'* (Quince)



042. (b) *deuun* (Pomegranate)



042. (c) *d'uuen* (Walnut)



042. (d) *euulchi* (Bitter Cherry)



042. (e) *euur* (Plum)



042. (f) *euur* (Plum)



042. (g) *lokaat'* (Loquat)



042. (h) *pambachh*



042. (i) *t'ang* (Pear)



042. (j) *tseer* (Apricot)



042. (k) *tsuunt'* (Apple)



043. (a) Carnation



043. (b) Gazania



043. (c) *golab* (Rose)



043. (d) *hameshbahaar*



043. (e) *kong posh* (Saffron)



043. (f) Lupin



043. (g) *jaaphiur posh*



043. (h) *pansy* (Pansy)



043. (i) *phlox* (Phlox)



043. (j) *sazaposh* (Hollyhock)



043. (k) *sherdaan* (Dog Flower)



044. *hangul* (Kashmiri Stag)



045. (a) Bulbul, *satut* etc.



045. (b) *peuuz, kukil, katij* etc.



045. (c) *kakuv*, *wann kokur* etc.



046. (a) Kashmiri Pandits



046. (b) Kashmiri Pandits



046. (c) Kashmiri Pandits



047. A Joint Family



048. A Kashmiri House



049. Kashmiri Carpet



050. Kashmiri Crafts



051. *bat'iu* (Kashmiri Pandit)



052. (a) *bat'iu tiu bat'en*



052. (b) *bat'en* in *pheran*



052. (c) *bat'en* in saree



053. *bat'iu shur*



054. Tyndale Biscoe School



055. *veuur* (Kitchen garden)



056. Dodarhom



057. Pandit Ji with a *jajiir*



058. Pandits with *dastaar*



059. (a) *pheran* with *neurvaar*



059. (b) *pheran* with *d'uur*



059. (c) *pheran* with *luungh*



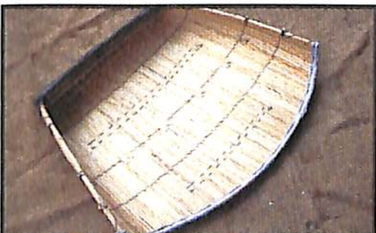
060. Kashmiri Shawls



061. *d'ejihor*



062. (a) *baaniu* (Kitchenware)



062. (b) *shup* - A utility



063. *wuriu*



064. *masaaliu* (Kashmiri Spices)



065. Buffet System



066. *samaavaar tiu khoos*



067. *kenzi khoos*


068. *kaandur* (Baker)


069. *tsochi* (Bakery Items)


070. *tanduur*


071. *dahn*


072. *sabzi* (Vegetables)


073. Vegetarian Cuisine


074. Non-Vegetarian Cuisine


075. KP Scholars



076. Vijayeshwar Jantri



077. Vijayeshwar Panchang


078. Lord Brahma


079. Lord Vishnu


080. Matsya Avatara


081. Kurma Avatara


082. Varaha Avatara



083. Narasimha Avatara



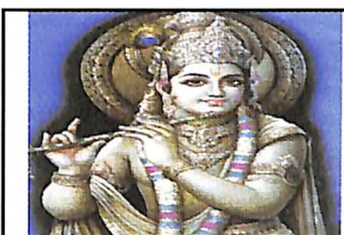
084. Vamana Avatara



085. Parashurama Avatara



086. Rama Avatara



087. Krishna Avatara



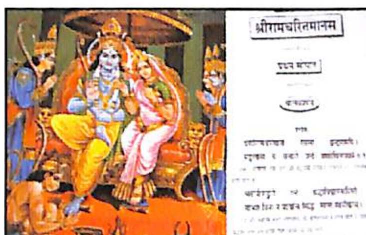
088. Buddha Avatara



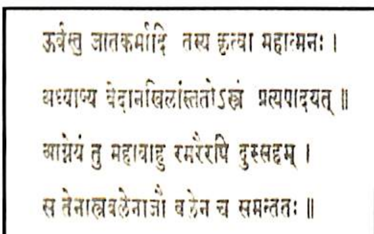
089. Kalki Avatara



090. Lord Shiva



091. *Ramayana* Text



ऊर्ध्वं तु जातकर्मादि तस्य कृत्वा महात्मनः ।
अध्याप्य वेदानखिलांस्ततोऽस्त्रं प्रत्यपादयत् ॥
आग्नेयं तु महाबाहु रमरैरपि दुस्सहम् ।
स तेनास्त्रबलेनाजौ बलेन च समन्ततः ॥

092. *Mahabharata* Text



093. (a) Hawan



093. (b) *t'yok karun*



093. (c) *neuurivan gand'un*



093. (d) *naviid vitran*



094. *not'*


095. *gant'a*


096. *shenkh*


097. Avantisvamin Mandir


098. Avantesvara Mandir


099. (a) Bumzu Mandir


099. (b) Bumzu Cave


100. Buniar Mandir


101. Loduv Mandir


102. Manasbal Mandir


103. (a) Martandeshwar Mandir


103. (b) Murtis - Inside


104. Narastan Mandir


105. Pandrethan Mandir


106. Patan Mandir


107. Payar Mandir


108. Sharda Tirtha

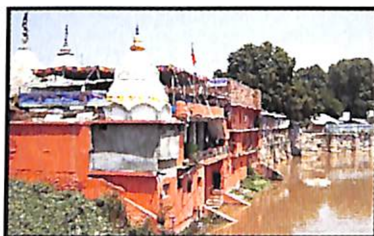

109. Wangat Mandirs


110. Vejibror Mandir


111. *kah kah pal*


112. (a) Shurahyar Mandir


112. (b) Shurahyar - *Shivalinga*


113. (a) Hanuman Mandir


113. (b) Panch Mukhi Hanuman


114. Gadadhar Mandir


115. (a) Ganpatyar Mandir


115. (b) Ganesh Murti - Inside


116. (a) Gopinath Ji Ashram


116. (b) Param Dham


117. Soomyar Mandir


118. Raghunath Mandir


119. Diwan Mandir


120. Maha Kali Asthapana


121. Ram Koul Mandir


122. Dhar Mandir


123. Prayag Tirtha

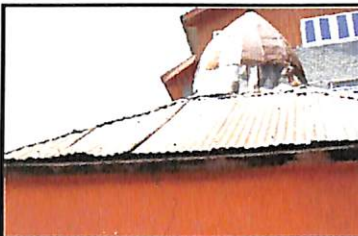

124. Shiva Mandir, Purshyar


125. Mamaleshwar Mandir


126. Merza Kak Ashram


127. (a) Ropa Bhawani - Asthapana


127. (b) Ropa Bhawani - *booen*


128. Gauri Shankar Mandir


129. *brarimeuuj* Mandir


130. (a) Durga Nag Mandir

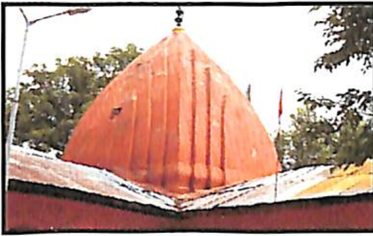

130. (b) Durga - *Nag*


131. Gautam Nag Tirtha


132. Gopi Tirtha - *Nag*


133. (a) Gosoingund Ashram


133. (b) Samadhis at Gosoingund


134. (a) Guptganga Shiva Mandir


134. (b) Shivalinga - Inside


135. (a) Kuther Nag


135. (b) Kuther Nag - M* Ruins


136. (a) Kheer Bhawani Asthapana


136. (b) *Murtis* - Inside


136. (c) *Devi Dwar*


136. (d) *Dharamshalas*

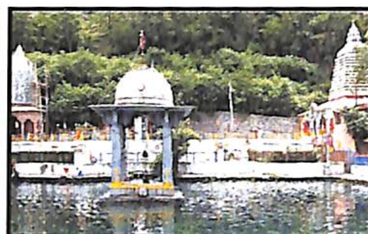

136. (e) Kheer Bhawani (1896)


137. (a) Lok Bhawan Tirtha


137. (b) View - Entrance


137. (c) Lok Bhawan - *Nag*


138. Mangaleshwar Bhairava


139. (a) Mattan Tirtha

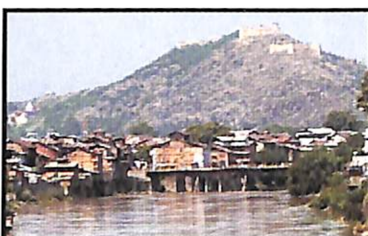

139. (b) Mattan Nag - Fish


139. (c) *shraad* at Mattan


139. (d) Sher Bangla at Mattan


140. (a) Nagbal Anantnag


140. (b) Nagbal - Nag


141. Hari Parvat Hillock


142. (a) Ropa Bhawani Asthapana


142. (b) Shiva Mandir - Inside


143. Uma Devi Asthapana


144. (a) Vechar Nag Mandirs


144. (b) Vechar Nag *paazun*


144. (c) Mokhta Pokhar


145. (a) Veri Nag - Shiva Mandir


145. (b) Veri Nag - *Shivalinga*


146. Vyetha Vuthur Tirtha


147. Dev Raza Bhairava Asthapana


148. (a) Shri Amarnath Tirtha


148. (b) Ice Lingam - Inside


149. Barga Shakha Bhagwati

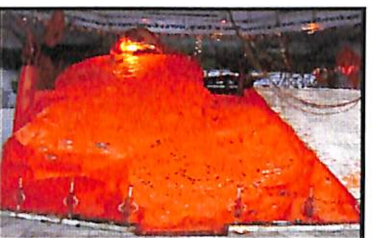


150. Bhadrakali Asthapana


151. Hari Parvat


152. Maha Ganesh Mandir - *Shila*


153. (a) Chakrishor Mandir


153. (b) Chakrishor - *Shila*


153. (c) Chakrishor - *Dwar*

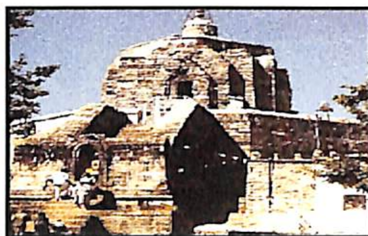

154. Hari Asthapana


155. Amar Koul Mandir


156. (a) Jwala Asthapana



156. (b) *Shila* at Jwala Ji



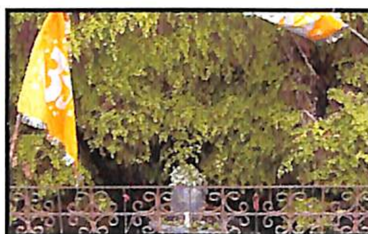
157. (a) Shankaracharya Mandir



157. (b) *Shivalinga* - Inside



157. (c) Mandir - *Dwar*



158. Thajwor Tirtha



159. (a) Nagdandi Ashram



159. (b) Nagdandi Mandir



159. (c) Nagdandi - *Nag*



159. (d) Nagdandi - Samadhi



160. (a) Zeshta Devi



160. (b) Ziethyar - Overview



160. (c) Shiva Mandir



161. (a) Pap Haran Tirtha



161. (b) Pap Haran - *Nag*



162. Anandeshwar Bh* Mandir


163. (a) Bala Devi Mandir


163. (b) Bala Devi - *Pratimas*


164. (a) Dashnami Akhara Mandir


164. (b) Panch Mukhi Shiva


165. (a) Ishbar Ashram


165. (b) Glass House


165. (c) Satsang Hall


165. (d) Ishwar Bhairava Mandir


166. (a) Punnu Mandir


166. (b) Pandit Syam Lal Gosoni


167. Partapishivar Mandir


168. (a) Ram Chandrun Mandir


168. (b) Painting 1


168. (c) Painting 2


169. Sheetalnath Mandir



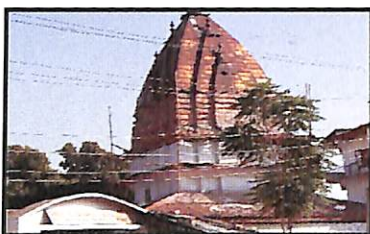
170. Shiva Mandir - Omoh



171. Shri Rama Shaiva (Trika) A*



172. Sri Ramakrishna Shivalaya



173. Baba Dharam Dass Mandir



174. Chinar Mandir



175. Mahavir Mandir



176. (a) Samadhi Mandir



176. (b) *Shivalinga* - Inside



177. (a) Shamshan Bhoomi



177. (b) Shiva Mandir - Inside



178. (a) Rani Mandir



179. Shiva M* - Badshah Qalandar



180. Bhawani Ashram



181. Gopinath Ji Ashram



182. Hari Parvat, Faridabad


183. Ishwar Ashram


184. Kheer Bhawani Peeth


185. Kral Bab Ashram



186. Mast Bab Ashram


187. (a) Ropa Bhawani Asthapana


187. (b) Ropa Bhawani with Guru


188. Sed Bab Anand Bhawan


189. Sharda Peeth


190. Sharika Bhawan



191. (a) Sharika Peeth

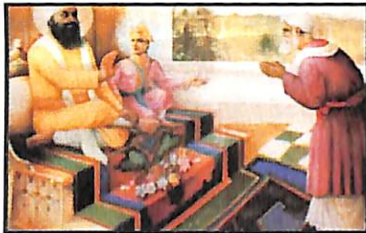

191. (b) Mata Sharika

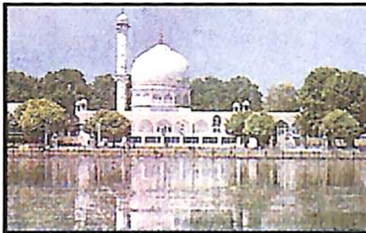

192. Bada Shivala Mandir


193. Sharika Bhagwati Asthapana


194. Dastgir Sahib


195. Gurdwara Chhatti Padshahi


196. Guru Tegh Bahadur

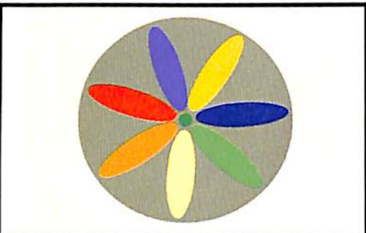

197. Hazratbal


198. Jama Masjid

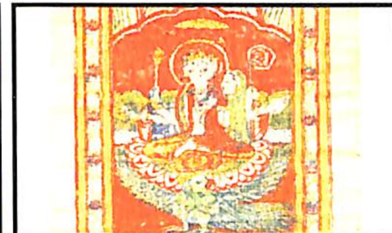

199. Maqdoom Sahib


200. Shah-i-Hamadan


201. *kanjkiu puuza*


202. *haar mand'ul*


203. Balak Krishna

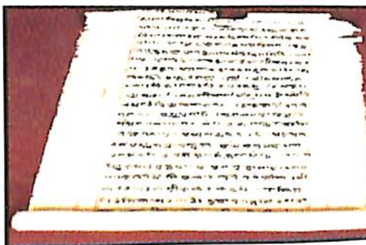

204. *gooriu tray*

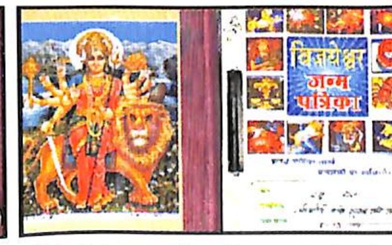

205. (a) *Vatak Samagri*


205. (b) *vat'uk barun*


205. (c) *vat'ak puuza*


206. *thaal barun*


207. (a) *zaatuk* - Scroll



207. (b) *zaatuk* - Computerised


208. (a) *zarakaasay*


208. (b) *zara tiu d'uuen*


209. (a) *mekhal* (1942)

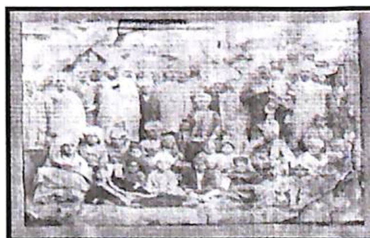

209. (b) *mekhal* (1962)


209. (c) *mekhal* (1979)


209. (d) *neuurivan khaariun*


209. (e) *mekhli maharaza*


209. (f) Adoring *yonyi*


210. (a) Vivaha Ceremony (1942)


210. (b) Vivàha Ceremony (2004)


211. *tumbakneuur*


212. *masmutsrun*


213. *wanawun*


214. Kashmiri Cuisine


215. *kruul khaarun*

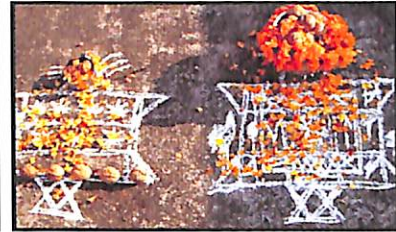

216. (a) *meuunz laagiun*

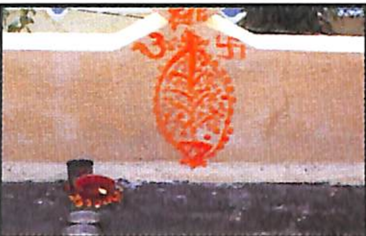

216. (b) *meuunzi athiu*


216. (c) *meuunzi d'ul*


217. *kaangiur sajaawiun*


218. Musical Group


219. (a) *divgon - Kalash*


219. (b) *divgon - divtiumuun*


219. (c) *divgon - Agni Puja*

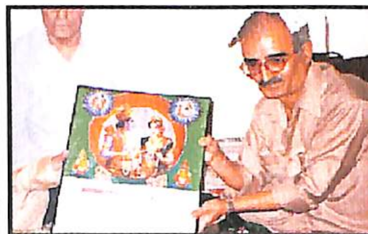

219. (d) *divgon - Samagri*


219. (e) *divgon - kani shraan*


219. (f) *divtiu tabiuch*


219. (g) Preparing *mongaveuer*


219. (h) *divgon - Aabhushan*


220. *Lagan chiir*


221. *vyuug*


222. (a) *dastaar gand'un*


222. (b) *maharaza*


222. (c) Offering *nabad*


222. (d) *poshiu chhatiur*


223. (a) *maharen*


223. (b) Reception of Baraat


223. (c) Section of Baraatis


223. (d) *ratniu tseuungij*


224. *Dwar Puja*


225. (a) *Lagan* - Swastik


225. (b) *mannanmaal*


225. (c) *athwaas*


225. (d) Making Commitment


225. (e) *maam nabad*


225. (f) *Saptpadi*


225. (g) *parid d'uuen*

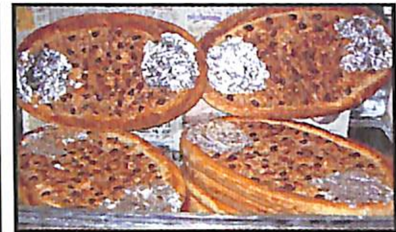

225. (h) *dayibatiu*


225. (i) *poshiu puuza*



226. Departure


227. *noshi hund gariu atsun*

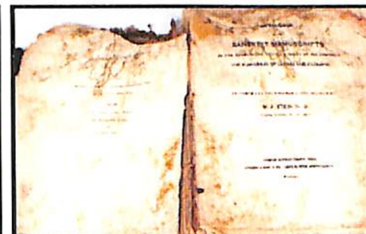

228. *rot'h khabar*


229. *gariu atsun / tsaaniun*


230. (a) Miniature Painting


230. (b) Miniature Painting


230. (c) Miniature Painting


231. Catalogue of Manuscripts


232. Work of Grammar


233. Pandit KN Handoo with Sri Sri Ravi Shankar


234. Parmanand's House


235. Mahmud Gami's burial place

CHAPTER – 8

CONTRIBUTIONS BY PROMINENT PEOPLE

8.1 Contributions by Kashmiri Pandits

Kashmiri Pandits over centuries have not only excelled in almost all walks of life but also have made significant contributions to various disciplines of learning, be it Arts and Crafts; Music, Dance, Drama and Cinema; Education; Judiciary; Entrepreneurship; Literature; Politics; Science, Engineering and Technology; Services or Sports. In fact, the contributions made by the miniscule community are so great that it has been difficult for someone to ignore it. That is why, a number of writers, historians and people in authority have not only made references to but also lauded their contributions. Writes Pandit Anand Koul, "The Kashmiri Brahmins have ever been renowned for their genius and highest proficiency in learning. It is written in the *Rajatarangini* that Kashmir is known for five things, namely, learning, lofty buildings, saffron, icy water and grapes. Throughout India, Kashi and Kashmir were, from ancient times, famous as the seats of learning, but Kashmir excelled even Kashi.... Kashmir produced scientists like Charaka, whose book on medicine is a marvel to the modern medical and surgical world. Here came men of culture and letters from distant countries and reverently sat at the feet of the great masters of learning and drank deep at the fountains of abstruse knowledge and arts. From here went forth teachers to distant countries with the torch of learning and dispelled the darkness of ignorance from there. In short, Kashmir was a grand arena of sciences and arts... a conservatory of rarest and richest human intellect and also of noble souls shedding rays of purity all round."[53p29-30] This is confirmed by the contributions made by Kashmiri Pandits to Sanskrit, Persian, Urdu and Hindi. Equally laudable are the contributions made by various scholars to various other disciplines like art, poetics, drama, philosophy and medicine.

The community, in the earlier and medieval times produced historian like Kalhana Pandit, a historian without a parallel in the annuls of history; philosophers like Abhinavagupta, Utpaldeva and Vasugupta; poet like Kalidasa; a physician like Shri Bhatt (Shirya Bhatt) and a king like Lalitaditya. The community has also produced the first and the only Kashmiri Pandit Prime Minister in Kabul Darbar. Coming to the recent times, the community produced the first Indian member of the Legislative Council in the United Provinces, the first Indian to receive a civilian Award from the British Government, the first Indian Judge of the Punjab Chief Court, the first District Judge in Punjab and the first Indian Judge of Calcutta High Court. In the modern times, at the national level, the community has produced the first Prime Minister of India, the first woman Prime Minister of India and the first woman President of the United Nations General Assembly. At the State level, the community has produced two Prime Ministers of Jammu and Kashmir State, the first graduate and also the first English knowing graduate from the Valley and the first Kashmiri poet to win Sahitya Akademi Award. It is, therefore, worthwhile to look into the contributions of Kashmiri Pandits, as under, in various disciplines of learning to justify the comments made by various writers, who have talked positively about the Pandit contributions.

The following pages give the contributions of various notables, both Kashmiri Pandits and others, in various fields of activity, in the alphabetical order under each category.

8.1.1 Arts and Crafts (A)

8.1.1.1 Architecture, Painting and Sculpture (A1)

In the field of architecture, painting and sculpture Kashmiri Pandits are known to have made significant contributions. There have been many great Kashmiri architects in the past, though nothing much is known about them, as is revealed by the superiority of the Kashmirian architecture displayed in the temples, palaces and buildings pertaining to Hindu period. This is supported by the fact that people of Kashmir were given the name *Shastra Shilpina* (architects), a term which could have been applied to them on account of their well-known skill in building.[58p165] The superiority of Kashmirian architecture can be seen in the temples of Avantipora, Buniar, Martand, Pandrethan and Wangat. In the field of painting and sculptor, Kashmiri Pandits have created a niche for themselves. There are a number of artists, who have left a mark as artists of high calibre in the ancient murals in *Alchi* Ladakh. The works of art of some of the artists can be seen in the paintings and other representations on the book covers of the *The Gilgit Manuscripts*. According to a write up[61p21], the credit for establishing the Kangra School of Paintings, which displays a number of miniature paintings, is due to Kashmiri Pandits. Pandit Seu, who came to Guler State of Himachal Pradesh from Kashmir in 1720 AD, was the pioneer of this school of miniature paintings, which claims to have fathered various schools of miniature paintings in Northern India. Further, says the report, the Kangra School of Paintings reached its zenith during the rule of Raja Sansar Chand (1775-1823 AD) and many miniatures on the theme of the Hindu mythology were produced. The last in the Kangra clan was Pandit Chandu Lal Raina, whose demise in 1994 AD gave a jolt to the centuries old Kangra School of Paintings. Similarly, a survey of the various places of historical importance provides evidence of the contributions of the Kashmiri sculptors in the rock sculpture of *Mulbek* and other places in Ladakh.

As per tradition, Pandit children, right from the childhood, receive informal training in art at home, when they not only watch their elders make artwork but also take part in such activities on various occasions. They get exposed to, what experts say is 'ritual art in various forms'. As is known, art forms an integral part of various practices and religious ceremonies performed by Kashmiri Pandits. The events include the daily ritual of *braandphash*[g1], when artwork is done on the *braand,* drawing of *haar mand'ul*[px327] on *haar satam* and making of drawings and designs like *kruul khaarun*[g1], *vyuug traavun*[g1] and *meuunz laagiun*[g1]. The *t'yek taal*[g1], used during *Vivaha* and *Yajyopavit* ceremonies, has varieties of designs, which many love to make themselves. The children are also exposed to scroll painting, artistically done by *Guruji* and presented to their patrons on *gooriu tray*[px342]. It is also the case with the making of other artworks like *Brahma Kalash*[g1], *divatamuun*[g1], Inder *Kalash* during various religious ceremonies. Drawing and painting, in miniature form, has traditionally, been part of *Nechhipater*[px196] and *zaatuk*[g1] (horoscope). It is also associated with the last journey in the form of *Chittavasa*[px397], a pattern drawn under the pyre at the time of cremation. Besides this, Pandit girls also engage themselves in artwork like needlework, thread work on bed sheets, pillow covers etc.

In the Valley, the creativity in the artists got a fillip with the establishment of The Amar Singh Technical Institute in 1910 AD, which saw many artists blossom in the subsequent years. Historically, the Modern Art Movement in the Valley, started with a chance meeting of Pandit Som Nath Butt with one Mr. Raza, who visited Srinagar in 1948 AD and was making roadside paintings. Mr. Raza was part of an artists group of Bombay, with FN Souza, MF Husain, KH Ara, Gade and Bakre as its members. Impressed with Mr. Raza's work, Pandit Butt met him along with Triloke Kaul and the three came

together. Subsequently, in June 1948 AD, Pandit Som Nath Butt, Pandit Triloke Kaul and Pandit PN Kachru formed Progressive Artists Association, which formed the third wing, of the Cultural Front, the other two being Progressive Writers Association and Progressive Theatre Association. It associated itself with Progressive Artist Group, Bombay, Delhi Shilpi Chakra and progressive groups in Calcutta and Madras. The group, besides holding an art conference in 1948 AD at Hadow School, organised in 1949 AD 'UNESCO Travelling Exhibition of World Masters in late last century' at Nedous, Srinagar. The exhibition was arranged through the good offices of All India Association of Fine Arts, Bombay and Ministry of Education and Culture, Government of India. This way, the Association became a forerunner to integrate the art movement of the Valley with the mainstream art movement of the country. Subsequently, Kishori Kaul, GR Santosh, Ratan Parimoo, Bhushan Kaul, Shiban Kaul, Kapil Kaul, Manohar Kaul, Bansi Parimu, Rajinder Tickoo, KK Khosa, Vir Munshi and others, enriched the art through their contributions. It goes to the credit of Pandit Dina Nath Yaksh[px511] to have collected and kept about 500 rare Kashmiri paintings and miniatures at J&K Research Library.

The prominent Kashmiri Pandit architects, painters and sculptors, included in this work, are listed in Annexure - 15. A brief account of each, in alphabetical order, is as under:

Bhan, Kamal Nain

Pandit Kamal Nain Bhan, born in 1963 AD at Srinagar, is an artist whose creations in watercolour portray landscape and beauty of the Valley. He did Diploma in Applied Art and Painting from Institute of Music and Fine Arts, Srinagar. Over the years, he has participated in many exhibitions and camps organised by Jammu and Kashmir Academy of Art, Culture and Languages, Indian Academy of Fine Arts, Lalit Kala Akademi, New Delhi, Rajasthan Lalit Kala Akademi and others. Jammu and Kashmir Academy of Art, Culture and Languages awarded him in 1985 AD, 1987 AD, 1988 AD and 1995 AD.

Bhat, Maharaj K

Pandit Maharaj K Bhat[57p42], born in 1944 AD, is a painter, who served as a lecturer at Institute of Music and Fine Arts, Jammu. He did Diploma in Fine Arts, Painting from IMFA, Srinagar in 1971 AD. Besides participating in AFA (1968-69), All India Artists Camp, Harwan (1973) and All India Drawings (1975-76), he held one-man show at Delhi (1974). His works can be seen as part of the permanent collections at UP Lalit Kala Akademi and Jammu and Kashmir Academy of Art, Culture and Languages, Srinagar. He is Founder Member of Kashmir Artists Guild and served as its Secretary (1970-73 AD).

Butt, SN

Pandit Som Nath Butt, born in 1925 AD at Badiyar Srinagar, was an artist of repute, who will be remembered as the pillar of the art movement in the Valley. Having lost his parents early, he took up a job, after his Matriculation, in a hotel where foreigners used to come. To supplement his income, he started making sketches and supplying them to these foreigners. Because of the political changes, the British lost their power and unfortunately, he lost his job. However, as an artist, his works and experience earned him a job of a drawing Master in a private school. While serving as a drawing Master, he continued his artistic work. In 1947 AD, he plunged into social work and provided support and succour to the victims, of partition from Uri and Baramulla, living as refugees in the camp at Ganpatyar. As mentioned above, he came in contact with Mr. Raza from Bombay and with this started the Modern Art Movement in the Valley. In 1948 AD, he along with Pandit Triloke Kaul and Pandit PN Kachru founded Progressive Artists Association. Pandit Butt became a key person of the movement. When a few creations from the group were displayed in the exhibition at Bombay in 1949 AD, Pandit

Butt was described as a 'new comet' on the Indian Horizon. Pandit Butt remained attached with school of Designs as an artist for 15 years. He breathed his last in 1973 AD.

Dar, Sudhir

Pandit Sudhir Dar is one of India's best-known cartoonists. Right from his childhood, he was fascinated with humour and was drawn into cartooning because of radio, magazines and also the influence of Shankar, a political cartoonist at *The Hindustan Times*. He, therefore, chose a career, which spanned over forty long years. His career as a cartoonist started, when while working in All-India Radio, he met the News Editor of *The Statesman*, who had come for a talk, and drew his portrait sketch. Looking at the portrait, the editor asked him for examples of his work. Next, he went to The Statesman's office a couple of weeks later with five cartoons and left them behind at the office. The next morning, Pandit Dar found all the five cartoons in Page 3 of *The Statesman*. Overjoyed, he started working in *The Statesman* (1961-67 AD) and created a wordless cartoon series called "Out Of My Mind", which appeared every morning. In his own words, it was a bit of a challenge because my Editor told me, "Anyone can be funny with words. The true test of a cartoonist is to be funny without words". My Editor also believed that I was modelling my characters on him as he had a rather long nose and my characters had very long noses. He had challenged me to create a wordless series saying that he would hire me if I created a wordless cartoon every day. Incidentally, "Out Of My Mind" ran for seven years! After the first year, the series appeared in the Calcutta edition as well. Subsequent to this, he joined *The Hindustan Times* and had a 22-year stint, drawing seven pocket cartoons and about 3 political cartoons a week and then worked with *The Pioneer* from 1991 AD to 1998 AD. Because of his passion for the art, he has been associated with World Bank and Microsoft.

Dembi, Gokal

Pandit Gokal Dembi, born in 1939 AD at Rainawari, Srinagar, is a graphic designer and painter, who has achieved specialisation in portrait paintings. After his formal education at Srinagar and National Diploma in Fine Arts (1963 AD) from Delhi Polytechnic, he joined Institute of Music and Fine Arts, Srinagar in 1969 AD and rose to the position of Head, Department of Fine Arts, a position he held till his retirement in 1997 AD. He has participated in a number of exhibitions and symposia, besides holding a solo show in 1996 AD at Triveni Heritage Gallery, New Delhi. His creations adore the walls of Lalit Kala Akademi, New Delhi, Chandigarh Museum, National Gallery of Art, Bharat Bhawan, Bhopal and other places. He has to his credit a number of creations, which include *God is Dead, Lost Paradise, Where To Go* etc. and a book of illustration. He was a Founder Member of The Group of Six Artists, Associate member of Delhi Shilpi Chakra and Gallery 26. Besides getting awards from Delhi College of Art (1961, 1962, 1963), he has been honoured with *AIFACS Award* (2003 AD), *Acharya Abhinavagupta Samman* (2003 AD) by Hindu Education Society Kashmir and *Silver Jubilee Celebration Award* (2006 AD) by AIKS, New Delhi. He got two-year senior fellowship in the field of Visual Arts from the Ministry of Culture, Government of India.

Dhar, Maheshwar Nath

Pandit Maheshwar Nath Dhar was born in 1888 AD. Without going through any formal training, he created paintings and portraits, which earned him appreciation from one and all. Because of his calibre, Maharaja Pratap Singh appointed him the Royal artist and in due course of time, he got the patronage of other Maharajas as well. He was also patronised by Shri Gopalswami Ayyanger, Sheikh Mohammad Abdullah and Bakshi Ghulam Mohammad. His creations have adored the walls of museums and other palaces. The Royal artist passed away in 1971 AD.

Dheer, Shyam Lal

Pandit Shyam Lal 'Dheer', original name Shyam Lal Khaar, born in 1937 AD at Mattan Anantnag, is an artist and a writer, who has been in the field for the last five decades. He is probably the only living artist practicing *koshur kalam* (Kashmiri style of miniature paintings). Right from the childhood, he had interest in the art and used to draw sketches but took to it seriously since 1956 AD. He started as a teacher, served in various schools in Anantnag and retired in 1995 AD. As an artist, he has to his credit about 400 miniature paintings (inset 230 a-c), drawn on *koshur kagaz* (Kashmiri paper) using *koshur* colours. Almost all his paintings depict Kashmiri style of painting. According to Pandit Dheer, "The last exponents of *koshur kalam* were Pandit Narayan Murtzgar and Pandit Vasudev Gadiyal, both from Srinagar. The art form prevails since the time of Lalitaditya with examples seen in various temples. The art was revived during the reign of Zain-ul-Abidin, who introduced *koshur kagaz* and papier mache. Nowshehra and Vecharnag became famous centres of *koshur kagaz* manufacturing. The art was also revived, to an extent, by Sikh and Dogra rulers." As a writer, he has written scripts for documentaries like *Martand, Chinar, Pyasa Paani, Sonic Inference, Tornado* and serial *Pazar*.

Kachru, PN

Pandit Prithvi Nath Kachru, born in 1925 AD at Srinagar, is a known artist. He not only created a niche as a creative artist but also was part of the movement, started by artists of Kashmir in early fifties, to integrate it with the mainstream movement at the national level. He did graduation from Punjab University and Diploma in Fine Arts (painting), both in 1944 AD. During his five decades of professional career, he has created many a piece of artwork, in oil on canvas, invariably reflecting themes from Kashmir. Along with Pandit SN Butt and Pandit Triloke Kaul, he held first exhibition in Srinagar in 1949 AD. Besides participating in a number of group exhibitions, he also participated in the National Exhibitions of Lalit Kala Akademi, New Delhi, Hyderabad Art Society and Academy of Fine Arts, Calcutta. He has also held more than half a dozen solo exhibitions at New Delhi, Calcutta and Bombay, the first one being the one at Delhi in 1955 AD. He was a Founder Member of the National Cultural Front (1947), Progressive Artists Association (1948), National Cultural Congress (1950), J&K State Cultural Congress (1953), The J&K Artists Association (1954) and The Visionaries (1975). He is a Founder Member of Nityanand Shastri Kashmir Research Institute (NSKRI). He has has been honoured with *Best Painting Award* (1959) by Hyderabad Art Society, *First prize* (1962) by Jammu and Kashmir Academy of Art, Culture and Languages and *The Veteran Award* (1988) by AIFACS, New Delhi.

Kaul, Anita Dhar

Ms. Anita Dhar Kaul served as the General Manager (Architecture) in Rail India Technical and Economic Services Ltd. (RITES), Government of India Undertaking. During her professional career, she has worked with many leading architects. She worked on prestigious projects like Dr. Ambedkar Institute for Handicapped, Kanpur; Girls Polytechnic, Dehradun, Lucknow and Allahabad; Integrated Fisheries Complex, Pradip Port Trust; Asian Games Village Complex, New Delhi; Scope Complex Lodhi road, New Delhi and National Institute of Public Finance and Policy, New Delhi, to name a few.

Kaul, Kishori

Kishori Kaul, born in 1939 AD at Srinagar, is the first Kashmiri Pandit women painter, who has made a niche in the field. She had her schooling in Srinagar during which, in 1953 AD, she had to stay at home for a year due to illness. This was the period, when her grandmother motivated her to beat the loneliness by trying her hand with the brush. She thus took to painting and got some classes from Pandit Som Nath Butt. After matriculation, she joined Faculty of Art, MS University, Baroda in 1959

and did BA in Fine Arts (1963) and MA in Fine Arts (1966). Not only has she participated in various exhibitions along with prominent artists such as GR Santosh, PN Kachru and Triloke Kaul but also has been holding exhibitions of her paintings at various places. She has won a number of awards, which include *National Award* of Lalit Kala Akademi (1981), *Painter of the Year Award* (1986), *Bombay Society Award, Bombay State Award (Poona)* and *Gujarat State Exhibition (Surat) Award.* As a professional artist, her creations are on canvas in oil and include *Garden* (1989), *Green fields* (1991), *Lotus Lake* (1992), *Sunset* (1993), *Srinagar* (1993), *Autumn* (1993) and *Reflections* (1993).

Kaul, Manohar

Pandit Manohar Kaul, born in 1925 AD at Srinagar, was an eminent artist and art critic. He was a postgraduate in Economics but because of his leanings towards art and painting, he acquired proficiency at Sir Amar Singh Technical Institute, Srinagar and also cleared the examination of the City and Guilds Institute, London University, in first grade. He pursued his professional career and love for art side by side. In his professional career, he served All India Radio and then Ministry of Information and Broadcasting till his retirement. He earned his reputation as an artist by holding shows and exhibitions of his paintings at the leading art galleries. Besides being a member of many art societies, he served as Acting Chairman of AIFACS and editor of *Art News* and *Kaladarshan*. He was honoured with *Kala Bhushan Award* by AIFACS in 1988 AD. He breathed his last in December 1999 AD.

Kaul, Triloke

Pandit Triloke Kaul, born in 1925 AD at Srinagar, is a known artist. After graduation (1944 AD) from Punjab University, Lahore, postgraduation in Mathematics (1944-45 AD) from Lucknow University and graduation in Fine Arts (1957 AD) from Baroda University, he joined School of Designs, Srinagar in 1957 AD as Director and headed the organisation till his retirement in 1981 AD. He started painting in 1939 AD as a student. Over the years, he has held solo and other exhibitions in India and has participated in various Indian exhibitions abroad. His creations are on display at Hyderabad Museum, National Gallery of Modern Art, National Academy of Art, Tata Institute of Fundamental Research, Teen Murti House and many other places. Pandit Kaul was a Founder Member of Progressive Artists Association (1948 AD), Baroda Group of Artists (1955 AD) and Kashmir Art Society (1956 AD). He was Hon. Regional Secretary (North) All India Association of Fine Arts. In 1970s, he was elected from the National Constituency for Lalit Kala Akademi and served as member of General Counsil and Executive Board. He has won awards, which include *National Award* of Lalit Kala Akademi (1961-62 AD) and *Sharda Samman*.

Koul, Rakesh Kumar

Pandit Rakesh Kumar Koul, born in 1959 AD at Srinagar, is a painter, whose permanent collections are found in Jammu and Kashmir Academy of Art, Culture and Languages, National Gallery of Modern Art, New Delhi and SLKA, Tamil Nadu. Pandit Koul has done BFA Painting (1981 AD) from the University of Kashmir. He has participated in exhibitions of J&K State (1977-91 AD), NEA, Lalit Kala Akademi, New Delhi (1983, 1986, 1988 AD) and has won many awards, which include *J&K Academy Award* (1980, 1991), *All India Award*, Amritsar (1983 AD) and *All India Award*, Raipur (1988 AD). He got LKA Research Grant (1986 AD) and Junior Fellowship (1990-92 AD).

Munshi, Veer

Pandit Veer Munshi, born in 1955 AD at Srinagar, is an artist, whose paintings reflect the pain and anguish of the community uprooted from the Valley. After his early education at Srinagar, he studied

art at MS University, Baroda. During his career, he participated in art workshops and also held exhibitions of his creations at various places in India and abroad. Some of his creations are *Evolution*, *Moods of the Valley*, *Mukhbir*, *Satanic Call*, *Where do Strings Lead* and others. The painting of *Bhagwati* has become a household possession of many Kashmiri Pandit families. Besides getting two fellowships, one from the Ministry of HRD and the other from Jammu and Kashmir Academy of Art, Culture and Languages, he has been honoured with *National Award* (2002) by Lalit Kala Akademi, for his canvas painting *Evolution*, *Pandit Krishan Joo Razdan Saraswati Samman* (2003) by JK Vichar Manch and *Silver Jubilee Celebration Award* (2006) by AIKS, New Delhi.

Murtzgar, Narayan

Pandit Narayan Murtzgar, a painter and a sculptor of his time, left an everlasting imprint in the form of various artworks in many museums and art galleries. But for the efforts of Pandit Bamzai, Pandit Saqi and Pandit Ratan Parimoo, his name would have remained in oblivion. Pandit Moti Lal Saqi initially learnt about him, during his studies on Pandit Parmanand in 1964-65 AD, as a disciple of Pandit Parmanand but subsequently, during his studies on Pandit Lakshman Bulbul, he chanced to see two paintings, one showing Pandit Parmanand, Devi and a *Shloka* of Pandit Lakshman. A copy each of this painting decorates the walls of Parmanand Research Institute, Srinagar and Jammu and Kashmir Academy of Art, Culture and Languages. Pandit Parimoo discussed about the painting at Parmanand Research Institute, Srinagar and also about Murtzgar in *India Magazine*. His paintings could be seen at Soomyar Mandir, Habba Kadal and some temples of Rainawari. In his paintings, he made use of natural colours, which is why the colour of his paintings has not faded to this day. According to Kishori Kaul, Narayan Joo was born around 1802 AD and lived up to 1910 AD, so he saw the reigns of Pathan, Sikh and Dogra rulers. He belonged to Kachroo family but because of his artistic talents, he came to be known as Murtzgar. He is also known to have made designs on wood. According to Bamzai, Murtzgar was involved in the art of papier mache but did not teach it to any one. His artworks have found place in many museums, art galleries and drawing rooms. (Source: Translated into English from the original, *Hamara Adab, Shakhsiyaat 1986-87 AD*, in Urdu)

Parimoo, Ratan

Prof. Ratan Parimoo, born in 1936 AD at Langet, Kashmir, is an artist of international repute. Initially, as a young artist, he started with abstract style and later on expanded his creations to include figurative paintings. As pupil of Prof. NS Bendre, he started abstract work in early fifties, an art, which no one was doing at that time. Academically, he has a Degree in Fine Arts and PG Diploma in Museology, both from Maharaja Sayajirao University (MS University), Baroda. He also did BA Hons. (History of Art) from London University and Ph.D. (Art History) from MS University, Baroda. After obtaining his Degree in Fine Arts from Baroda, he settled there, started teaching art history at the college and became a life teacher. Over the years, he has taught many Fine Art students and Art Historians. In his professional career, spanning more than five decades, his dual engagements as an artist and a teacher kept him busy. Besides these, he held the important position of Dean, Faculty of Fine Arts (1975-81 AD). He participated, since 1955 AD, in more than three dozen exhibitions in India and abroad and also held one man-shows at various places in the country. His creations adore the walls of Hermitage, Lenningrad; National Gallery of Modern Art, New Delhi; Punjab University, Chandigarh; Air India, Bombay; Gujarat State Lalit Kala Akademi; Delhi Sahitya Kala Parishad and many other places. Besides writing a number of articles, he has a few publications to his credit. He was awarded GOI Cultural Scholarship for Painting (1957-59 AD), Commonwealth Scholarship (1960-63 AD), Rockfeller III Grant (1974 AD) and Jawahar Lal Nehru Fellowship in Humanities (1991-93

AD). Gujarat State Lalit Kala Akademi honoured him with *Gaurav Puraskar* (1999-2000 AD). The recent exhibition of his paintings was organised in 2006 AD at Visual Arts Gallery, India Habitat Centre, New Delhi, where he put on display 60 of his works, done over the last 50 years.

Parimu, Bansi

Pandit Bansi Parimu, born in 1933 AD at Srinagar, was a photographer, painter, sculptor and a stage artist. He started painting at a young age and earned his place as a professional artist in his early life. He was associated with the cultural and art movement of the State and founded The Young Artists Club (1952) and The Kashmir Art Society (1957) and served as the President of Rangmanch Theatre. He was very much upset with the turn of events in the Valley leading to the forced exile of the people and could never reconcile with the situation. He breathed his last in 1991 AD at a young age. It is said that a few days earlier to his demise, he had handed over his works to Dhoonimal Art Gallery.

Raina, AK

Pandit AK Raina, born in 1938 AD at Srinagar, is a well known painter. After initial studies at Srinagar, he joined School of Arts, Trivandrum, Kerala to study wood and ivory carving and chose his career as a craftsman in 1959 AD. He started painting seriously in 1965 AD. Since 1966 AD, he has attended many camps, besides participating in dozens of group exhibitions and many one man shows, both in India and abroad. He has attended many art exhibitions, which include Kashmir Cultural Week Art Exhibition, held at New Delhi, Bombay, Calcutta, Madras and other main cities of India (1966-67); Annual Art Exhibition, Jammu and Kashmir Academy of Art, Culture and Languages (1966-76); Annual Art Exhibition, Calcutta (1968-69); Annual Art Exhibition of AIFACS (1969); Art and Craft fair of Art Plus Associates, Hawthern Center, Illinois, USA (1980), National Exhibition of Art, New Delhi (1989, 1992), Rashtriya Kala Mela, LKA, New Delhi (1991) and those held at many other places. He got senior fellowship (Painting) from Ministry of Culture, Government of India (2000-01). For his contribution, he has been honoured with the *State Annual Art Exhibition Award* (1967, 1969, 1973, 1976), *Lal Ded Award* (1979), *Government of India Award* (1992), *Mira Kala Samman* (2004) and *Kalhana Award for Lifetime Achievement* (2004). He is a Founder Member of Kashmir Artists Guild and served as its Secretary in 1974 AD.

Raina, Bhuvanesh

Pandit Bhuvanesh Raina, born in 1947 AD at Srinagar, is an art director, painter and sculptor. He did graduation, 3 years Diploma in Sculpture and Painting and Post Diploma in Stagecraft Designing from Institute of Music and Fine Arts, Srinagar. He started painting in 1962 AD and sculpture making in 1967 AD, participated in more than a dozen art exhibitions and also held an equal number of solo exhibitions (1966 onwards) at various places. As a set designer, he was associated with Doordarshan Srinagar, Songs and Drama Division and others. He also worked with Film and TV personalities such as Basu Chatterjee, Arun Kaul (for *Kashmir File, Turning Point* etc.), Raj Babbar, Smt. Sonal Man Singh and others. In his professional career, he designed sets and set props for many programmes including plays and dance dramas like *Ram Charit Manas, Jhansi Ki Rani* etc. As the first assistant, he worked for Basu Chatterjee's films *Ratna Deep, Vapsi* and *Gagan* and as an independent Art Director for *Karma Bhai* and Kashmiri feature film *Bab*. For his contributions to painting, sculpture and set designing, he has received awards from Jammu and Kashmir Academy of Art, Culture and Languages (for *Aram Haram Hai, Baqi Itihas* and *Ashad Ka Ek Din*), Northern Railway Institute, Allahabad (*Doop Chhaon, Naukri*) and Lalit Kala Akademi, New Delhi.

Razdan, PK

Pandit PK Razdan, born in 1932 AD at Delhi, was a painter, who served as Assistant Design Artist at R.D. & T.D.C. Okhla, Delhi. He studied Art at Nutan Kala Kendra (1950) and School of Arts, Delhi (1967). Besides participating in National Exhibitions (1962, 76), AIFACS (1975), he held one man shows at Delhi (1962, 1972, 1974). He worked as Stage and Set designer for Little Ballet Troupe and Ramayan Ballet Troupe, Bombay (1950-51). (Source: Taken from the original[57p339] in English)

Sultan, BK

Pandit Brij Krishan Sultan, born in 1944 AD at Srinagar, was a sculptor and painter. He served as a Modeller at Sri Pratap Singh Museum, Srinagar. He did National Diploma in Fine Arts Sculptor and Painting from PGT, Delhi Polytechnic. Besides participating in dozens of Exhibitions in India (Delhi Polytechnic, University of Delhi, Lalit Kala Akademi, New Delhi, J&K Cultural Academy and many other organisations) and abroad (Japan, USA), he held one man shows at Delhi (1955-62). He was a Founder Member of The Visionaries, Kashmir. He was the recipient of the Award from Jammu and Kashmir Academy of Art, Culture and Languages (1974 and 1977) and other Awards (1960, 1961 and 1967). His permanent collections are with individuals in USA, Switzerland and Srinagar. He breathed his last in 2004 AD.

Tikoo, Suraj

Pandit Suraj Tikoo, born in 1929 AD at Srinagar, a versatile artist, was a painter, Stagecraft Designer, Actor and a dramatist. He served as a Designer at School of Designs, Srinagar. He did Diploma in Painting and Decoration. He participated in AFA (1966, 67), BAS (1971) and All India Artists Camp, Ganderbal (1977). His works are part of the permanent collections at AIFACS, Amar Mahal, Jammu and Jammu and Kashmir Academy of Art, Culture and Languages, Srinagar. He was a Founder Member of Kashmir Artists Guild and The Visionaries, Kashmir. He is remembered for his significant contribution to the theatre. He played a role in Kashmiri feature film *Meuunziraat*.
(Source: Partly taken from the original[57p429] in English)

Tiku, Rajendar

Pandit Rajendar Tiku, born in 1953 AD at Wadwan village, Kashmir, is a renowned Sculptor. He had preliminary education in his village, did graduation (1974) and Degree in Law (1976), both from the University of Kashmir, and 5 year course in Sculptor (1978) from Institute of Music and Fine Arts, Srinagar. In his professional career, he has participated, since 1974, in about 2 dozen group exhibitions, both in India and abroad, and more than half a dozen solo exhibitions in New Delhi. Pandit Tiku, a widely travelled artist, has participated in various camps and symposia, published articles in magazines and made presentations in various organisations and universities. For his contributions, he has been honoured with J&K State Award (1978, 1979), National Award (1993), Fellowships of Department of Culture, GOI, Emeritus Artist (1999) by Lalit Kala Akademi, New Delhi and Pollock-Kranser Foundation (New York) Grant for 1 year advanced work in Sculpture.

Tota Ram

Pandit Tota Ram, from Wachhowali area of Lahore, was an artist, who is believed to be the founder of Kashmiri School of Art. According to Pandit Santosh Kumar Gurtu, a journalist from Delhi and descendant of the artist, Pandit Tota Ram had created a number of miniature paintings between 1860 AD and 1880 AD. Some of these have been preserved by Pandit Gurtu and registered under The Antiquities and Art Treasures Act 1972.

Wali, DN 'Almast'

Pandit Dina Nath Wali 'Almast' (inset 236), born in 1910 AD at Badiyar, Srinagar, was a poet, author and painter of repute. After his education at Srinagar, a three-year course in painting at the Amar Singh Technical Institute, Srinagar and further training at Calcutta, he returned to the Valley in 1936 AD. He started his career as a painter in landscape painting, which earned him appreciation from art lovers and critics alike. He used watercolour in his creations, which displayed the beautiful Valley in various moods and shades. He held exhibition of his paintings for the first time in 1953 AD and then at regular intervals at other prominent galleries in India. In his professional career, he won many awards, which include a *Gold Medal* from the Government of Kashmir (1939) and a medal from the Academy of Fine Arts, Calcutta (1940). He was awarded *Pandit Krishen Joo Razdan Saraswati Puraskar* in 2004 AD. As a poet, he wrote under the pen name 'Almast'. He started writing in Kashmiri in 1935 AD. His first poem was *vesy chala hay chala hay...* He is the author of *Bala Yapaari* (1956 AD), a collection of his poems in Kashmiri. Pandit Wali breathed his last in 2006 AD at the age of 98, leaving behind a treasure of rare creations in the possession of art lovers world over.

Besides the above, the following artists deserve a mention:

- **Bhat, Autar K** retired as an art teacher.
- **Dhar, Neelam**, an artist from New Delhi, held eight days exhibition of her paintings in Budaiya Bahrain at Kimo Art Gallery.
- **Handoo, Rajesh**, born at Jammu, is an artist with B.F.A. in Painting from the University of Kashmir (1988). He has participated in many exhibitions like J&K State Annual Art Exhibition (1986, 1987, 1989, 1991, 1992 and 1995), National Exhibition of Lalit Kala Akademi and Art Exhibition sponsored by J&K Tourism Department, Kashmir. He has won *Broadway Award* and *J&K State Annual Award* (1995).
- **Kampasi, Sat Lal**, a trained graduate in arts from Calcutta School of Arts, served as the Vice Principal of Amar Singh Technical Institute, Srinagar in 1930s. He was Fellow of Royal Society of Art, London.
- **Kaul, Bhushan** was an artist, who won *National Award* of Lalit Kala Akademi.
- **Kaul, Hima**, born in 1959 AD at Srinagar, is a painter whose collections are found in TKS, New Delhi and LKA, New Delhi. She has done BA from the University of Kashmir, MA from the University of Jammu and Ph.D. from Meerut University. Besides attending many camps, she has participated in exhibitions of AIFACS (1992-96), Lalit Kala Akademi (2000) and NEA, New Delhi (2002).
- **Kaul, Kapil** is a journalist and a practicing painter, settled in Austria.
- **Kaw, Shiban Krishan** was a trained graduate artist from Baroda University. He served as Instructor at Institute of Music and Fine Arts, Jammu and Kashmir.
- **Khosa, K** is a Delhi based prominent artist, who held regular exhibitions since 1960 AD.
- **Khosa, Som Nath** was an artist whose major contribution is the artwork showing Mahatma Gandhi in paintings. Shri Jagjivan Ram inaugurated the exhibition.
- **Nakhasi, Anil** is a cartoonist, whose cartoons appeared in *The Excelsior*, Jammu as a regular column. He presented *Meri 51 Atal Rekhain*, a book containing 51 caricatures of Prime Minister Atal Behari Vajpayee, to him at his residence.
- **Raina, Mohan Lal** is a painter credited with having designed the State Emblem.
- **Shama** is an artist and a writer. Besides organising exhibitions of her paintings, she has to her credit an anthology of poems *Apni Mitti Se Bedakhal*.
- **Sumbali, Veerji** is a painter known for his oil painting of river *Vitasta*.
- **Wantoo, Ram Chand** was one of the first few painters of the Valley.

8.1.1.2 Music (A2)

Sangeet (Music) and *Nritya* (Dance), as forms of fine art, have ancient past in Hinduism. There are references in the *Rajatarangini* to show that Pandits have even in earlier times taken keen interest in music and have contributed to its growth in a big way. It is known that over the years, Kashmiri Pandits have patronised both music and dance one way or the other. This can be judged from the fact that invariably a singing party and / or a dance group forms part of *Meuunziraat,* an important event of a Pandit marriage ceremony. It can also be judged from the number of people taking part in religious gatherings singing *lilas* and *Bhajans*. People, in general, and the elderly ladies, in particular, are known to show, though involuntarily, their love for music through their uttering or humming of *vaakh*, *vatsun*[g1] and *lilas* in their melodious tones. In the gatherings, people make use of a variety of instruments, some of which are typically Kashmiri.

The artifacts found at Burzahom reveal that music, as an art, had very much progressed in the past. It is also seen that during the 7th and 8th century music had received the patronage of such Rajas as Jalauka, Pratapditya, Lalitaditya and Chakravarman. The art also received the patronage of Raja Kalasa (11th century). Artists like Bhatta Nayaka, Lollapata, Shankoka, Shiva Bhatta and Udh Bhatta enriched the art. It is said that in the earlier times *tambura, bansuri, dol* and *mashak baja* formed essential part of music.[29p32] The community has the honour of having produced Pandit Sharang Dev, who in 13th century produced *Sangeet Ratnakar*, considered as the basic treatise for Music, both in the North and the South. He gave the *Sangeet Paditi* (Sa, Re, Ga, Ma...) to music. The art also received the patronage during the reign of Zain-ul-Abidin. Srivara, besides being a Sanskrit scholar, was also a great music teacher. Habba Khatoon and Arnimal made their own contributions to music. In the last century, with the growth of the theatre movement, music also received a boost in the Valley. *baandpather*, *chhakiur*[g1], *rouph*[g1], Sufiana music and other traditional forms including devotional singing, received the attention of many talented artists, who came to the fore and contributed to its growth. Pandit ML Aima is believed to have given Kashmiri music its place of dignity and respectability. A number of music institutes, both private and public, were established in the Valley to encourage and support those who showed keen interest in the art. Institute of Music and Fine Arts was set up by J&K Government in 1965 AD under Jammu and Kashmir Academy of Art, Culture and Languages. Some of the private institutes, which helped in developing the talent of the artists in the field, include Arvind Music Institute (by Pandit BK Shair), Kalhana Kala Kendra (by Pandit Veerji Langoo), Modern Music Institute (by Pandit Bhushan Lal), Prem Sangeet Niketan (by Pandit JN Shivpuri), Pulskar Music Institute (by Pandit DN Bamchoont), Sangeet Sadhana Sadan (by Pandit CN Bhat), Sangeet Vidhalaya Academy (by Pandit SN Sopori) and Vitasta Music Institute, Sopore (by Pandit Vasudev Reh). These institutes, over the years, produced a number of artists, who excelled in the field. The starting of Radio and Doordarshan services in the Valley helped many artists to hon their talents. It has been reported that in the changed circumstances and in forced exile, music through *vaakh*, *vatsun* and *lilas* has helped the members of the community to combat their stress levels and ailments. Annexure - 17 lists some of the commercially available CDs and cassettes with songs, *Bhajans* and *lilas*.

The prominent Kashmiri Pandits in the field of music, included in this work, are listed in Annexure - 15. A brief account of each, in alphabetical order, is as under:

Aima, Mohan Lal

Pandit Mohan Lal Aima was a musician, who is credited with having given dignity and respectability to

Kashmiri music, especially *chhakri*. It is said that he encouraged a number of talented people to choose the line. He worked on Kashmiri folk music and produced an LP of Kashmiri rhythms and melodies, which became pride possession of many Kashmiris. He was associated with Radio Kashmir, Srinagar right from its inception. He worked with Pandit Pran Kishore and provided music, besides a number of programmes for Radio, for Kashmiri feature films, namely, *Pamposh*, *Meuunziraat* and *Shair-e-Kashmir Mahjoor*. The film *Meuunziraat* won the President's Silver Medal. Pandit Aima is known for the famous tune of the song *bumbro bumbro shyam rang bumbro*...

Bagati, Usha

Dr. Usha Bagati is a sitarist, who inherited music from her mother and then practiced it under the guidance of Pandit Shambhu Nath Sopori and Pandit Bajan Sopori. She has done MA (History), Praveen (Sitar), Visharad (Singing) and Doctorate in Music. She started her career as a lecturer with MAM College, Jammu. As a sitarist, she has given dozens of performances, both solo and as an accompanist, at various places in the country and abroad. She is the author of *Kashmiri Lok Sangeet*, the first of its kind on Kashmiri music.

Bhan, Ravi

Ravi Bhan, born in 1965 AD, is a vocalist (classical and light music) singer, director and music composer approved by Prasar Bharati Music Audition Board. He has done M. Muse from Pracheen Kala Kendra, Chandigarh and Diploma from Prayag Sangeet Samiti, Allahabad. Since 1985 AD, he has performed on stage and participated in concerts organised by AIR, Doordarshan, Songs and Drama Division, Ministry of I&B, and various cultural academies. He has been associated with Radio and TV and has produced a number of Audio / Video cassettes and CDs. He has to his credit more than three dozen programmes in which he has worked as music director and / or participated as a singer. Some of these include *Aavlun, Reh Ta Aab, Apna Kaun, Abhiman, Wadi Ki Awaz, Dastak, Firdaus Ke Nagme, Praschit* and many others.

Bhatt, Anand

Pandit Anand Bhatt (inset 237), born in 1867 AD, lived at Lok Bhawan in district Anantnag. He developed interest in Sufiana music and attained a high standard in this discipline. He was a sitar player, who took help of the instrument throughout his life, sung *Bhajans* and propitiated the God. He remembered the poetry of the noted poets of the time and also used to narrate long stories to people, who would listen to him with rapt attention.

Dhar, Kiran

Smt. Kiran Dhar, born in 1968 AD at Frisal Yaaripora, Anantnag is a vocalist (classical) singer. After doing MA (Muse) in 1993 AD from Panjab University Chandigarh and 6 year Diploma (1993-99) from Prayag Sangeet Samiti, Allahabad, she started her career as a Music lecturer and is currently working in SOS HGS School, Jammu. Smt. Kiran, who had interest in music since her childhood, started professional performances in 1987 AD and has given solo performances on Radio (Srinagar), DDK (Srinagar) and other channels. Besides giving music for documentary *Sonic Inference*, serial *Vadiyan Virane*, Tele-serial *Tornado* and films like *Khir Bhawani*, *Astha,* she has also produced VCD *Hari OM Tatsat*. She has been honoured with *Best Teacher Award* (1995) and *Rangotsav Award* (2006, 07).

Dhar, Kusum

Smt. Kusum Dhar, born in 1949 AD at Srinagar, is a Music lecturer, a social worker and a known

drama artist. She has Master's Degree in Education and Bhaskar in Music (Vocal). With her debut as a child artist in AIR, Srinagar, she has been around for the last four decades and has to her credit about 400 performances on stage, in serials for Radio and tele films for Doordarshan and private channels. Some of the productions in which she performed include *Ghar Mein Ajnabi, Insaaf, Aulaad, Pazar Yeli Mood* and *Rishtey Natey*. As a social worker, she is engaged in charity work and is associated with Sadbhavna Women Organisation, Nari Shakti Vikas Sangathan and Prem Sangeet Niketan.

Dhar, Sheila

Smt. Sheila Dhar was a writer and a musician, who studied and performed Hindustani classical music for many years. She served on the board of the Sangeet Natak Akademi and acted as Advisor and Consultant in Hindustani music to the Indian Council of Cultural Relations. She wrote several books, which include *Children's History of India* (1961), *This India* (1973), *Here's Some One I'd Like You To Meet* (1995) and *The Cooking of Music and Other Essays* (2001). She breathed her last in 2001 AD.

Dhar, Sunita Choudhury

Dr. Sunita Choudhury Dhar, Professor in Instrumental Music (Sitar), University of Delhi, served as the Head and Dean Faculty of Music and Fine Arts, University of Delhi. She is the author of *Tansen Gharana and its Contribution to Indian Classical Music* and *The Traditional Music of Kashmir: In Relation to Indian Classical Music.* She has been honoured with *Habba Khatoon Award* (1974) by Kashmiri Samiti Delhi.

Handoo, Usha

Smt. Usha Handoo, born in 1963 AD, is a vocalist singer associated with stage, Radio and Television. She has a Master's Degree in music. She learnt vocal music from Pandit Prithvi Nath Raina, Smt. Sunaina Kaul, Smt. Vijaylaxmi Zutshi, Pandit Krishen Langoo and Nasarulah Khan. She started performing in 1971 AD at Vishwa Bharati School and College, Rainawari and has been around since then. She has sung more than 250 songs on stage, Radio and Television in Kashmiri, Dogri, Gojri, Punjabi and Rajasthani. She has nearly two dozen audiocassettes to her credit. She has also provided background voice for some TV serials.

Jalali, Archana

Ms. Archana Jalali is an approved vocalist (classical and light music) singer. She received the initial training in music in her childhood from her father, Pandit TK Jalali. She joined Songs and Drama Division, Ministry of I&B as a staff artist. During her professional career, she has given performances on Radio, Television and has performed at national and international level on stage. She has sung hundreds of songs and has lent her voice to many serials, including *Kashmir File*, for DD Srinagar and other channels. Though settled in Canada, she is still associated with music. She has been honoured by Jammu and Kashmir Academy of Art, Culture and Languages.

Jalali, TK

Pandit Tej Krishen Jalali, resident of Rainawari, Srinagar, was an instrumentalist (violin), a famous composer, Radio and TV artist and a known music teacher. He served as the Principal of Institute of Music and Fine Arts, Jammu and Kashmir, a position he held till his retirement. He composed music for more than hundred tele serials, which include Arun Kaul's *Kashmir File.* He also gave music, jointly with Krishan Langoo, for opera *Vitasta*. One of his famous tune is *sontiu bulbul duut'hmai, vaari eutsith buut'hmai...*

Kachroo, Rajinder

Pandit Rajinder Kachroo is a vocalist, a Radio and TV artist and a ghazal singer. Trained under *Guru* Pandit Mani Prasad, an exponent of classical music and *Guru* Pandit Ram Saran Das, Rajinder has sung more than 300 ghazals. His renditions in Kashmiri have made him very popular in the community. His first *Bhajan, paadi kamlan tal ba aasai karni meuuj cheuun...* became quite popular.

Kalla, Sushma Datta

Sushma Datta Kalla, born in 1966 AD at Gundahalmar, Srinagar, is a vocalist. She started her career in 1986 AD from KV Srinagar and is currently serving as a music teacher with KV Faridabad. She received her training in classical music from Pandit Veerji Langoo, Pandit Shambhu Nath Sopori, Smt. Jaijaiwanti Parimu, Mrs. Suhasini and Smt. Jaikishori. In light music, she received the training from Pandit Bhajan Sopori, Pandit Krishen Langoo and Nasarullah Khan and later on also worked with them. She has sung in Kashmiri, Hindi, Urdu, Sanskrit. She has given performances in public and also in programmes like *Boonyi, Asee Kary Dour Patu Wath* and has lent her voice to *Kashmir File, Kehna Asaan Hai, Lal Ded* and others. She is the recipient of the *Kshemedra Award* (1995).

Kaul, Asha

Smt. Asha Kaul is a ghazal singer, a known stage, Radio and TV artist. She started her singing career as a child and has been around for the last four decades. She has enthralled the audiences with her ghazals, *Bhajans* and Kashmiri folk songs. She received her professional training from *Gurus* like Pandit Shambhu Nath Sopori and Pandit Chandrakant Apte. She holds a dual degree in music (*Sangeet-Visharad*). Besides participating in many cultural shows, she has represented J&K State in the 9th Inter University Youth Festival and performed at many places in the country. She was an active member of the Songs and Drama Division, Ministry of I&B. She sung for the Kashmiri film *Shair-e-Kashmir Mahjoor* and lent her voice to the Light and Sound programmes of Ministry of Cultural Affairs. For best ghazal singing, she has been honoured with *Begam Akhtar Award*.

Kaul, Dhananjay

Pandit Dhananjay Kaul, born in Safapore, Kashmir, is a classical singer and a music composer, who has created a niche as a ghazal singer at the national level. His father Pandit Shanti Kaul initiated him into music. Later on, he received his training from Acharya Nirmala Arun from whom he learnt Punjab *Gharana* style music. He has given performances in various concerts, festivals and important programmes including the performance at All Pakistan Music Conference Lahore in 2007 AD, thus becoming the first Kashmiri artist to perform in Pakistan. He has been performing during the cultural programmes organised by the community organisations and has gained popularity over a period. He has also composed music for a number of plays. Besides being awarded National Fellowship by Department of Culture, HRD Ministry, Government of India, he has been honoured with *Smriti Chin Puraskar* (2004) by JK Vichar Manch.

Kaul, Sidharth

Pandit Sidharth Kaul, a retired Civil Engineer, is a singer, who has been singing *Bhajans*, ghazals and Kashmiri folk songs since 1969 AD. He is a disciple of Pandit Shambhu Nath Sopori and is an approved artist of AIR (Srinagar). Besides performing on Radio and Television, he has sung for tele film *Mahan* and tele serials like *Antar, Badshah, Bhavana, Chauraha, Gulnar, Par Chyon, Pagah Sholi Duniya, Pazar yeli Mood* and others. He has sung for music albums like *Bhajan Sadhana* and for Video album *Hari OM Tat Sat*. His latest release is *Pada Kyon Maan Ko Gupha Mein Samana*.

Kaul, Suhail

Shri Suhail Kaul is a playback singer, who has recorded two lead songs for Raj Kumar Santoshi venture films. Prior to this, he sang more than two dozen songs for Usha Khanna, music director, for her films. He has also been associated with Anu Malik programmes. Initially, his mother Rita Koul, herself a known singer and 'A' class Radio and TV artist, groomed him in singing but later on Suresh Wadkar and Mohinderjeet Singh trained him. During his professional career, he has sung film songs, ghazals and *Bhajans* in various languages.

Kher, Kailash

Shri Kailash Kher, born in Meerut and brought up at Delhi, is a folk singer, who after initial struggle had a break with singing of a jingle for Nakshatra diamonds. Subsequently, he got recognition when he sung the song *Tuta Tuta* for the film *Waisa Bhi Hota Hai*. In 2000 AD, he lent his voice to the theme song of AR Rehman in *Mangal Pandey*. Now, he has his own group, named *Kailasa*.

Kitroo, Inder

Pandit Inder Kitroo, popularly known as Inder Ji, born in 1955 AD at Rainawari, is a folk singer and the founder of Inder Kala Theatre at Shalla Kadal, Srinagar. He popularised folk songs in the Valley. It is said that Yuvani Service became popular because of his contribution. He has lent his voice to the songs of more than two dozen audiocassettes. Some of his popular songs are: *dyu aalav baya aalav...* (first song), *gaad'iu chhavo gaad'iu chhava ho..., gari pyet gari pyet..., wana kas bo yaar gom...* and *dakiu zad hai chhusay meuuj, rachh me paanay...* (best *Bhajan*).

Koul, Kiran

Ms Kiran Koul, an employee of State Bank of Patiala, is a vocalist (light music) singer. She is an approved artist of AIR and has sung for Radio and Television. She learnt music from Pandit Shambhu Nath Sopori. She has sung more than hundred *Bhajans*, ghazals and *lilas*. Besides singing the title chorus song of *Gul Gulshan Gulfam*, she has lent her voice to many TV serials and audiocassettes.

Langoo, Dalip

Pandit Dalip Langoo, born in 1960 AD at Srinagar, is a vocalist singer, a Music Composer and an activist. Starting in 1974 AD as a stage artist, he has participated in programmes on Radio, TV and stage (in India and abroad) and has sung in more than a dozen languages. As a composer, he has composed the music for programmes like *Boonyi*, a Music and Dance show at New Delhi (1993), Aajkal News programme (1998), DDK tele serial *Humsaya* and *Huba* and *Akh Oas Pohla* and has music albums *Jaikara Har Har Mahadev* and *OM Namo Bhagwate Gopinathaye* to his credit. He has worked with prominent persons such as Bhajan Sopori, Kishen Langoo, Arun Kaul, Pran Kishore, Ali Mohammad and others. He has been honoured with *Ashish Samman* and *Kshemendra Award*.

Langoo, Krishen

Pandit Krishen Langoo, born in 1940 AD at Badiyarbala, Srinagar, is a stage actor, choreographer and music director. He was associated with Kala Kendra, Kral Khud since 1956 AD. Professionally, he joined Songs and Drama Division, Ministry of I&B as a staff artist in 1965 AD and rose to the position of Assistant Director, a post he held till his retirement in 1998 AD. During his professional career, spanning more than 4 decades, he has taken part, as an actor, in more than 100 plays, his first being *Aaraam Haraam Hai* (1960). He also provided choreography for more than three dozen programmes, besides composing music for more than 3000 songs, out of which nearly 2000 pertain to Radio and

TV programmes. He composed music for Cinevista Films mega serials like *Ghuttan, Saye Deodar Ke* etc. He has actively participated in musical performances presented in many prestigious festivals, both within the country and abroad. Besides having a number of Kashmiri folk music audiocassettes to his credit, his contributions include rendering of music to *baandpather* and composing music for TV serial like *Gul Gulshan Gulfam*, a creation for which he was given *Best Music Director Award* by Uptron (1991). One of his famous songs is *chhu me josh eushkun sondaray, huuray me nuunam chuuri dil...*

Lovely Chandra

Smt. Lovely Chandra from Shalyar, Srinagar, is a vocalist singer. At an early age, she learnt classical music from Pandit Kanwal Kishore Jalla, Pandit Gopi Nath Bhat and Pandit Shambhu Nath Sopori and light music from Pandit Krishen Langoo and Brij Mohan Sharma of Jammu. A Gold medallist in MA Music (Vocal) in 1988 AD, she started her career as a music teacher in 1990 AD at KV Kishtwar and is presently working at KV New Delhi. During her professional career, she has given more than 2 dozen stage performances; sung in half a dozen serials like *Zindgi Is Pal Zindgi Uss Pal, Humsaya* and *Janat Ki Betiyan*, 2 dance dramas *Boonyi* and *Asee Dour Kary Patawath* and lent voice to Ved Rahi's Dogri feature film. She has half a dozen audiocassettes in Kashmiri, Dogri and Hindi, which include *Bhavna, Katha Peerkhoh Shiv Mandir Ki* and *OM Namo Bhagwati Gopinathaye*. She has sung with noted artists like Anuradha Paudwal, Sadhna Sargam, Abhijit, Richa Sharma and others.

Magazine, Raj Kumari

Dr. Raj Kumari Magazine is a scholar, who specialised in Sufiana music. She got M. Muse from Prayag Sangeet Samiti, Allahabad, MA (Music) from Punjab University and Ph.D. in Music from Khairagah Vishwavidyalaya, MP. She learnt basics in Indian classical music from Pandit Dwarika Nath and Pandit SN Sopori and practiced initially under Ustad Ghulam Mohd Qalinbaf and then under Ustad Sheikh Abdul Aziz. Professionally, she worked in Government College for Women, Jammu. For her contributions, she was conferred the *Distinguished Leadership Award* and the *International Diploma of Honour* by the American Biographical Institute, USA. (Source: *Koshur Samachar* August 2000)

Malla, Vijay

Pandit Vijay Malla, born in 1956 AD at Badrawah, J&K, is a ghazal singer. He inherited singing talent from his mother, who had a sweet voice. Vijay started singing at an early age at school, college and then on Radio and Television. He received classical vocal training at Prem Sangeet Niketan, Kashmir and then from Pandit Brij Krishen Shair and ghazal training from Pandit Vishwa Pran Dhar. He received patronage from Ustad Rahat Ali Khan. Pandit Vijay initially started singing on Radio and Television but soon spread his activities to musical operas in public places all over the country. He has participated in Khazana 87 and 88 and has a cassette titled *Justaju* from Music India Ltd. One of his famous songs is: *zindiu rozniu baapath chhi maaraan luukh vuph tiu karakh...* and a famous *Bhajan*: *pamposh maalay traavay neuul...*

Pandit, Nirja

Smt. Nirja Pandit, originally hailing from Pampore, Kashmir, is a playback singer. She started her journey as a disciple of Pandit Bhajan Sopori and subsequently learnt classical music from Dhruba Ghosh and playback singing from Late Shri Shambu Sen. She is a postgraduate in music and is a senior artist of All India Radio and Doordarshan. As a playback singer, she has sung for films like *Yeh Dil* and *Shaan* and also sung the title songs for Television serials like *Tere Mere Sapne*, *Shapath* etc.

Besides providing the lead voice in the Kashmiri films *Sheen* and *Bab,* she has to her credit *Bhajan* album *Sant Sarovar*, Kashmiri album with Kashmiri *Bhajans* and *lilas* and *Yadvatur*, a collection of Sufi songs based on the lyrics of Ahmad Dar, GN Gohar, Habba Khatoon, Abdul Ahad Azad and others.

Raina, ON

Pandit Omkar Nath Raina is a sitarist and a retired staff artist of All India Radio. He is credited with having trained hundreds of sitarists. After retirement from AIR, he joined Institute of Music and Fine Arts as a Sitar instructor. He has given many solo performances, both in India and abroad.

Raina, Prerna

Prerna Raina, born in 1962 AD at Srinagar, is a vocalist singer. She is a diploma holder from the Institute of Music and Fine arts, Srinagar, M.A. (Music) from PU and a professional fashion designer from NIFD. In music, she was guided by Pandit TK Jalali, Late Ustad Shujat Hussain Khan and Pandit PN Raina, whereas Pandit SN Sopori helped her during postgraduation studies. She started her career in 1989 AD as a music lecturer in Government Girls School, Amira Kadal. She has performed in scores of programmes at various places on Radio, TV and stage. Besides singing Urdu ghazals, dogri songs and Kashmiri *lilas,* she has sung for serials and telefilms like *Gul Gulshan Gulfam*, *Saye Deodar Ke*, etc. and lent her voice to many programmes. She participated in Asiad Festival, Honkong (1988) and also received the *Best Voice Trophy* (1989).

Reh, Vasudev

Pandit Vasudev Reh, born in 1925 AD at Sopore, was a renowned Kashmiri poet, musician, music teacher and an author. Pandit Ganesh Das, his uncle, adopted him in his childhood. He grew under the tutelage of his grandmother, Smt. Sona Mali, who nurtured his thoughts with the folk tales and stories from scriptures. Unfortunately, at the age of six, he had small pox because of which he lost his eyesight. This handicap was, however, compensated by his sharp intellect and extraordinary zeal to progress. He developed interest in poetry and started writing under the pen name 'Reh'. As a private candidate, he completed Matriculation, Pre-University, Bhushan in Hindi and M. Muse (vocal). At the age of 33, he learnt Braille and started music school named Vitasta Music School at Sopore and taught classical music to many students. Besides composing a number of poems, he has authored 3 books, namely, *Shabgard* (1968), a poetic collection of his poems, *Myaen Vatsun* (1973) and *Yaad Votur* (1987). He was honoured with *J&K Academy Award* (1968) for *Shabgard*, *Sadiq Memorial Award* (1985) and *Pandit Krishan joo Razdan Saraswati Samman* (Posthumous, 2002) by JK Vichar Manch. He breathed his last in December 2001 AD.

Sadhu, Kailash Mehra

Ms. Kailash Mehra Sadhu is a vocalist, an artist and a Professor of music. After Master's Degree in vocal music (1975) from Allahabad and MA (Vocal) in 1985 AD from Punjab University, Chandigarh, she joined the Women's College, Anantnag as a lecturer in music. Prior to this, she worked at Jammu and Kashmir Academy of Art, Culture and Languages in 1978 AD. She started her singing career as a child and received basic training in music from her *Guru* Pandit Shambhu Nath Sopori and training in Kashmiri light music from Pandit Bhajan Sopori. Besides teaching, she has sung *Bhajans*, ghazals and other songs in more than 15 languages. She has participated in more than scores of Programmes, held on stage, Radio and Television in India and abroad. These include fourth Festival of Music (1985) at London and music competitions and concerts, organised by J&K Cultural Academy. She has sung for the films like *Arnimal, Behta Sairab* and *Mahan* and operas like *Vitasta, Himalaya Kay*

Cheshme and *Puja Baaj Pyala*. She has an EP record of Dogri songs and an LP record of Kashmiri songs to her credit. She has received many honours and awards, which include *Mehboob Awami Fankara* (1981), *Best Singer Award* (1987), *Malika-e-Ghazal* (1993) and has also been honoured by Dogri Sanstha, Jammu (1996) and Radio Kashmir, Srinagar.

Sapru, Kuldeep

Pandit Kuldeep Sapru, born in 1960 AD at Bulbul Lankar, Srinagar, is a music composer. He started his career as a musician with Radio Kashmir Srinagar and was the first artist to introduce Keyboard (synthesizer) in J&K State, which got so much popularised that it was used in light music. He learnt classical music from Pandit Bhajan Sopori and western music from Mr. Irani from Mumbai. Pandit Sapru is running a Digital Multi-track recording studio 'K Audio Link' at Jammu. Over the years, he has given music to more than 300 serials, music albums, documentaries and films for Doordarshan, Radio and private channels. He has composed music for the *Rajatarangini, Kaliraen, Pyari Pyari Sher Di Sawari, Pagah Sholi Duniya, Pazar Yeli Mood, Gulnar*, *Parchhayan, He Myon Kyah Soonchva*, Ved Rahi's *Sunhari Yug Ke Aur* and many other programmes.

Shair, BK

Pandit Brij Krishen Shair is a vocalist and a Radio artist. He started as a folk singer at an early age and received his training from Pandit Rameshwar Gigoo. He did MA (Vocal) in 1970 AD from Allahabad and is a degree holder in Indian classical music. Besides composing several tunes, he has performed, as an artist, both on Radio and Doordarshan stations at Srinagar and has also given company on harmonium to many artists. He was a Founder Member of Arvind Music Institute, Zaindar Mohalla, Srinagar and has taught music to many singers, who made a mark professionally. Some of his students, who achieved prominence, are Vijay Malla, Indu Bhushan Kaul, Deepali Wattal and Ravi Bhan. He is the author of *Saharey Musiqi*.

Sharang Dev

Pandit Sharang Dev, a Kashmiri Brahmin, was a Musician in the Court of Raja of Devgiri in the 13th century. His grandfather had migrated from Kashmir and settled in the South. He wrote *Sangeet Ratnakar* in which he discusses the three forms of the art, namely, *Gayan*, *Vadan* and *Nartan* in detail. Pandit Sharang Dev tried to mix the music from the North and the South and succeeded to a great extent, which is why his *Sangeet Ratnakar* is considered as the basic treatise for Music, both in the North and the South. He also tried to unify the concepts of music prevalent in his time and those found in earlier times. He brought into vogue his *Ragas*, which he called *Adhuna Prasidha*. He is the author of *Sangeet Paditi* (Sa, Re, Ga, Ma...).
(Source: Translated into English from the original[18p322] in Hindi)

Shivpuri, JN

Pandit Jagan Nath Shivpuri (inset 238), born in 1930 AD and hailing from Sheshyar, Srinagar, was a classical singer, Radio and TV artist, good teacher and a great lover of music. He established Prem Sangeet Niketan, a music academy of repute, which saw the blossoming of many talented artists in the Valley. He succeeded in creating interest in music among his students at a time, when it was almost taboo to attend such programmes. He was an exponent of Indian classical music and his love for music could be seen in the devotion with which he taught music to his students. After displacement from the Valley, he continued to serve music at Jammu. Some of his students are stars of today and include Iqbal Koul, Ravi Bhan, Vijay Malla and others. His interest in Sofiana music is noteworthy. He

was able to transfer thirty bolas of Sofiana music to notation, besides helping in writing a book titled *Sofiana Kalam Kay Sargam*. During his six decades of service in the field, he added hundreds of *Ragas* to music. He was honoured with *Sharika Samman* (1999). This great music teacher, who with all his achievements considered himself only a student of music, breathed his last in December, 2001 AD, leaving behind a rich legacy for his students to carry forward.

Sopori, Abhay Rustum

Shri Abhay Rustum Sopori, son of Pandit Bhajan Sopori, is a santoor player and a music composer. After his formal education, he started his career in music and participated in national and international music festivals, namely, *Asian Music Festival, Sankat Mochan Festival, Harballah Sangeet Festival* and *Spic Macay concert*. He has a number of Music albums to his credit. These include *New Strings, Musical Strings, Kabir Bani* and *Meera Kahaye*. He has composed music for various films, tele serials and documentaries. He has been awarded *Kalawant Samman* (2004) by Sangeetanjali for the excellence in music, *AK Raina Young India Award* (2006) and *Sangeet Natak Akademi Award*.

Sopori, Bhajan

Pandit Bhajan Sopori, son of Pandit Shambhu Nath Sopori, born in 1948 AD at Srinagar, is a santoor maestro, music composer and director. He started as a music producer at Radio Kashmir, Srinagar. He received initial training from his grandfather and then from his father. As a student, he provided the background music for the Kashmiri film *Shair-e-Kashmir Mahjoor* on santoor and later provided music for the Kashmiri feature film *Bab*. He is credited with having composed songs, introducing new *Ragas* and bringing in newness to Kashmiri music by using electronic gadgets. He took voluntary retirement as Director of programmes, AIR Delhi. For popularising Sufiana music, he started Sopori Academy of Music and Fine Arts. He has been honoured with *Sangeet Natak Akademi Award* (1993), *Beenkar Samman*, *Golden Jubilee Celebrations Award* (AIR, Srinagar), *Delhi Rattan* (2000), *Padma Shri* (2004) and *Gold Medal* (2006) by Jammu and Kashmir Academy of Art, Culture and Languages.

Sopori, Shambhu Nath

Pandit Shambhu Nath Sopori, resident of Wazir Bagh Srinagar, was a classical singer and a music teacher of repute. Pandit Shambhu Nath, continuing the family tradition of music, taught music at his Sangeet Vidhalaya Academy near Tagore hall, Srinagar, to hundreds of music lovers. Those who learnt music from him include Kailash Mehra, Sidharth Kaul, Shamima Dev, Vijay Malla and others. Most of his students have made a mark in their lives.

Tiku, Arti Kaul

Ms. Arti Kaul Tiku, born and brought up in Srinagar, is a singer (classical and light music), a teacher and one of the popular singers during her days. She started her singing career at the age of six and sang both for Radio and Television. She received encouragement from her sister and professional training from Pandit TK Jalali, a teacher of repute. Academically, Arti is MA in classical music. As a music teacher, she taught music initially at College of Music and Fine Arts, University of Kashmir and later on at Boston, USA. She has performed within the country and abroad and has represented the Government of India in many countries under cultural and social exchange programmes. She has a number of audiotapes to her credit.

Wattal, Deepali

Ms. Deepali Wattal is a singer of light music. She received her training from Pandit Brij Krishen Shair

and Pandit Shanti Kaul. She has been singing in nearly a dozen languages, which include Kashmiri, Dogri, Punjabi, Gujar, Urdu and Hindi. She has performed in India and abroad (UK). The Kashmiri *Bhajans* and *Aartis* sung by her are very popular.

Wattal, Jawahar

Shri Jawahar Wattal, son of Dr. Bansi Lal Wattal, renowned Malariologist, is a music composer, producer and director. Academically a graduate and an MBA in Advertising and Marketing, Shri wattal has made a niche in the Indian film industry and is considered as a pioneer in the Indian pop music. At an early age, he learnt to play guitar and also received training in classical and instrumental music (Western). In his twenties, he composed and sung for a number of advertisement jingles and did professional recording for EMI India. He set up Adcamp India Pvt. Ltd., a venture that not only saw its growth by way of additional ventures but also created popular pop singers like Baba Sehgal, Daler Mehndi etc. Besides producing more than hundreds of jingles, for the promotion of various brands, his contributions include the compositions for tele serials like *The World This Week*, *Tol Mol Ke Bol* etc., tele films like *Kanjoos Makhichoos* and more than 75 albums, out of which more than a dozen are platinum. He has been honoured with *Best Music Composer Award* (1998) by Channel V, *Sangeet Samrat Award* (2000) by the Press Club of Punjab, dozen Multi-platinum awards and *Padma Shri* (2008). (Source: Partly taken from the original[86p21] in English)

Besides the above, the following music artists deserve a mention:

- **Bamchoont, Dwarka Nath**, resident of Rainawari, Srinagar, was a sitarist, a music teacher and the founder of Pulskar Music Institute, Karan Nagar, Srinagar.
- **Bhat, Chand Narayan** was running a music institute, Sangeet Sadhana Sadan, at Ganpatyar, where he taught music to many music lovers. Prior to this, Pandit Makhan Lal 'Uday' ran this Institute at Chinkral Mohalla. Currently, Pandit Bhat is a music teacher at KV Yol Cantt (HP).
- **Bhushan Lal**, who was running Modern Music Institute at Karan Nagar, Srinagar, currently is working at Government College Udhampur.
- **Chhattoo, Nirmala** is a singer (light music) and a Radio and TV artist. She has sung devotional songs and has an album to her credit.
- **Chhattoo, Prem Nath**, resident of Ganpatyar, was a classical singer, a sitar vadak and a staff artist of Radio Kashmir. He was heading a group of musicians, who included such names as Sarwanand, RK Channa, Mohan Lal Aima and and others.
- **Dar, Ved Lal** was a singer (classical and Sufiana) and a lover of music. He was associaed with theatre and set up National Dramatic Club in Srinagar. He used to hold musical sessions with his visiting musicians from elsewhere and sing in their company.
- **Dhar, Vishwa Pran** was a classical singer, Tabla player, Radio artist and a famous ghazal singer of Kashmir, who taught ghazal singing to many students. He served as a Professor in Regional Engineering College, Srinagar. He breathed his last on January 25, 2009 AD.
- **Handoo, Kamlesh** is a singer (classical and light music) and Music Instructor with the Institute of Music and Fine Arts, Jammu and Kashmir.
- **Jalla, Kanwal Kishore** is a singer (classical and light music) and an accompanist on Santoor for other programmes. He taught music to many students at his residence.
- **Kaul, Anil** is a tabla player. He has been accompanying ghazal singers and other renowned artists (classical and light music) during their performances in the country. He has been associated with the Institute of Music and Fine Arts, Srinagar as a classical music teacher.
- **Kaul, Indu Bhushan** is a music composer. He is working with DDK Jaipur.

- **Kaul, Omkar Nath** is a singer (light music) and a Radio and TV artist. He is a music teacher and works at Songs and Drama Division, Ministry of I&B.
- **Kaul, Sanjay** is a tabla instructor at Institute of Music and Fine Arts, Jammu and Kashmir.
- **Kaul, Shanti**, father of Dhananjay Kaul, is a singer (classical and light music) and a prominent music composer.
- **Khar, Makhan Lal 'Uday'** was a classical singer and a music teacher at Vishwa Bharati. He had a music institute, Sangeet Sadhana Sadan, later on taken over by Pandit Chand Narayan.
- **Kharu, Jia Lal**, resident of Razdan Kocha, Bana Mohalla, is a sitar player.
- **Kher, Usha** is a vocalist singer and a Radio and TV artist.
- **Kichlu, Ravi** is a known classical singer. With his brother Vijay Kichlu, he formed a classical duo.
- **Kichlu, Vijay**, a classical singer (Hindustani), formed a classical duo with his brother Ravi Kichlu.
- **Koul, Iqbal** is a singer and a staff artist of Songs and Drama Division, Ministry of I&B.
- **Koul, Rita**, a Radio artist, was one of the first few singers to sing for Radio Kashmir.
- **Koul, Shuhul** is a singer (light music).
- **Koul, Sunaina** is a singer (light music) and an approved AIR artist. She is a Music Instructor with the Institute of Music and Fine Arts, Jammu and Kashmir.
- **Langoo, Virender** is an approved music composer of AIR, Srinagar. He runs a music institute, Kalpana Music Kendra at Jammu and is associated with Radio, TV and stage.
- **Mattoo, Rageshwari** is a singer (classical). She has sung along with Begam Akhtar.
- **Mattoo, Sushma** is a singer of *Lal vaakhs*.
- **Parimoo, Jaijaiwanti** is a singer (classical and light music).
- **Qazi, Shreya** is the only KP girl pursuing Master's in Music Therapy at Michigan, USA.
- **Raina, Anil** is a flutist.
- **Raina, Mamta** is a singer (light music) and a Radio and TV artist.
- **Raina, Prithvi Nath** is a singer (classical).
- **Raina, Sapna** is a singer (classical) from Delhi *Gharana*. She has M.Phil. Degree in vocal music and has been a disciple of Ustad Iqbal Ahmed Khan.
- **Raina, Sunil** is a sitarist.
- **Safaya, Kakaji** is Radio and TV artist, music instructor and a composer. For a number of years, he served as Music Instructor at Indian Film Music Institute, Soomyar, Habba Kadal. He is known for his *Bhajans* and also for introducing concerts with artists from outside the Valley.
- **Saproo, Naina** is a singer (light music), Radio, TV and stage artist. She has created a niche in ghazal singing and has famous Kashmiri albums *Panchastavi* and *Trishul* to her credit.
- **Saproo, Surinder** is a sitar player working at AIR, Jammu. For the last 30 years, he has been giving his performances including solo performances.
- **Sapru, Swaroop Nath** was a music teacher, who trained many students.
- **Sat Lal**, popularly known as Sat Lal 'Saytyeuur' was a sitar player.
- **Shangloo, Makhan Lal** is a sitarist, a known Radio artist and a teacher. He worked at Institute of Music and Fine Arts, Jammu and Kashmir.
- **Sidh, Shanti Lal** is a singer, who has been singing devotional songs. He has been associated with AIR Srinagar, Doordarshan Srinagar and Doordarshan Jammu, Songs and Drama Division, Ministry of I&B, and Jammu and Kashmir Academy of Art, Culture and Languages. He has to his credit audiocassettes, namely, *Shiva Astoti, Shiva Sumran, Vandana, Jagat Mata, Lachhnavi Athiposh, Gauri Astote* etc.
- **Tankha, Mala** from Allahabad is a singer and a sitarist. She is MA in music, has received training under Vilayat Khan Sahib and Imrat Khan Sahib and has performed since 1964 AD. She

was associated with Sanskritik Kendra, Allahabad and is the President of Sangeet Sankalap.

- **Tikoo, Padmini** is a classical singer and a sitar vadak. She works in Government College for Women, Gandhi Nagar, Jammu.
- **Tulloo, Vijay** is a singer (light music) and a Radio and TV artist. He has sung individual and chorus songs in TV serial *Gul Gulshan Gulfam*.
- **Vakil, Ved Lal**, a resident of Kathlishwar Mandir, Zaindar Mohalla, was a sitarist and a social reformer. He accepted widow marriage. He was associated with theatre in his early years.
- **Vasudev, 'Ghareeb'** hailed from Ganpatyar. He is credited with having spread Sufiana music.
- **Wanchoo, Som Nath** is a popular folk singer, who popularised folk songs in the Valley. One of his folk songs is *aliu haba leuur baba, modiur modiur euur haba*...

8.1.1.3 Dance (A3)

Nritya (Dance), as mentioned earlier, had an ancient past and it is said that classical dancing had a religious background. In fact, in ancient times, the creative expressions of music, dance, drama, sculpture and painting formed the essential part of the activities of a temple. Temple dancers, who used to dance and sing, while worshipping Lord Shiva, contributed to the development of the art during the reign of many kings of the 8th and 9th century. In due course and with the passage of time, many took to dancing and music, a profession, which was respected both by the kings as well as the subjects. *Hansa* and *Nagmati* were the two famous dancers in the past. The fact, that dance and music were prevalent in ancient times, is evidenced from the sculptures found in old temples and the artifacts excavated at Harwan. Srivara talks of the tradition of classical dance having been continued up to 14th century during Zain-ul-Abidin's reign. Over a period, the interest among the artists in these forms of fine art got revived and today there are many exponents of the art who have made a mark. These days Kashmiri Pandit ladies are found to take part in two forms of dance, both being forms of folk dance. The first is performed during *Vivaha* ceremony on the eve of *meuunziraat*, when two or more ladies perform dance movements in unison and in tune with the musical notes produced by the musicians and the second, called *vyuugis natsun,* is also performed on the eve of *Vivaha* ceremony after the departure of the *baraat*.

The prominent Kashmiri Pandit artists in the field, included in this work, are listed in Annexure - 15. A brief account of each, in alphabetical order, is as under:

Bhan, Nandita

Ms. Nandita Bhan is a dancer. She started her dancing career at the age of six years, with lessons in Bharatnatyam, a classical dance form, at *Natya Vriksha*, a dance Academy established by Geeta Chandran. Her performances, after 10 years of practice under her tutelage, are a treat to the eyes. She has been part of *Natya Vriksha* productions like *Aval*, *Panchatantra*, *Seasons* and *Imaging peace* and has given performances at Delhi, Vrindavan, Jaipur, Kanpur, Chennai and Bangalore. Some of her performances reflect a blend of Kashmir Shaivism with Bharatnatyam. Academically, she is a graduate (2004) from the University of Delhi and MA (Previous) (2005) from Delhi School of Social Work, University of Delhi. She has been awarded Future Faculty Program Fellowship by the Public Health Foundation for social epidemiology study in England.

Bhat, GN

Pandit Gopi Nath Bhat (inset 239), popularly known as *guppa bachiu*, was a singer and dancer of

repute. He enthralled the audience during his private and public performances not only through his singing but also by actions and dance movements. Gopi Nath, born in 1920 AD to Pandit Rishi Ram Bhat and Smt. Wishva Mala, hailed from Achabal near Achabal stand, Anantnag, Kashmir. He studied only up to ninth standard as his interests lay elsewhere - in singing and dance. As a student, he got a chance to participate in a music programme where he tried his hand on harmonium. That was the beginning of his career as a singer. His urge was so intense that not only was he seen present in the music programmes arranged in the locality but also formed a group of his own and never looked back. Next, he put on *jama* (a dress put on by dancers), performed at various places and won the hearts of people. Those were the days when girls would not take part in any such programmes and men would perform their roles. He started singing *chhakiur, rouph, Bhajan, lila, vaakh* and *naat*. He is credited with having popularised not only Lal Ded's *vaakhs* but also the poetic compositions of Pandit Parmanand, Mahmud Gami, Rasul Mir, Sochha Kral, Shamas Faqir, Pandit Krishan Joo Razdan, Master Zinda Kaul and many other poets. Abdul Ahad, Balji, Prem Nath and Sudarshan gave him company on *harmonium, sarangi, not', gaagiur* and *tumbakneuur*. His delicate footwork and dance movements added lustre to his musical programmes. Soon, he and his troupe became a highly sought after troupe in Kashmir during marriages and other special functions. He got the patronage of Bakshi Ghulam Mohammad. During his professional career, spanning more than six decades, he must have given thousands of performances and enthralled lakhs of people. He was also associated with Ram Natak Company.

Dhar, Kumkum

Ms. Kumkum Dhar is a Kathak dancer and an exponent of the Lucknow school of Kathak. Kumkum, with a postgraduation in Economics, started learning dance at an early age and was trained by renowned teacher *Guru* Lachhu Maharaj. To pursue her career, she got a National scholarship in 1971 AD from Ministry of Education, GOI. Over the years, Kumkum has given a number of performances throughout the country and abroad. She has performed in many dance dramas, which include *Geet Govinda, Gautam Buddha, Indu Sabha* and many others and has played leading roles in a number of plays. The audiences have appreciated her footwork. After the demise of her *Guru*, she was entrusted by UP Sangeet Natak Academy to direct the dance drama *Pushpa Vatika*. She is a top grade artist of All India Radio and Doordarshan. She was honoured with a gold medal by The Prayag Sangeet Samiti, Allahabad and *Upadhi of Sringarmani* by All India Sur Shringar Sansad, Mumbai.

Kaul, Vandana

Ms. Vandana Kaul is a teacher at Mothers International School, Aurobindo Marg, New Delhi. As a Kathak dancer, she has created a niche for herself and has won acclaim for her performances not only in India but also in many countries abroad.

Wangnoo, Swati

Ms. Swati Wangnoo, born in 1978 AD, is a choreographer, dancer and a dance teacher. She started Kathak at the age of 7 and has been in the field for more than 15 years. During this period, she learnt different facets of Kathak under Jaipur *Gharana* as well as Lucknow *Gharana* from Kathak exponent *Guru* Geetanjali Lal and *Guru* Urmila Nagar. She has certificates of foundation course (1989-94), Diploma (1995-98) and Diploma Hons (1999-2001) from National Institute of Kathak. Swati, a versatile dancer, received scholarships during her studies from Kathak Kendra, Sahitya Parishad and Department of Culture, GOI. During her career, she has given more than 2 dozen performances in various parts of the country during events like *Chhatrotsava* (Delhi), *Kathak Mahotsava* (Delhi), *Hindustani Sangeet*

Sammelan (HP), *Sarnath Dance Festival* (Hyderabad and Bangalore), *Khajuraho Festival* (MP), *Mondei Festival* (Orissa) and *Swarn Jayanti* (Jaipur). A graduate in sociology from the University of Delhi, Swati is a graded artist of Doordarshan and an empanelled performing artist with ICCR. She has been honoured with *Shringarmani Award* (2004) by All India Sur Shringar Sansad, Mumbai.

Besides the above, the following artists deserve a mention:

- **Bhan, Gunjan** is a Bharatnatyam dancer.
- **Koul, Nirupma** is a Kathak dancer, who has given performance at various places. She has a diploma in Kathak dance.
- **Toshniwal, Nalini (Dhar)**, daughter of Smt. and Shri HN Dhar, is the founder of the Ruchika Indian Dance School at Osaka Japan and has been promoting Indian classical dance at the school. She is MA in Indian classical dances and teaches the Indian classical dances to students from both India and Japan.

8.1.1.4 Radio, Television and Theatre (A4)

Natya (drama) has also an ancient past. It is said that classical dancing and staging of dramas had a religious background. In fact, in ancient times, the creative expressions through drama also formed the essential part of the activities of a temple. There was a tradition of organising *Natak* (dramas) in the temples, because of which many people got associated with the temples and would tell religious stories, give discourses or stage dramas. In due course and with the passage of time, many artists took to drama, a profession equally respected those days. This fact is also evident from the sculptures found in old temples and the artifacts excavated at Harwan and other places. Besides *Nilamata Purana* and the *Rajatarangini*, a mention of the fact has been made in *Kuttanimata Kavya* of Damodargupta. From time to time, dramas have received the patronage from various rulers such as Chakravarman, Pratapdiyta and Zain-ul-Abidin. A number of dramatists, who flourished during the reign of Zain-ul-Abidin include Yodh Bhatt, Som Pandit, Srivara and Jonaraja. Subsequently, the art does not seem to have received any such patronage for a considerable time. However, *baandpather*[g1], an ancient form of theatre, survived as those associated with it continued to perform to earn their livelihood. Drama as a form of fine art received a boost and got revived in the beginning of the last century when a number of drama companies were born. Many dramas were produced and staged. Because of the scarcity of the places those days, such dramas were staged in the premises of Raghunath Mandir, Sheetalnath and Vasanta Girls School. One *koshur* drama was also staged in 1923 AD in the premises of Islamia High School.

The following drama companies[80p66-67], in alphabetical order, came into being from 1901-1947 AD:

- **Amateur Drama Club** operated from Gaw Kadal, Srinagar. The artists associated with it were Hassan Shah, Ram Nath Purbi, Mohan Lal Sharma and Capt. Ram Krishan. It successfully staged dramas like *Chandrawali, Saphed Khoon* and *Zehrila Saanp*.
- **Maharaja Drama Company** operated under the patronage of Maharaja Pratap Singh. The artists associated with it were Gopi Kishan Madan, Mohammad Hussain and Sahibzada Mohammad Umar Shah. One of its popular staged drama was *Khoobsurat Balaa*.
- **National Dramatic Club** was run by Ved Lal Dar. The club successfully staged dramas like *Devi Muni, Krishna Sudhama* and *Mahabharata*.
- **Paras Theatrical Company** was probably the first unit to start staging of dramas in the Valley. It was run by by Ved Lal Dar from near Gaw Kadal, Srinagar. The artists associated with it were

Jagan Nath Saqi, Mohammad Shabhan and Jagan Nath Shivpuri.

- **Ram Natak Company** was a dramatic club run by Thakur Das (Judge), SN Nanda, Chet Ram Chopra and Babu Kishen Das and Gopi Nath (*guppa bachiu*).
- **Saraswati Dramatic Club** operated from the premises of National Hospital. The artists associated with it were Madhav Lal Das, Shambu Nath Ogra, Krishen Joo Bhan, Sarvanand Khashoo, Madhav Joo Punjabi, Nand Lal Kaul, Mohammad Shabhan, Hari Vilas and Sudama Ji Koul.

After 1947 AD, writing and staging of dramas got a further boost and a number of Kashmiri dramas were written and staged, with a view to create awareness, at many places including villages. These included dramas like *Sherwani* (Prem Nath Pardesi), *Pata Aasun Samsar* (Noor Mohammad Roshan), *Pagah Chhu Gashdar* (Amin Kamil), *Viz Chhi Sani* (Ali Mohammad Lone) and *Tan Ta Trath* (Pushkar Bhan). Those who contributed to the movement include Dina Nath Kaul 'Nadim', Pran Kishore, Rehman Rahi, Akhtar Mohi-ud-din, Som Nath Zutshi, Shamim Ahmad Shamim, Umesh Kaul, Chaman Lal Chaman, Hridey Kaul Bharati, Makhan Lal Bekas, PN Kachru and PN Kaul 'Sayil', RK Braroo, Kashi Nath Bhan, ML Aima, Sarwanand Bhan, Sudama Ji Koul, Omkar Khazanchi, Suraj Tikoo, Som Nath Sumbali, Trilok Dass and Autar Krishen 'Rehbar'. Around this time, Kala Kendra, the Drama unit of Sudhar Samiti, which was inaugurated by Raj Kapoor in 1952 AD, took shape. Those associated with it included, Kashi Nath Bhan, Sarvanand Bhan, Pushkar Bhan, Trilok Dass, HN Gurtoo, ON Khazanchi, JN Bhan, SN Sumbali, ML Saraf, Girija Wattal, PL Razdan, Krishen Langoo and others. Sudhar Samiti staged dramas like *Kashmir Hamara Hai, Wedwah, Chitra* and *Samaj Ko Badal Dalo*, at Sheetalnath.

Around 1953 AD, a new movement of staging dramas started with the celebration of *Jashn Kashmir* in which Bharat Sevak Samaj and Information Department, GOI, took active part and staged dramas at various places. The setting up of Jammu and Kashmir Academy of Art, Culture and Languages gave a further boost to the movement. The financial assistance and the awards given to various artists and writers provided the needed motivation. The staging of dramas by drama groups from outside the Valley gave an exposure to the local artists and helped them improve. Dramas, which were written and staged, include *Bombur Yembarzal, Niki Badi, Heemal Nagrai* (Dina Nath Kaul 'Nadim'), *Khalo Jaan Ka Khwab* and *Diwane Ka Khwab* (Ali Mohammad Lone), *Grand Rehearsal* (Pushkar Bhan), *Ba Chhus Choor, Badshah* and *Talaash* (Autar Krishen 'Rehbar'), *Insaaf, Chhai* (Moti Lal Kemmu), *Kus Log Daavas* (Makhan Lal Saraf), *Chapaath* (Pushkar Bhan and Som Nath Sadhu), *Akanandun* (GR Santosh), *Gash-i-Taruk* (Sajood Sailani) and *Lalwun Amaar* (Bushan Lal Betab).

A number of theatre companies came into existence in 1960s and 1970s. These include Kashmir Bhagat Theatre, Kashmir Theatres, Rangmanch Theatre, Navrang Dramatic Club, Novrattan Natsaar, Sangam Theatre, Sungarmaal Theatre and Vasant Theatre. In mid 1970s, Theatre Federation was constituted with Pandit Pran Kishore as its Founder President, but the Federation did not last long.

A brief account of some of the theatre companies, which came into existence in 1960s and 1970s, in alphabetical order, is as under:

- **Kashmir Bhagat Theatre** was formed at Akingam in 1964 AD. Mohd Subhan Bhagat and Party, who originally presented Shahnai over Radio Kashmir, formed it at the instance of Pandit Moti Lal Kemmu. It was converted into a folk theatre, which was then registered in 1968 AD with its own constitution as Kashmir Bhagat Theatre. Under the direction of Pandit Kemmu, Mohd Subhan wrote and produced a number of plays, which were staged at Tagore Hall between 1966-70 AD. These plays

include *Poz Apuz, Yiti Chhu Banaan, Taqdeer, Hawas* and many more. Subsequently, to save folk *baandpather*, the theatre produced plays written in folk form. 1970 AD onwards the theatre under the aegis of Jammu and Kashmir Academy of Art, Culture and Languages presented fifty performances a year against subsidy.

- **Kashmir Theatres** was established in 1973 AD by Makhan Lal Saraf and Ashok Zalpuri. Some of the dramas staged by the group include *Bas Akh Tamah, Akanandun* (1974), *Budshah* (1975), *Dr. Faustus* (1976) etc.
- **Rangmanch Theatre**, started in 1967 AD, operated from Kral Khud, Habba Kadal, Srinagar. Makhan Lal Saraf and Makhan Lal Sadhu were its Founder Members. Other artists associated with it were Ahmed Fayaz, Ashok Zalpuri, Bansi Mattoo, Bansi Raina, Bashir Khan, Bihari Kak, Brij Kishori, Jawahar Wanchoo, Shadi Lal Tickoo, Sameer Wanchoo, Shiban Kaul (Mujoo), Tej Kishen Fotedar, Vijay Tiku, Virji Kaul and others. Some of dramas staged by the Manch include *Taqdeer Saaz, Talaash, Ba Chuus Choor, Insaaf, Nav Nosh, Zalur, Grand Rehearsal, Natuk Kariv Bundh* and *Rangbulbul.* The Manch also staged a number of plays outside the Valley.
- **Navrang Dramatic Club**, established in 1965 AD, operated from Badiyarbala, Srinagar. The artists, who were associated with it include PL Handoo, BN Betab, Hira Lal Tikku (Diwana), Surinder Saraf, Rattan Lal Misri and others. Some of dramas staged successfully by the club include *Barg-e-Yembarzal, Maayi Manz Chhai, Lalwun Amaar, Lakshmi Ka Swagat* and many more. The dramas were staged in college auditoriums and Tagore Hall open air theatre.
- **Novrattan Natsaar** was established in 1973 AD by Bharat Bhushan Dilber. Some of the dramas staged by the group include *Lang Lanji, Khangalah* (1974), *Doib Sund Chhalun* (1975), *Mitee Ki Khushboo* (1976), *Zamana* (1977) and *Rakht Kamal* (1978).
- **Sangam Theatre** was established in 1967 AD by Sajood Sailani and Prem Ragu. Some of the dramas staged by the theatre include *Tamah, Gash-i-Taruk, Me Gachhi Nechuv* etc.
- **Sungarmaal Theatre** was established by Piarey Raina and Tej Tiku. Some of the dramas staged by the theatre include *Pagal Kaun* (1971), *Baqi Itihas* (1972), *Waiting for Godot* (1973), *Ashad Ka Ek Din* (1974), *Natuk Kariv Bundh* (1983) etc.
- **Vasant Theatre** established in 1969 AD by Ashok Jailkhani and Ashok Zaifrani at Kral Khud, Srinagar. Other artists associated with it include Kamal Razdan, Mohan Kaul, Surinder Kotru, Tej Tiku, Vijay Dhar and others. Some of the plays staged by the theatre include *Mangoo* (1970), *Rajnigandha* (1972), *Mangey, Konark* (1973), *Evam Inderjit* (1974), *Kisi Ek Phool Ka Naam Lo* (1975), *Chinar* (1976) etc. After the displacement from the Valley in 1990 AD, the theatre stopped the activities.

Other groups, which deserve a mention, include Abhinav Bharati, Anant Kalla Kendra, Anantnag, Himalaya Theatres, Kali Dass Theatre, Kameshwar Kender, Kanwal Theatre, Anantnag, National Theatre, Badgam, Punjabi Rangmanch, Pragaash Dramatic Club, Royal Theatre, Anantnag, Shah Dramatic Club, Shaheen Theatres etc. Subsequently, because of the theatrical background, many artists took part in Radio and Television programmes and many more performed roles in the first Kashmiri feature film *Meuunziraat* and the subsequent feature films, namely, *Shair-e-Kashmir Mahjoor* and *Bab*. While most of the theatre groups were contributing their bit to theatre movement in the Valley, Radio and Television provided the needed platforms to the artists to give expression to their feelings and hon their talents. Many artists and theatre personalities got an opportunity to work for Radio and Television.

The prominent Kashmiri Pandit artists from Radio, Television and Theatre, included in this work, are listed in Annexure - 15. A brief account of each, in alphabetical order, is as under:

Bekas, ML

Pandit Makhan Lal Bekas (inset 240), original name Makhan Lal Bhat, born in 1939 AD at Karfali Mohalla, Srinagar, was a poet, broadcaster and a Newsreader, who rendered news in Kashmiri and Urdu from Radio Kashmir. He started his career as a teacher in Burn Hall School but moved to Radio Kashmir and started reading news bulletins in his well-modulated voice. He also lent his voice to a number of programmes and translated versions of messages from President of India. He breathed his last in 2005 AD. As a poet, he composed number of poems, which were published in 2006 AD.

Bhan, KN

Pandit Kashi Nath Bhan was a versatile artist, who was known for his creative abilities in the field of stagecrafting including set designing, decoration and creation of effects. His original contribution, in the form of special effects to the success of dramas, was un-paralleled and memorable. He will be remembered for his contributions to drama movement in the Valley for all times to come. Two of the most famous dramas *Krishna Sudhama* and *Patni Pratap* were staged under his and Pandit Sudama Ji Koul's direction. Both these dramas became so popular that they were included as part of the coronation programme of Maharaja Hari Singh. Maharajas and Maharanis of Alwar, Jaipur and Jodhpur witnessed the shows. The artists were also honoured on the occasion.

Bhan, Pushkar

Pandit Pushkar Bhan (inset 241), born in 1925 AD at Srinagar, was a playwright, producer, director and a noted Radio artist. After graduation in 1947 AD, he got associated with the National Cultural Front, headed by Pandit Dina Nath Kaul 'Nadim'. In 1949 AD, he went to Bombay, worked there for sometime, but returned in 1952 AD due to domestic reasons. In 1952 AD, he joined Radio Kashmir, Srinagar as an artist and playwright and introduced humour and satire through his writings. He performed in plays like *Lalkar*, *Bombur Yembarzal* and *Shahid Sherwani* and received all round appreciation from public and dignitaries alike. He was personally greeted by Mr. Nikita Khrushchev, Prime Minister of USSR, for his performance in *Bombur Yembarzal*, staged before him in 1956 AD. Right from childhood, he had an inclination for stage acting as well as for literary work. After joining AIR, he wrote and produced many Radio plays, along with his colleague Pandit Som Nath Sadhu. His popular feature programme *Zoona Dab* was broadcast by Radio Kashmir for 19 long years. In the programme, he played the role of a servant *Mama Pipji*. As a writer, besides *Daleela*, *Kashmir Zarai-Taraqi Ke Naye Ufao* and *Waqtuk Aalav*, he wrote a book titled *Machama*, which is a collection of his humourous and satirical plays, broadcast as 73 plays on Radio Kashmir. His programmes on Radio Kashmir include *Assun Ta Gindun, Niza Saeb, Ladi Shah, Poshi Gond* and *Hapat Wole*. His other works include *Dr. Zero, Rangan Hund Rang, Taqdeer* (all in Kashmiri) and *Jahan Chah Wahan Rah, Inqalab, Paramparik Vivaha* (all in Urdu). He played roles in Kashmiri feature films *Meuunziraat* and *Shair-e-Kashmir Mahjoor*. For his contributions, he was honoured with *Padma Shri* (1974), *Sahitya Akademi Award* (1976), for *Machama*, *Sadiq Memorial Award, Rangmanch Award* and *Acharya Abhinavagupta Samman* (2003) by Hindu Education Society Kashmir. He also received awards for best acting, best playwright and best direction from Jammu and Kashmir Academy of Art, Culture and Languages and other organisations. In 1985 AD, he retired as a producer and was appointed as Producer Emeritus (1988-1991). He breathed his last on October 5, 2008 AD.

Das, Madhav

Pandit Madhav Das, original name Madhav Joo Dhar, was a devotional poet and a stage artist. He served in various departments of the J&K State, namely, revenue, education and customs and served

mostly in the Jammu province. In the places, where he worked it was customary to use 'Das', as a mark of respect with the name. This is how Madhav Joo became Madhav Das. He showed his interest in theatre when it was not considered as honourable activity by the society. His zeal and zest made him to start Kashmir Theatrical Company. Prominent persons such as Ved Lal Vakil, Shamboo Nath Kaul, Kashi Nath Bhan, Sudama Ji Koul, Shamboo Nath Ogra, Sham Lal Labroo, Radha Krishen Barbuzu and others joined him. Over the years, the company produced and staged a number of dramas, which included the most popular play *Sudhama Charit*. His son Pandit Brij Nath Das conceived and established, in his name, a chain of schools, known as M Das Public School, at Bana Mohalla, Karan Nagar, Kani Kadal, Raj Bagh, Rainawari and Shihilteng. As a devotional poet, he has to his credit number of compositions, some of which have been published under the title *Das Bhaav*.

Dhar, PN

Pandit Prem Nath Dhar, born in 1914 AD at Safa Kadal, Srinagar, was a well-known writer and a journalist. After receiving early education at Srinagar and higher education at Lahore, he joined the Marxist party in 1937 AD but soon joined Sheikh Mohammad Abdullah's J&K National Conference, one of the first few KPs to do so. To him goes the credit of having designed the National Conference Flag (white plough on a red background). During its struggle against feudalism, he and many others, fled to Lahore and continued the struggle from there but soon he abandoned the struggle due to his personal reasons. To earn his living, he took to Journalism, wrote in English, Hindi and Urdu and worked with *The Hindustan Times*, *The Statesman* and All India Radio, from where he retired as Director Programmes in 1972 AD. After the return of Sheikh Mohammad Abdullah at the helm of affairs in J&K State, he was appointed as his press advisor in 1975 AD. In the literary field, he excelled as a short story writer in Urdu and wrote *Kagaz ka Vasudev* (1949), *Neeli Aankhen* (1960) in Urdu and Kashmiri drama *Zae gobaer* (1969). His first short story in Urdu *Galat Fehmi* appeared in 1945 AD in the journal *Adbi Duniya* from Lahore. Pandit Dhar breathed his last in September 1976.

Dhar, Vijay

Pandit Vijay Dhar, born in 1955 AD at Srinagar, is a Radio, TV and stage artist. He has been associated with theatre since 1972 and has worked as a Founder Member of Youth Cultural Forum. As a stage artist, he has performed in plays like *Vusraat, Mangey, Rajnigandha, Mangoo, Hatya Ek Aakar Ki, Evam Inderjit, Chinar, Kisi Ek Phool Ka Naam Lo, Konark, Panchhi Aise Aate Hain* and many other plays. As a TV artist, he has been associated with TV since 1975 and has performed in dozens of TV plays like *Chinar, Jurum, Master Ji, Awaaz, Taqdeer* etc. He has also assisted in direction / directed a few TV programmes.

Gurtoo, HN

Pandit Hriday Nath Gurtoo, born in 1934 AD at Kharyar, Srinagar, was a versatile stage, Radio and Television artist. He was associated with theatre from his early days. He came in contact with Natak Vibagh of Sudhar Samiti in 1952 AD and took part in various plays. He was noticed in his first play, *Kashmir Hamara Hai*. Subsequently, he performed in many plays, which include *Aaram Haram Hai, Uljan* and *Taentkor*. He played memorable roles in many TV serials like *Dastaar, Shabrang, Insaaf, Muthi Bar Khak, Heemal Nagrai, Master Ji* and *Gul Gulshan Gulfam*. He is, however, remembered for his role in TV serial *Dastaar*. He also performed in Kashmiri feature films *Shair-e-Kashmir Mahjoor* and *Kashmira*. Jammu and Kashmir Academy of Art, Culture and Languages honoured him with *Best Actor Award* (1974) for his role in *Taentkor*. He was also adjudged as the *Best Make Up Hand* (1975) for his performance in *Be Booj*. He breathed his last in 1991 AD at the age of 57.

Handoo, BB

Pandit Bharat Bhushan Handoo, popularly known as Dilbar Bharat, born in 1953 AD at Srinagar, is a stage artist and director. He was interested in theatre from his early days and was initially associated with Navrang Dramatic Club, where he gave performances in plays like *Hardas Kun Akh Nazar, Gandhi Jeevani, Adhurey Sapne* and *Tamah*. For other dramatic clubs, he performed in plays like *Manhoos, Du Voat* and *Ba Chus Choor*. In 1973 AD, he set up his own dramatic club, *Novrattan Natsaar*, and directed plays like *Mittee ki Khushboo, Rakht Kamal, Zamana* and the recent plays *Under Secretary* and *Paisa Bolta Hai*. His other plays include *Lang Lanji, Dulari Bai, Yahoo* and *Khoon ki Awaz*. He introduced many new artists in his plays.

Handoo, Jaikishori

Smt. Jaikishori Handoo is a stage, Radio and Televisin artist. She started her journey at a young age. She played lead roles in plays on stage, which include *Aaram Haram Hai, Bina Diwaroon Ke Ghar, Wotli Insaan* and *Habba Khatoon*. She is an 'A' grade Radio artist and has performed in more than 200 Radio dramas. Her prominent Radio dramas and serials include *Machama* series, *Yeli Watan Khur Yiwaan, Bombur Yembarzal, Ta Vyeth Rooz Pakaan* and *Agur*. Prominent among her TV serials and plays are *Aab Semaab, Pazar Yeli Mood, Nika Kotur, Amar, Reh Ta Aab* and feature film *Bab*. For her performances, she has been honoured with *Best Actress Award* (three times), *Sadiq Memorial Award* (2007) and *Ksheminder Raina Award* (2009).

Handoo, PL

Pandit Pyarey Lal Handoo, born in 1941 AD at Srinagar, is a stage artist and a noted TV personality. After graduation (1962), he started his career as a teacher, moved to P&T as a Junior Wireless Engineer (1965), joined Doordarshan Srinagar as a Producer (1972) and rose to the position of Deputy Director, a position he held till his retirement in 2001 AD. As a Producer of DDK Srinagar, he has many firsts to his credit. He created the popular programme on agriculture, *But-raat* (Mother Earth) and an equally popular programme on Adult Education, conceived by him and launched in 1975 AD in collaboration with the Directorate of Education, J&K State. Over the years, he produced a few thousand programmes, including documentaries and short films. As a stage artist, since 1956 AD, he perfected the special art of scripting and delivering *monologues* and is considered in the Valley as the founder of mono acting, the art of portraying different persons by changing voices. Over the years, he gave innumerable performances of mono acting on stage, Radio and in public places and earned a name for himself. In 1962 AD, he gave a performance, at Talkatora garden, which was attended by Pandit Nehru and President Dr. S Radhakishnan. Pandit Handoo has been honoured with *Merit Certificates* by the State Government, *Hall of Fame Award* of the American Biographical Institute, *Bakshi Memorial Award* and *GM Sadiq Memorial Award*. He has also been honoured by Sher-e-Kashmir Agricultural University and his name figures in the international book of *Who's Who* of the American Biographical Institute (1998 and 1999 editions).

Jailkhani, Ashok

Pandit Ashok Jailkhani, born in 1953 AD at Srinagar, is an artist and a TV producer and director. In his early days, he was associated with theatre and founded Vasant Theatre with Ashok Zafrani. He performed in and directed plays like *Mangoo*, *Mangey*, *Hatya Ek Aakar Ki*, *Baqi Itihaas*, *Konark*, *Kisi Ek Phool Ka Naam Lo* and *Panchhi Aise Aate Hain*. Starting his career with Doordarshan Srinagar in 1972 AD, he held many positions and is currently holding the post of DDG Doordarshan. During his professional career of more than three decades, he has produced and / or directed more than 400

plays and serials in Kashmiri and Urdu languages. He has the honour of having started Doordarshan Kendra (PGF) Jammu and 24 hours Punjabi Channel, DD Punjabi (2002). He has been honoured by Jammu and Kashmir Academy of Art, Culture and Languages, Theatre Federation and Directorate of Youth Welfare. He has received *Bakshi Memorial Award* (1997), *Rotary International Award*, *Best Kendra Award* (2002) and *Best Director Award* (2002, 2004).

Kachroo, Ravi

Pandit Ravi Kachroo, born in 1958 AD at Mattan, Anantnag, is an artist and a TV producer and director. He is in the field since early seventies and has been associated with stage, Television and other media organisations. As a director, he has to his credit documentaries like *Martand, Chinar, Pyaasa Pani, Tornado, Sonic Inference, Budha Amarnath* and serials like *Hoorey Me Neunam Choori Dil, Baal-e-Apare, Vijay Jyoti, Panun Asith Parud Gom* etc. As a producer / Director, his productions include *Anmol Rishtey, Leaf to Cloth, Khayali Palou, Uljhan, Khir Bhawani* etc. As a stage artist, he was associated with Martand Kala Kendra. He has got *Best Actor Award* (1979).

Kak, Bihari

Pandit Bihari Kak, born in 1950 AD, is a stage artist and a TV producer and director. He started his career as an artist in 1967 AD under the banner of Rangmanch and performed in plays like *Chapaath, Ba Chhus Choor, Fundbaz* and *Nav Nosh*. In 1973, he got associated with Doordarshan and subsequent to this, he performed in more than 72 tele plays, tele films and serials of Doordarshan Srinagar. He is an empanelled producer of Doordarshan. He has played roles in Shyam Benegal's *Katha Sagar* and Ved Rahi's *Gul Gulshan Gulfam*. He has produced and / or directed more than a dozen serials and documentaries for various television channels. These include *Ta Vyeth Rooz Pakaan*, *Shakhsiyat*, *Sehra Kantoon Ka, Hamari Viraasat* and others. He got *Best Actor Award* from J&K Cultural Academy and *Sadiq Memorial Award* (2007).

Kaul, Bansi

Pandit Bansi Kaul, born in 1949 AD at Srinagar, is a stage artist, designer / art director and a TV producer and director. After his early education, he did Diploma in 1973 AD, with specialisation in stagecraft, from National School of Drama, Delhi, where he served subsequently. During his professional career, he conducted a number of workshops and also directed dozens of plays. He founded the Rang Vidushak Repertory at Bhopal in 1986 AD. He has won recognition as a stage designer and as an art director of major festivals, namely, *Apna Utsav, Khajuraho Festival* and festivals of India in China, Switzerland and USSR. He has been honoured with *Shikhar Samman* (1994), *Safdar Hashmi Award* (1995) and *Sangeet Natak Akademi Award* (1995).

Kaul, HL

Pandit Hira Lal Kaul, born in 1941 AD at Kharyar, Srinagar, served as a Newsreader for a number of years. After completing his school education, he got a job in the State Medical Department, but changed it in 1965 AD and joined Radio Kashmir, Srinagar, as an announcer. In 1976 AD, he shifted to All India Radio, Delhi. As a Newsreader in Kashmiri, he delivered the News regularly from 1976 AD to 1998 AD, when all of a sudden he lost his voice. Subsequent to this, he opted for voluntary retirement. He, however, continued to work as a writer and producer and is associated with Doordarshan ever since. He is the author of two books, namely, *Ash Taer* (tears) and *Ram Bharose*, both collection of stories. During his service, he wrote on many topics, some of which were broadcast in the Urdu service of All India Radio.

Kaul, Mahinder

Pandit Mahinder Kaul provided the language and voice to the famous Radio programmes like *Jawabi Hamla* and *Gumband Ki Awaz*, broadcast by Radio Kashmir. He started as a correspondent of Radio Kashmir and moved to AIR, BBC, VOA and back to BBC. He is the first Indian to be awarded MBE (Member British Empire).

Koul, Shadi Lal

Pandit Shadi Lal Koul is a stage and Television artist. He started his career as a stage artist in 1973 AD, with the establishment of Kalidas Theatre. He performed in plays like *Gurbath, Machama, Trata Buzun, Tasruf, Zalur* and *Local Taxes Extra*. He started his debut in Television in 1974 and performed in serials like *Dastaar, Shabrang, Adamzaad, Ba Wana Poz* and *Intiqaam*. For his performances, Jammu and Kashmir Academy of Art, Culture and Languages honoured him with *Best Actor Award*. He also won *Sadiq Memorial Award* (2007).

Mattoo, Bansi

Pandit Bansi Mattoo, born in 1943 AD at Srinagar, is a stage, Radio and Television artist. He has been associated with theatre since 1960 AD. He was, in particular, associated with Rangmanch Theatre, Kashmir Theatre Federation, both of which he served as Secretary, and Manoranjan Dramatic Club. For the stage, he performed in plays like *Talaash, Ba Chhus Choor, Chapaath, Narkapuri, Tipu Sultan, Kus Log Daavas* and *Nav Nosh*. For Television, he performed in programmes like *Arnimal, Ba Wana Poz, Master Ji, Pagah Sholi Duniyah, Aab Semaab, Buniyad* and *Shabrang*. He has also acted in feature films like *Kashmira* and *Bab*. For his contributions, he has received *Best Actor Award,* from Jammu and Kashmir Academy of Art, Culture and Languages and *Sadiq Memorial Award* (2007).

Nirdosh, Bansi

Pandit Bansi Nirdosh, born in 1930 AD, served as a senior scriptwriter with Radio Kashmir, a position he held till his retirement. As a scriptwriter, he created a niche by writing in Kashmiri in his own style. He wrote radio plays like *Ajal* and *Amrapali*. His two compositions, namely, *Bal Maraeyo* and *Girdaab,* have been published. His other works include his short stories *Adam Chhu Yithay Badnaam, Khochun, Baraath* and *Keunsi Mo Raevin Shuer Paan*. He was awarded by Jammu and Kashmir Academy of Art, Culture and Languages in 1962, for his work *Bal Maraeyo,* a collection of his short stories.

Pran Kishore

Pandit Pran Kishore, born in 1926 AD at Malapora, Srinagar, is a noted playwright, producer, director, film maker and a painter. Right from his childhood, he has been associated with theatre. He played a role in the first play in Kashmiri *Satech Kahvaet*, written by Pandit Nand Lal Kaul 'Nana' and staged at Raghunath Mandir. He also headed the play division of 'Cultural Front', established by Pandit Dina Nath Kaul 'Nadim' and others. In his earlier years, he played the roles of heroines, a practice prevalent when girls were not involved in theatre, in plays like *Roopmati* and *Baaz Bahadur,* which were staged in Pratap College Hall. He joined Radio Kashmir in 1949 AD and was associated with it for more than three decades. During his professional career, he has the honour of having produced more than 2000 Radio plays and features in Kashmiri, Hindi and Urdu and was responsible for providing opportunity to many talented artists. His contributions can be seen in Kashmiri films like *Meuunziraat*, in which he played the role of heroine's father and *Shair-e-Kashmir Mahjoor,* in which he played the role of poet Bismil, and plays like *Bombur Yembarzal*, *Vitasta*, *Kanjoos*, *Diwane Ka Khwab*, *Jheel Bula Rahi Hai*, *Himalay Ke Cheshme*. He earned fame through TV serial *Gul Gulshan Gulfam* and other serials

like *Janoon, Ghuttan* and *Saye Devdaar Ke*. He also directed a film, *Tipu Sultan*, and wrote a novel *Sheen Ta Watapod.* He and Shri Balraj Sahni jointly wrote the story, screenplay and dialogues for the bi-lingual film *Shair-e-Kashmir Mahjoor*. Government of India sent him to represent Akashvani in the closing ceremony at Milan, Italy and was nominated to the International Jury of Radio and Television in 1978 AD. As a painter, he has exhibited his paintings in the National Exhibition held by Lalit Kala Akademi. He has won many awards, which include *Akashvani National Award* (1977 for play *Ta Vyeth Rooz Pakaan* and 1978 AD for documentary *Aab Ta Hayat*) and *Best Book Award* (1988) for his novel *Sheen ta Watapod*. He also won *Sahitya Akademi Award* (1989) for *Sheen Ta Watapod*, *Robe of Honour* of Department of Urdu, University of Kashmir and *Robe of Honour* of Jammu and Kashmir Academy of Art, Culture and Languages.

Raaz, Ravi

Pandit Ravi Raaz, born in 1964 AD at Shopian, Kashmir, is a writer, producer and director. Pandit Raaz is a graduate from the University of Kashmir and a Diploma holder in Film Direction and Film Making. He has had a brief stint as Assistant Editor films, J&K State Information Department and as Production Assistant in DDK Jammu. He has directed a number of tele serials and documentaries, for DDK Jammu, DDK Srinagar and DD Kashir, which include *Ek Hi Khwahish, Andha Safar, Aavlun, Dub Dub, Chinab Ke Kinaray* etc. Some of his productions include *Gujjar, Yeli Gash Aav, Kanchi* and *Karwat*. He has written and directed a few tele serials and documentaries, which include *Jilse Phull, Aarzoo, Sahara* etc. He has been honoured with *Dr. Ambedkar Award*.

Raina, GS

Pandit Gauri Shankar Raina, born in 1954 AD at Srinagar, is a playwright, producer and translator in Hindi. After graduation and Master of Arts Degree, he started his career with All India Radio as a producer. He has done Advance Diploma in Mass Media from Jawaharlal Nehru University, New Delhi. During his professional career, he produced and directed more than 2 dozen tele serials and Television dramas, which include *Bheegi Dhoop* (1994), *Bansuri* (1995), *Bandhan* (1998), *Paperwala* (1999) and *Abhilasha* (2001). He also produced four documentaries, out of which one documentary, namely, *The Golden Art,* was screened at international festivals and telecast in SARC countries. He has produced more than three hundred live talk shows, on DD1, one of which was broadcast by NHK Japan to mark Asian Broadcast Union General Assembly in 2002. As a writer and translator, he has written dialogues for the Kashmiri feature film *Bab*, written half a dozen articles and translated a number of works, which include *Yeh Rajdhani*, of Hari Krishan Kaul and *Nagar Udhas,* of ML Kemmu. He is the recipient of *Public Service Broadcasting Award* (2001).

Raina, JK

Pandit Jai Krishen Raina is an artist, a TV producer and director and has been associated with stage, and Doordarshan. As a stage artist, he was associated with Novrattan Natsaar Dramatic Club (1974-1986) and performed in a number of plays. As a television artist, he performed in *Du Voth, Tathsaeb, Bulandiyan, Shogufta, Parwaz, Afsana Kashmir* etc. As a producer or producer / Director, some of his productions are *Majdhar, Guldast-e Kashmir, Yadoon Ke Saye, Geet Ho Koi, Shaheed* etc.

Raina, Ksheminder

Pandit Ksheminder Raina (inset 242), born in 1956 AD, was a lyricist, an approved Drama artist from AIR and Doordarshan (Srinagar and Jammu) and a TV producer and director. He started from stage as a child artist in the play *Aaram Haram Hai* in 1967 AD and remained associated with it for more

than 3 decades. He was associated with Sungarmaal Theatre for many years and later on founded Alankar Theatre Group, under the banner of which were produced plays like *Delhi Sunti Hai, Bakri, Aashad Ka Ek Din* etc. Subsequently, he got associated with AIR, Doordarshan and other private channels. He performed in more than six dozen TV serials and tele serials, which include *Parwaaz, Radha, Yeh Kashmir Hamara Hai, Anth, Rehbar* and *Aash etc*. Some of the documentaries, tele films and serials directed by him are *Anth, Aash, Rehbar, Ek Kahani Aur* and *Yogabhyas*. He has written a number of title songs for various serials and tele serials. He was till recently the President of Athwaas, an association of displaced media persons at Jammu. He breathed his last on Februray 23, 2008 AD.

Ravi, Ravinder

Pandit Ravinder Ravi, born in 1964 AD at Soaf Shali, Anantnag, is a poet, writer, critic, Broadcaster and a Newsreader in Kashmiri. He started his career with News Services Division of All India Radio in 1990 AD. Earlier to this, he got associated with Radio, when, as a child artist, he took part in *Kak Ded*, a radio play. Besides News reading, he has lent voice to commentaries, dubbings and commercial Radio / TV advertisements. As a writer, besides contributing his articles to various newspapers, community journals and other magazines, he has translated and dubbed for TV, Prem Chand's short stories and Hindi Radio Programme *Jago Gahak Jago* and written scripts in Kashmiri for a dozen documentaries, including the script of Hindi Radio Programme *Sukoon*. He is the first ever-elected President of AIR Newscasters Association.

Sadhu, ML

Pandit Makhan Lal Sadhu, born in 1937 AD at Rainawari, is a stage, Radio and Television artist. Basically a teacher, he started his career as a child artist in 1951 AD in a social play *Wedwa*, a drama staged at Rainawari by Sheetalnath Dramatic Club. In spite of his postings at various places, he took part in many plays including *Aulad, Dahej* and *Satach Kahvat* under the banner of Yogi Shree Kala Mandir. He was a Founder Member of Rangmanch Theatre. Subsequently, he performed in plays like *Taqdeer Saaz, Talaash, Ba Chhus Choor*, *Akanandun* and *Grand Rehearsal*. He performed in a number of TV plays, which include *Yi Ti Akh Inqlab, Aab Semaab, Sodha Ta Bodha, Shabrang* etc. He got *Best Actor Awards*, for *Talaash* and *Akanandun*, and *Ksheminder Raina Award* (2009).

Sadhu, SN

Pandit Som Nath Sadhu (inset 243), born in 1935 AD at Fateh Kadal, Srinagar, was a writer, a Radio artist and an actor. Because of his father's death, he had to shoulder the responsibility of the family at an early age. He joined Radio Kashmir, where he started writing, a talent he inherited from his father Pandit Prem Nath 'Pardesi'. With his dedication, flair for writing and capability, he became a scriptwriter in 1958 AD and a producer in 1960 AD. He wrote and produced, along with his colleague, Pandit Pushkar Bhan, the popular feature *Zoona Dab*, which was broadcast by Radio Kashmir for 19 long years. He played the role of the head of the family *Agha Saeb* in the programme. To counter Pakistani propaganda in 1965 AD, he introduced a programme, called *Wotal Buj*, which earned him appreciation from Director General, All India Radio. During his career, he wrote more than fifty Radio plays, which include *Grand Rehearsal, Janaki, Aavlun* and popular humourous prose *Babji*. Some of these plays, he wrote with Pandit Pushkar Bhan. The duo adapted some of the plays for the stage and staged, under the banner of Rangmanch Theatre, plays like *Chapaath* and *Nav Nosh*. He also acted in Kashmiri feature films *Meuunziraat* and *Shair-e-Kashmir Mahjoor*. For his contributions, he was given the prestigious award *Padma Shri*. He breathed his last in 1983 AD. An anthology of his Kashmiri plays titled *Zeh Rang* was released in 2003 AD.

Saqi, JN

Pandit Jagan Nath Saqi was a noted stage and radio play artist. As a stage artist, he was associated with Saraswati Dramatic Club and performed in many plays. He played main role of *Malla Subhan*, a houseboat owner, in the Kashmiri version of the play *Adam Chu Ajab Zaath,* which was broadcast from Radio Kashmir and selected for the National broadcast by AIR. According to Pandit Pran Kishore, Saqi was so keen to do this role that in spite of keeping ill health and against the advice of his doctor, he went for recording but he could not perform for obvious reasons. Because of his devotion and commitment, he, however, got another chance and this time he not only performed his role but also performed it exceedingly well. This recording unfortunately proved to be his last. He breathed his last the next day. He also played a role in the Kashmiri film *Shair-e-Kashmir Mahjoor*.

Saraf, ML

Pandit Makhan Lal Saraf is a playwright, producer, director and an artist. He has been associated with stage, for over four decades, Radio and Television. During his long career, he has not only written, directed and produced dramas, some of which have been staged, but also given performances on the stage. Some of the plays written, directed or produced by him are *Dr. Faustus, Taqdeer Saaz, Talaash* and *Ba Chhus Choor*. He was noticed in his first performance in *Habba Khatoon*. Many of his plays were produced under the banner of Rangmanch, which he founded in 1966 AD. Subsequently, he founded Kashmir Theatre in 1973 AD. He has performed roles in plays like *Grand Rehearsal, Talaash, Taqdeer Saaz* and Kashmiri films *Meuunziraat* and *Shair-e-Kashmir Mahjoor*. He joined Radio Kashmir in 1958 AD and participated in hundreds of radio plays and serials like *Vetal Pacheesi, Ta Vyeth Rooz Pakaan, Akh Oas Pohla* etc. He is the author of *Kashiri Manz Drama Tahreek* (1999), a book that gives the reader an insight into the drama movement in Kashmir. For his contributions, he has been honoured with *Best Actor Award, Scriptwriter Award* and *Natya Samman*.

Tikoo, Kusum

Kusum Tikoo, born in 1975 AD, is a TV producer, director and an artist. She had her early education at Jammu and Udhampur. Right from the childhood, she took keen interest in dancing in school and college, which earned her best dancer title. Her career as a TV artist started when in 1994 AD, Rubi Singh offered her a role for the serial *Chehre*. After that, she worked in more than six dozen serials, which include *Yeh Watan Hamara Hai, Subah Ki Talaash, Habba Khatoon, Intiqaam, Dooriyan, Insaaniyat, Qurbani, Takseem* etc. As a producer and director, she has to her credit tele serials and tele films like *Sur Aur Taal, Parwaz, Mujhe Mera Nam Do* and *Raqs* and documentary on *Pahari Adab Aur Culture*. She has performed in Kashmiri, Hindustani, Dogri, Punjabi and Gojri programmes.

Trakru, Manohar

Pandit Manohar Trakru, born in 1929 AD at Habba Kadal, Srinagar, is a broadcast journalist whose name was quite familiar to Radio listeners. After graduation at Amar Singh College, he came to Delhi and got a job in 1949 AD in the External Affairs Ministry and was posted to Karachi, where from he went to London on his next posting and served Press Department of Indian High Commission. His breakthrough came when through UPSC he joined Indian Information Service and was posted to AIR, where he became a special correspondent. While at AIR, he handled prestigious assignments and covered the major news events in the country and abroad. Besides covering international conferences like NAM, the Commonwealth summits and disarmament conferences, he held exclusive interviews with General Zia-ul-Haq and Teng Siao Ping. He also has the honour of covering Smt. Indira Gandhi and Shri Rajiv Gandhi during their visits abroad. Because of his political commentaries

and news reports, he was described as the best political correspondent of AIR. After retirement, he continued to be associated with the media. He was associated with *Koshur Samachar* and presently is on the editorial board of *Naad*. For his contributions in the field, he has been honoured with *Silver Jubilee Celebration Award* (2006) by AIKS, New Delhi.

Zafrani, Ashok

Pandit Ashok Zafrani, born in 1949 AD, is a stage artist, who has been in the field of Dramatics since 1968 AD. He was associated with Vasant Theatre Group. As a stage artist, he has performed in plays like *Mangoo, Evam Inderjit, Konark, Kisi Ek Phool Ka Naam Lo, Chinar, Santola* and *Sari Raat*. He has worked in Radio plays like *Ta Vyeth Rooz Pakaan, Ba Wana Poz* and *Vetal Pacheesi* and Doordarshan productions like *Kab Tak, Koi Aur Bolta Hai, Harud, Folk Tales of Kashmir* and *Zer Zabar*. He has been honoured *with Sadiq Memorial Award* (2007).

Zaroo, Bharati

Smt. Bharati Zaroo is a known stage, Radio and TV artist. She started her journey from theatre in 1969 AD and soon got recognition for her acting capabilities. She got *Best Actress Awards* for her performances in *Gash-i-Taruk, Evam Inderjit, Doyi Kanali Andhar, Akanandun* and *Dharti Maa*. For Radio, she has performed in more than 200 plays. As a TV artist, she performed important roles in serials like *Gul Gulshan Gulfam, Katha Sagar, Hazar Dastaan, Arnimal, Akanandun, Chapaath, Shabrang, Yeli Watan Khur Yiwaan* and *Pazar Yeli Mood*. She has also worked in Kashmiri film *Bab*.

Zutshi, CM

Pandit Chander Mohan Zutshi, born in 1965 AD at Barbarshah, Srinagar, is a stage and TV artist, who since 1978 AD has performed in plays, dance dramas and TV serials. He has performed in two dozen plays like *Habba Khatoon, Boonyi, Rishi Vaer, Chehre* and *Insaniyat*, three dozen TV serials like *Kehna Asaan Hai, Shihil Kuel, Vishwaas, Lal Ded* and *Akh Oas Pohla* and for four Video albums.

Zutshi, SN

Pandit Som Nath Zutshi, born in 1922 AD at Raghunath Mandir, Srinagar, was a noted short story writer and a dramatist. He was the first director of Radio Kashmir. Right from his childhood, he had a flair for writing, which made him a playwright and short story writer in Urdu and Kashmiri. He did graduation with Honours in English from SP College, Srinagar. After the death of his father, he took up a job and continued to write. He joined *Anjuman-e-Arbab-e-Zouk*, an organisation started by Pandit PN 'Pardesi', got associated with Progressive Writers Association and became its Secretary (1945), formed National Cultural Front in 1947 AD, and also worked as editor of magazine *Kongposh*. In his career, he wrote Radio plays like *Amanat, Gulnaar, Nov Makaanah, Pout Chhai, Viji Wav, Vyethi Hundi Buthi Zu* and *Yeli Sangar Phoel*. He also translated works of many foreign authors into Kashmiri. These include *Thuj* (Isben's - The wild Duck), *Hakim-e-Aala* (Gogol's play- The Inspector General) and Franz Kafka's - The Trial. His collection of short stories and works won him many awards that include besides Akashvani Awards, *The Soviet Land Nehru Award* (1976 - for *Hakim-e-Aala*) and *Sahitya Akademi Award* (posthumous, 2003) for *Yeli Sangar Phoel*, the first Kashmiri short story. J&K Academy of Art, Culture and Languages also awarded him for this collection. His play *Ta Vyeth Rooz Pakaan* was telecast as a serial by DDK. Pandit Zutshi breathed his last in 1996 AD.

Besides the above, the following artists deserve a mention:

- **Badgami, Omkar Nath** was a noted artist associated with Radio, TV and stage.

- **Bamzai, Kashi Nath** was a freedom fighter and a journalist. He participated actively in 'Quit India' movement. During his career, he worked for *National Herald*, *Blitz* and Central Information Service, from where he retired as Director, Publication Division in 1976 AD.
- **Betab, Brij Nath** is a scriptwriter, broadcaster, poet and a Newsreader. He is associated with Doordarshan and All India Radio. *Khwaban Hund Kharidar* is a collection of his poems. He has won *Hindi Writers Award* (2002-03), for his poetic collection, from Central Hindi Directorate, HRD Ministry, Government of India.
- **Bharat, Anmol** is a budding artist, who, since her debut in 2004 AD, has taken part in about two dozen programmes. She has performed in *Kanyadan, Baby, Panchhi Aise Aate Hai*, *Pagla Ghora, Under Secretary* and feature films like *Sarvanash* by Mangal Dhillon and *Party* by Sunil Babbar.
- **Bhat, Rahul** is a young actor, who has started his career from the small screen. He got a breakthrough as Sameer in Television serial *Heena*.
- **Bhatt, Ashwath**, a graduate from the National School of Drama, Delhi, was awarded the *Lamda Associateship Award* for acting at the London Academy of Music and Dramatic Arts.
- **Braru, Radha Krishen** was a noted theatre personality, a noted writer and a Radio and TV artist. He wrote dramas like *Poz Apuz*, *Yahoo* and *Rishi Vaer*. He was the first Diploma holder from NSD. He worked with Songs and Drama Division, Ministry of I&B.
- **Dhar, Kanhaya** is a stage artist, who was associated with Sungarmaal Theatre and took part in *Waiting for Godot* and other plays.
- **Dhar, Nirmala** is a stage artist, who was associated with Sungarmaal Theatre and took part in *Natuk Kariv Bundh* and other plays.
- **Dhar, Shyam Lal 'Bahar'** is a teacher, poet, playwright and a Radio, TV and stage artist. He is a Diploma holder from NSD, GOI. He staged and directed dramas like *Kar Votli Insaan, Antigony* etc. He retired as Principal of a Higher Secondary School in J&K State. One of his famous nazams is *Geuur Waajen*.
- **Ganjoo, Kshemendra** is a stage and TV artist . He has been working with Siddharth Kak.
- **Ganjoo, Raj** was a senior artist, who in 1970s and 80s took part in more than six dozen Radio plays and also in some TV plays.
- **Jailkhani, Diwakar** is a stage artist, who was associated with Sungarmaal Theatre and took part in *Natuk Kariv Bundh* and other plays.
- **Jalali, Reeta** is a Radio, TV and stage artist. She has performed in plays of various theatres.
- **Kak, Ashok** is a Radio, TV and stage artist.
- **Kak, Siddharth** is a TV producer and director. He is a well-known documentary maker and producer of the famous long running TV programme *Surubhi*.
- **Kasba, Kanhaya** is a Radio, TV and stage artist. He was associated with Himalaya Theatre and took part in many plays.
- **Kaul, Dileep** is a poet, writer, stage and TV artist and an anchor. He has performed in TV serials and given stage performances.
- **Kaul, Kanchi** is a TV artist, who has made her presence felt on the small screen in the Sony tele serial *Ek Ladki Anjani Si*, in which she plays the role of *Ananya*. She has done other commercials.
- **Kaul, Lakshmi Narayan** was a stage and Radio artist.
- **Kemmu, Ravi** is a prominent actor, stage director, producer and director of films and serials for Doordarshan and other channels. He is a Diploma holder from National School of Drama.
- **Khazanchi, Moti Lal** was a noted Kashmiri and Urdu Newsreader at Radio Kashmir and also a singer. He breathed his last on November 7, 1988 AD.
- **Khazanchi, Omkar Nath** was an artist from Songs and Drama Division, Ministry of I&B, who

played roles in many Radio plays, including the popular play *Wutal Buji* broadcast by Radio Kashmir. He also played a role in Kashmiri feature film *meuunziraat*.

- **Kher, Pyare Krishan** was a scriptwriter, who served both at Radio Kashmir and external Division of AIR. He scripted the famous *Wadi Ki Awaz*, which those days served to counter the Pakistani propaganda. While at external Division of All India Radio, he also provided commentaries. He breathed his last in January 2006 AD.
- **Khushoo, Opinder** is a Radio, TV and stage artist. He was associated with Vasant Theatre and Sungarmaal Theatre and took part in *Mangoo*, *Hatya Ek Aakar Ki* and other plays.
- **Khushoo, Vijay** is a stage artist and play Director. He was associated with Pragaash Dramatic Club and has directed plays like *Dulari Bai, Ek Aur Dronacharya*.
- **Koul, Jaikishen 'Bezabaan'** is a stage artist, playwright and a Radio and TV artist. He is working with Songs and Drama Division, Ministry of I&B.
- **Koul, ML** was a journalist, social worker and a noted broadcaster. After joining the Government service, he served various media units and rose to the position of Director, News Service Division of AIR in 1990 AD. He breathed his last in 2003 AD at the age of 72.
- **Koul, Sudama Ji** was a well-known stage, Radio and TV artist, who played a number of memorable roles. He was associated with Saraswati Dramatic Club. He is remembered for two most famous dramas *Krishna Sudhama* and *Patni Pratap,* staged under his and Pandit Kashi Nath Bhan's direction. Both these dramas became so popular that they were included as part of the coronation programme of Maharaja Hari Singh.
- **Misri, Moti Lal** was an artist with Indian National Theatre.
- **Modrer, Dina Nath** was associated with theatre movement in the Valley as a writer. He wrote script for *Habba Khatoon*, which was directed by late Trilok Dass.
- **Mujoo, Shiban** was a stage artist associated with Rangmanch Theatre and took part in *Chapaath* and other plays.
- **Nakhasi, Brijkishori** is a Radio, TV and stage artist. He was associated with Rangmanch.
- **Raghu, Pran** is a Radio, TV and stage artist. He was associated with Sangam Theatre and took part in *Gash-i-Taruk, Ropyi Rood* and other plays.
- **Raina, Bansi** is a stage artist, who was associated with Rangmanch Theatre.
- **Raina, Kuldip**, original name Janki Nath Raina, was a short story writer, in Urdu and Kashmiri, broadcaster and a Newsreader, who delivered news in Urdu and Kashmiri from Radio Kashmir for many years. He was M.A. in Urdu and had brief stints with *Aftab* and *Khidmat*. He also worked in Kashmiri Unit of All India Radio at Delhi. He died very young.
- **Raina, PK** is a stage artist, who was associated with Sungarmaal Theatre and took part in *Ashad Ka Ek Din* and other plays.
- **Raina, Suraj** is a stage artist, who was associated with Kashmir Theatres and took part in *Dr. Faustus* and other plays.
- **Raina, Vinay** is a Radio, TV and stage artist.
- **Razdan, Kamal** is a stage artist, who was associated with various theatres. He performed roles in plays like *Dulari Bai, Natuk Kariv Bundh, Sane Aktrihe*, *Zamana* (his first play) etc.
- **Razdan, Pyare Lal** is a Radio and stage artist, who was associated with Kala Kendra.
- **Shamboo Nath 'Pee Pee'** was a stage artist.
- **Shangloo, Prana** is a stage artist, who was associated with Novrattan Natsaar and took part in *Zamana* and other plays.
- **Shivpuri, Gyan** is a TV artist. He performed in DD serial *Sarsoon Ke Phool*.
- **Sumbali, Som Nath** was a renowned stage and Radio artist. He is known for his performances

in *Ba Chhus Choor, Mangoo, Yusuf Shah Chak* and other plays.

- **Tickoo, Anil** is a stage artist and director. He directed Hindi play *Damaad*.
- **Tickoo, Kamal** is a stage artist, who was associated with Kamal Theatre.
- **Ticku, Madhav Ram** was a stage artist. He worked for Navrang Theatre.
- **Tiku, Moti Lal** was briefly associated with theatre and Hindi cinema. He took part in one of the first plays *Chitra*, staged at Sheetalnath in 1946 AD. Subsequently, for a brief period he worked in a number of Hindi films. Between 1951-53 AD he worked for a few films, which include *Badi Bahu* (as Chief Assistant Director) and *Hamdard* (as Associate Director).
- **Wantoo, Kulbhushan** was associated with Vasant Theatre as a back stage artist.
- **Wattal, Girija** is a stage artist, who was associated initially with Kala Kendra and then with Sungarmaal Theatre. She took part in *Ashad Ka Ek Din* and other plays.
- **Zalpuri, Ashok** is a stage artist, who was a Founder Member of Kashmir Theatres and was also associated with Rangmanch Theatre.
- **Zaroo, Asha** is a stage artist, who was associated with Shah Dramatic Club and took part in *Bareh Gov Lol* and other plays.
- **Zutshi, Jai Kishen** started from Radio, joined DDK Srinagar as a TV Producer, moved over to DDK, Jammu and retired as Director DDK, Shimla. He has to his credit dozens of programmes, which include major plays like *Jurum, Kasak, Master Ji, Aiena* etc.

8.1.1.5 Cinema (A5)

There are many Kashmiri Pandits, who tried their luck in the field of cinema and succeeded to a large extent. The prominent Kashmiri Pandits in the field, included in this work, are listed in Annexure - 15. A brief account of each, in alphabetical order, is as under:

Adeeb, Prem

Pandit Prem Adeeb (inset 244) was born in 1916 AD in a Dhar family at Sultanpur, Uttar Pradesh. His mother was the daughter of Pandit Lakshman Prasad Razdan of Jodhpur. He did Matriculation from Jodhpur and without completing his studies further, his interest in acting took him to Calcutta, Lahore and finally to Bombay, where he started his career in 1936 AD with his first film *Romantic India*. During his career in the industry, he worked in many films, social, mythological and historical. He played the role of Ram in *Bharat Milap, Ram Rajya, Hanuman Janam* and *Ramayana*. His social films include *Khan Bahadur, Divorce* and *Station Master*. *Vikramaditya* was one of his historical films and *Station Master, Darshan* and *Anokhi Ada* were some of his Silver jubilee films. *Rama Rajya* was the Golden Jubilee hit and is stated to be the only film to have been seen by Mahatma Gandhi in his lifetime. During his career, he worked with leading ladies like Shobna Samarth, Shanta Apte, Durga Khote and directors like Sohrab Modi, Vijay Bhatt, Ram Daryani and Nand Lal Jaswantlal. After making a mark in the film industry, he expired in 1959 AD at the young age of 43.

Aima, Onkar

Pandit Onkar Aima (inset 245) was born in 1928 AD at Fateh Kadal, Srinagar. His elders in the family were known to treat people with orthopaedic ailments. To give vent to his creative talent and artistic abilities, he joined the cultural movement of the time and got a chance to play the leading role in Kashmiri feature film *Meuunziraat*, which won the President's Silver Medal in 1964 AD. Soon after, he shifted to Mumbai where he acted in a number of films, TV programmes, telecast from Doordarshan Bombay, and finally took to modelling but continued to act. He again played the leading role in the

Kashmiri film *Shair-e-Kashmir Mahjoor*, the first bilingual film in Kashmiri and Hindi. Besides acting and modelling, he was involved in community affairs. To preserve the culture and language, he instituted *Mohan Lal Aima Music Award* to be awarded for singing in Kashmiri. He is the recipient of *Kantoor Award* (1989), instituted by Kashmiri Pandits' Association, Mumbai, for Music and performing arts. Pandit Aima breathed his last in 2002 AD.

Chander Mohan

Pandit Chander Mohan (inset 246), original name Chander Mohan Wattal, was born in the family of Wattals at Narsinghpur in Madhya Pradesh, where his ancestors had moved a few generations earlier. After his initial stints with cinema theatres at Mathura, Banaras and Nanital, he had a chance to meet Pandit V Shanta Ram, of the famous Prabhat Talkies, in 1933 AD. He was offered a job in Prabhat Talkies and this marked the beginning of his eventful career. In 1934 AD, he got his role as a villain in his first film *Amritmanthan*. With this major break in his career, he never looked back and worked in many other films, which included *Amar Jyoti, Apna Ghar, Bade Nawab Sahib, Dharmatma, Fashion, Geeta, Mumtaz Mahal, Naukar, Pukar, Raunak, Roti, Shaheed, Shakuntala, Takdeer* and *Wahan.* In these films, he was seen in many different roles because of which he made a mark both as a hero and a villain. This versatile actor, who earned appreciation for his roles from his critics and admirers alike, passed away in 1949 AD at a young age of 44.

Dass, Trilok

Pandit Trilok Dass (Dhar), born in 1931 AD at Srinagar, was a social activist, veteran theatre director and actor of yester years. After his early education and training under his father, Pandit Madhav Dass, Trilok started his career with a State Government job but soon left it and went to Calcutta in 1949 AD to pursue his desire to get into acting. After training at Calcutta, he joined Gemini Studios at Madras, got a role in *Mr. Sampat*, his first film and subsequently worked in other films. Because of his domestic problems, young Trilok Dass had to return to Srinagar, where he again took a Government job. However, his love for acting made him to start a theatre group, Kala Kendra by name, which was inaugurated by late Shri Prithvi Raj Kapoor at Sri Ramakrishna Ashram Shivalaya, Karan Nagar, Srinagar. In subsequent years, the theatre group proved to be a major milestone in the theatre movement of the Valley. Under the guidance of this veteran artist and trainer, the institute gave birth to the leading theatre artists like Bansi Kaul, Krishen Langoo, MK Raina and Upendra Khushoo. In his professional career, he acted in and directed a number of plays, which include *Habba Khatoon*, *Mangoo*, *Pagal Graduate*, *Taentkor*, *Araam Haram Hai* and *Bina Deewaron Ke Ghar*. Jammu and Kashmir Academy of Art, Culture and Languages honoured him with the *Best Actor Award*, for his role *Badshah* in Play *Aaram Haram Hai*. In his later years, he made a mark as an educationist by funding a chain of schools. He breathed his last in 2000 AD.

Hangal, AK

Pandit Autar Krishen Hangal, born in 1916 AD at Sialkot, Pakistan, was an eminent film personality, who won the hearts of cinegoers with his roles in some of the memorable films. His ancestors had moved out of the Kashmir Valley sometime in 18th century, as was the case with most of the members around that time. After schooling at Peshawar, he pursued his interest in music and theatre and also worked as a Radio casual artist. He migrated to India in 1949 AD and got a breakthrough when he was signed for his first film *Shagird*. His work in *Guddy* saw him mature into a character actor. During his professional career, he worked in more than 250 Hindi films and 60 plays. His memorable films include *Imam Sahib, Kora Kagaz, Lagaan, Namak Haram*, *Sholay* and many others.

Jeevan

Pandit Jeevan, original name Omkar Kishan Dar, hailed from Lahore. He is remembered as one of the best villains, who ruled the hearts of the cine goers in 1960s, 70s and 80s. During his professional career, spanning over five decades, he has worked in more than 300 movies. He worked in all types of films and usually performed the roles of a bad boy. Some of his hit films are *Johny Mera Naam, Deewar* and *Amar Akbar Anthony*. His other films include *Kanoon, Sangarsh* and *Chand Aur Bijli*. In one of the mythological films, namely, *Sant Tukaram,* he became a household name.

Kathju, Yashodhara

Smt. Yashodhara Kathju was the daughter of Pandit Jeevan Lal Kathju of Lucknow. After her education at Lucknow, she went to Bombay to try her luck in the film industry. Encouraged by her parents, she found her way into the industry and performed roles over two decades. She became a popular actress and worked in many Hindi films, both social and mythological. She thus became the first Kashmiri girl to join film industry at a time when it was a taboo for the community girls to do so.

Kaul, Arun

Pandit Arun Kaul (inset 247), born in 1933 AD at Srinagar, was a noted film director, TV producer and a screen playwright, who had the honour of having worked with serious film makers like Mrinal Sen, Buddhadeb Dasgupta, Umesh Kalbag, Shankar Bhattacharya and others. During his professional career, spanning more than four decades, he has produced Mrinal Sen's Hindi films *Bhuvan Shome* (1968) and *Ek Adhuri Kahani* (1972), Buddhadeb Dasgupta's Hindi film *Andhi Gali* (1985) and directed Hindi film *Diksha* (1992).

As a scriptwriter / co-scriptwriter, he has to his credit more than a dozen scripts. These include scripts for *Dharma-Kshetra* (1986), *Diksha*, *Mrigya*, *Chandni, Izzat,* besides the scripts for TV serials like *Ghalib, Prem Chand,* 13 part serial *Noopur,* 17 part serial *Karma Bhoomi,* weekly science programme *Turning Point* (1991-97) and 85 part serial *Kashmir file* (1994-96). He also produced *50 years of Indian Independence* in 4 parts for Doordarshan and series of 8 documentaries on Museum and Museology. He was associated with many institutions and professional bodies like Doordarshan, NFDC, Department of Science and Technology, Indira Gandhi National Centre of Arts, Department of Audio Visual Publicity and others. He served as a member of Film Censor Board, Jury member for National Award for feature film, founder Secretary, Indian Film Director's Association, Consultant General on Indian participation in Venice Festival and represented as the leader of many delegations to various countries. He founded 'Film Forum' and 'Forum for Better New Cinema Movement'. He was honoured with many awards, which include *Best Original Scriptwriter* (1986), for *Dharma-Kshetra*, *Rajjat Medal* (1991), for his film *Diksha*, an NFDC - DD feature film, produced and directed by Arun Kaul and also *Filmfare Critics Award* (1992), for the Best Directed film. He also received *Yugshree Award* (1992), for the Best Directed film for Television, *Harmony Award* (1995) and *Sadhbhavna Award*. Pandit Arun Kaul breathed his last on July 21, 2007, leaving behind rich treasure in the form of more than 50 productions.

Kaul, Avtar K

Pandit Avtar K Kaul was a noted film personality, a producer and director. In the short span of his professional career, he not only produced but also directed a number of films including the *27 Down*. He was given Film Awards by Government of Gujarat for his documentaries *We Shall Overcome* and *The End of Thirst*. Unfortunately, his career was cut short due to drowning in the sea near Mumbai.

Kaul, Mahesh

Pandit Mahesh Kaul is a serious film maker, who ventured into film making after working with Indian People's Theatre Association for a couple of years. As a film maker, he has the credit of having introduced Raj Kapoor in film *Gopi Nath*. During his professional career, spanning more than two decades, he has number of films to his credit, which include *Talaq*, the first colour cinemascope film. He is now leading a retired life at Mumbai.

Kaul, Satish

Shri Satish Kaul, after doing a course in cinematography at Film and Television Institute of India, Pune, was looking for his career in cinematography. Due to some coincidence and by a stroke of luck, he had to change his line when he was offered a role of a soldier in Dev Anand's film *Prem Pujari*. He accepted the role and after his initial success, he was given roles in many other films but mostly Punjabi films. He had an instant success and became very popular. As a hero in Punjabi films, he ruled industry for more than ten years. During his professional career, he worked in dozens of films and in majority of these, he was the lead hero.

Kher, Anupam

Pandit Anupam Kher, original name Anupam Khar, born in 1955 AD and hailing from Shimla, is a noted actor, who has created a niche in the Hindi film industry. His parents had moved out of the Valley from Nai Sarak, Srinagar. Anupam, with his interest in theatre, came to Mumbai and started his Bollywood journey from his debut in Hindi film *Aagman* in 1982 AD. After this, there was no looking back and he played memorable roles in more than 200 films, Hindi, Tamil and English. He played memorable role in *Saaransh* (1984) and got a critical acclaim for *Karma* (1986). At the international level, he is known for his roles in *Bend It Like Beckham* (2002) and *Pride and Prejudice* (2004). He hosted a number of TV shows, which include *Say Na Something To Anupam Kher* and *Sawaal Dus Crore Ka*. He served as the Chairman of the Indian Film Censor Board. For his contribution to cinema, he was awarded *Padma Shri* and the *Best Actor Award* for his role in the Hindi film *Mae Ne Gandhi Ko Nahin Maara*. The award was given to him during Karachi International Film Festival.

Kiran Kumar

Pandit Kiran Kumar, son of Pandit Jeevan, the famous villain of Hindi cinema, is an actor, who has created a niche in the field. Born in a Kashmiri family with a Royal background, his grandfather was a Wazir-i-Wazarat. Kiran Kumar, though influenced by the talent of his father, made a mark on his own. After studies at Indore, he joined Film and Televison Institute, Pune for 2 years after which, he started his career as an actor. He was noticed in the film *Aaj Ki Taza Khabar* that was based on a Gujarati play. After this, he worked for Gujarati film industry at the Regional level for a long period. Subsequently, he accepted roles from Hindi cinema as well as character roles for programmes on small screen. In his professional career, he has acted in dozens of Hindi films.

Pandit, Ashok

Shri Ashok Pandit is a film producer, director and a social activist. He has ably portrayed the sufferings of the community through his Kashmiri film *Sheen*. On the social front, he has been working for the redressal of the agonies and problems of displaced community through various means including films, photo exhibitions and symposia. His latest production *And the World Remained Silent* is a documentary, which portrays the exodus of the community from the Valley. He succeeded in creating an awareness in the masses and also received honours from Goa Chief Minister during Goa IFFI.

Raina, MK

Pandit MK Raina, born in 1948 AD at Srinagar, is a theatre personality, an actor, media director and a cultural activist. After his early education from Hindu High School, Srinagar, he completed his BA from SP College, Srinagar. Right from his childhood, he had interest in theatre and cinema. He got inspiration from Pandit Dina Nath Kaul 'Nadim'. In early sixties, he came to Delhi and looked for various opportunities to establish himself. He joined National School of Drama and graduated in 1970 AD with *Best Actor Award*. He got associated with rural and urban theatre across the country and has been working as a freelance theatre and film person. He made a significant contribution to the traditional theatre *baandpather* of Kashmir. He has conducted theatre workshops, acted in more than a hundred plays and directed dozens of memorable stage plays, documentaries and feature films. Some of his plays are *Kabira Khada Bazar Mein, Kabhi Na Chooden Khet* and *Lower Depths.* Some of the feature films in which he played memorable roles are *27 Down, Ek Ruka Hua Faisla* and *Tamas*. He worked with noted film makers like Govind Nihalani, Mani Kaul and Mrinal Sen. For his contributions, he has received *Sanskriti Samman* (1980), the *Sahitya Kala Parishad Award* (1981), the *Best Director of the year Award* (1982) from West Bengal Government, the *Best Director Award* (1987) from Punjabi Akademi, Delhi, *Sangeet Natak Akademi Award* (1995), the *Swarna Padak* (1996) from J&K Government and *BV Karanth Puraskar* (2008).

Raj Kumar

Pandit Raj Kumar (inset 248), original name Kulbhushan Nath Pandit, born in 1927 AD at Loralai of Punjab (now in Pakistan), was a veteran actor of Hindi cinema, who ruled the hearts of cinegoers for almost five decades since early forties. One of his ancestors, Pandit Gopal Das Karvayun, had moved out of the Valley from Srinagar to Punjab in 19th century. It was much later that the family changed the surname to Pandit. After education from Loralai and Punjab University, Lahore, he joined Police service of Bombay Presidency as in-charge of Mahim Police Station. He was, however, destined to become an actor. Through the acquaintance of Prem Adeeb, Director Nazam Naqvi picked him for a role in *Rangeela* (1952). This is how Sub-Inspector Kulbhushan Pandit became Raj Kumar. In his long professional career, Raj Kumar worked in more than hundred films, many of which proved to be box office hits. Some of his memorable films include *Mother India* (1957), *Dil Apna Preet Paraya* (1960), *Dil Ek Mandir* (1963), *Waqt* (1965), *Mere Hazoor* (1968), *Pakeeza* (1971), *Dharam Kanta* (1982), *Desh Ka Dushman* (1989), *Saudagar* (1991) and many others. He breathed his last in 1996 at the age of 69. (Source: Translated into English from the original[85p86] in Hindi)

Razdan, Virender

Pandit Virender Razdan (inset 249) was born in 1951 AD at Jammu. He had his early education in Srinagar. He inherited music from his father, Pandit Gobind Razdan, and at the age of 12, he came first time on the stage. His interest took him to Radio Kashmir, where he started working in radio plays. For many years, he continued as a stage artist, which not only won him all-round acclaim but also attracted him to National School of Drama. After passing out from the institute, he got a job in a company and soon after was selected for the role of Maulana Abul Kalam Azad in the film *Gandhi*, which was directed by Richard Autonbourough. His rise to fame was meteoric and he created a niche for himself. He played the title role of Vidhur in the popular mythological serial the *Mahabharata,* telecast for weeks on Doordarshan. Unfortunately, after a brief illness, he breathed his last at Mumbai.

Shivpuri, Ashok

Pandit Ashok Shivpuri, as an actor, has been on the big screen for more than two decades. He did

postgraduation in Personnel Management, Sales & Marketing from the University of Delhi and Diploma in Film appreciation from Film and Television Institute, Madras. Ashok, an employee of Indian Oil, posted at Madras, started his screen debut after P Chandra Kumar, a Malayalee film director, offered him a role, as a villain, in his film *Mukhangal*, against the noted actress KR Vijaya. After this, he never looked back and worked in films like *Aag, Rishte Na Toote, Aaj Ka MLA, Ram Avatar, Inqilab, Chaalbaaz, Mr. Prime Minister* and others. He has worked with noted film stars such as Amitabh Bachchan, Dilip Kumar, Govinda, Jitendra, Raj Babbar, Rajesh Khanna, Vinod Mehra and others.

Ulhas

Pandit Ulhas, original name Ulhas Kaul, was a noted character actor, who played character actor roles in Hindi cinema for more than three decades. Hailing from Ajmer, where his ancestors had moved in earlier times, he started his filmi career with Prabhat Talkies at Pune in 1937 AD. He worked in a number of films, his first one being *Wahan*. His other films include *Mirza Ghalib, Yahodi* and *Phir Subeh Hogi*. He worked with directors like Sohrab Modi, Ramesh Sehgal and many others.

Zutshi, Shrysh

Shri Shrysh Zutshi, born in 1979 AD at Rainawari, Srinagar, is a model, character actor and an upcoming film director. Shrysh, a product of Anupam Kher's Academy for Acting, did ramp modelling for LIFW and designers such as Aki Narula, Manish Malhotra, Shahid Aamir and Wendel Rodrigues. He has also done a number of ads. Besides working as Assistant Director for bollywood film *Shaurya*, he has directed two short films *Distant Hope* and *Symphony of Love*. As an actor / character actor, he has worked in two South Indian films *Keerthi Chakra* and *Kurukshetra*. He was also one of the finalists in Grassim Mr. India contest 2003 AD.

Besides the above, the following artists in the field, deserve a mention.

- **Kaul, Ashok** (Major) is a producer, director and a film maker. He worked for RK Studios for 15 years as Production Controller. Some of his productions are *Param Vir Chakra, Ram Teri Ganga Maeli, Henna, Prem Rog, Bhagmati* to name a few.
- **Kaul, Jawahar** was a promising film star, who was noticed in *Bhabi*. However, his professional career did not last long due to unfortunate reasons.
- **Kaul, Mani** is the famous director of Hindi films. He is more known for the art cinema than the commercial ones. He directed films like *Uski Roti, Naukar ki kameez* and *Duvidha* and used ingenious techniques to create sound effects. His film *Duvidha* has received rare reviews.
- **Kemmu, Kunal**, popularly known in Hindi cinema as Kunal, is an upcoming actor, who has in a short span worked in more than a dozen films like *Hum Hai Rahi Pyar Ke* (1993), *Naraaz* (1994), *Aazmayish* (1995), *Raja Hindustani* (1996), *Bhai* (1997), *Angarey, Dushman, Zakham* (1998. He made his debut as a lead artist in *Kalyug* (2005), a film for which he was given *Super Star of Tomorrow Award* (2005) by Stardust. For his work in *Zakham,* he got *Best Child Artist Award*.
- **Kher, Raju** is a noted actor, who made his directorial debut in *OM Jai Jagdish* and *Mein Ne Gandhi Ko Nahin Mara*. He has also played roles in many TV shows.
- **Khosa, Rajan** is the director of a documentary *The Dance of The Wind*.
- **Razdan, Soni** is a noted actress and a film director. Besides her performances in many Hindi films, she performed in TV serial *Buniyaad*.
- **Saproo, Preeti** is a renowned film producer in Bollywood.
- **Sapru**, original name Daya Kishan Sapru, was a noted character actor, who started his career in Hindi films mostly as a villain and continued to do so for more than two decades. During his filmi

career, he worked in hundreds of films.

- **Shivpuri, Om** was a veteran character actor, who started his professional career in Hindi movies in 1972 AD and worked in more than 80 films. He breathed his last in October 1990 AD.
- **Swaroop, Jyoti** is a film director, who has directed Kashmiri film *Bab* for NFDC.
- **Swaroop, Kamal** is a film director.
- **Wanchoo, Satyen** is an upcoming film-maker, especially short films and documentaries, with a focus on wildlife.
- **Zutshi, Raj** is a known film and TV actor.

8.1.2 Education (B)

Traditionally, learning and education have been the forte of Kashmiri Pandits. Various scholars and travellers including Hieun Tsiang, Kalhana Pandit, Sir George A Grierson and many others have recorded this fact. Since time immemorial, Kashmiri Pandits have not only studied scriptures and other texts and acquired knowledge but also have transferred it to others. In this pursuit of knowledge, they have been guided by two philosophies, namely, 'let knowledge come from any side', the philosophy of the *Bhagavad Gita,* and 'let knowledge be shared'. They have always believed in *Guru-Shishya* (Master-Disciple or teacher-taught) *Parampara* (tradition). It is, therefore, not surprising to see galaxy of educationists on the horizon of the Valley and outside, who have done yeoman service to spread education among the populace in the Valley and outside, irrespective of caste, creed and religion. The Valley can boast not only of excellent teachers, Inspectors of schools, Headmasters, Headmistresses, Principals, Professors, Registrars and Vice chancellors but also of excellent standards of teaching and best educational institutions. Elders talk of the brand of teachers and educationists, the Valley has produced, who not only were hard taskmasters but were strict disciplinarians as well. Their main aim was to impart good education to the pupil. The community has the honour of having produced the first Kashmiri Principal of SP College (Iqbal Krishna Sharga), the first to start residential Gurukul 'Ramakrishna Ashram', at Baramulla (Pandit Tara Chand Sapru), the first Kashmiri Pandit lecturer (Smt. Vasanta Toshkhani) and the first Kashmiri Pandit Headmaster (Pandit Arjun Nath Kaul), the first Kashmiri Pandit graduate Headmistress (Ms. Gauri Kaul), the first Kashmiri Pandit Lady to head a Girls school, known as *nani hund tsat'haal,* (Smt. Nani), and teachers such as Pandit JL Kaul, Pandit Jia Lal Kaul 'Nazir', Pandit Samsar Chand Koul, Pandit Sat Lal Razdan, Pandit Shridhar Kaul Dulloo and others.

The prominent Kashmiri Pandit educationists and teachers, included in this work, are listed in Annexure - 15. A brief account of each, in alphabetical order, is as under:

Adalti, AN Kaul

Dr. Amar Nath Kaul Adalti, born in 1919 AD to Pandit Bishamber Nath Kaul Adalti at Batayar Srinagar, was a prominent educationist and educational administrator from Gwalior, Madhya Pradesh, who immensely contributed to the educational development of the State. He was responsible for introducing rural upliftment programmes at Teachers Training College, Kundeshwar. He rose to the position of Secretary, M. P. board of Secondary Education, a post he held till his retirement. He was honoured, for his contributions, by the State Government. An author of many books, Dr. Kaul held position of Dean, faculty of Education and Vice Chancellor of Jiwaji University, Bhopal. After retirement, he served as Director, Correspondence Courses and Continuing Education, University of Bhopal. He passed away in 2004 AD, along with his wife, Smt. Kamla Kaul Adalti, following a car accident.

Ambardar, Rattan Rani

Smt. Rattan Rani Ambardar, born in 1929 AD at Srinagar, was a teacher and social worker, who because of her simplicity, unassuming nature and devotion to the cause, was able to make a dent in the mindset of the people towards the formal education of the girls. After her graduation (1953) from Srinagar and MA (Hindi) from Agra University in 1955 AD, she joined St. Joseph College, now Government Degree College, Baramulla, in 1957 AD and was involved in the campaign for the spread of education among the majority community, especially the girl candidates. She is credited with having gone from door to door to convince the parents, winning their confidence and enrolling the girl students in large numbers. Later on, she was transferred to Government College for Women, Maulana Azad road, Srinagar, where she served till her retirement in 1984 AD.

Dhar, JN

Prof. Jagar Nath Dhar was a Professor of Physics and an educationist of high repute. As a Physics Professor of substance, he used to conduct experiments for which he was awarded a *Gold Medal*. In his professional career, he became the Principal of Amar Singh College, Srinagar and also held important positions of Chairman Board of Secondary Education (BOSE) and Education Secretary, Jammu & Kashmir.

Dulloo, Shridhar Kaul

Pandit Shridhar Kaul Dulloo or Shridhar Joo Dulloo was a great educationist and a social reformer, who was the first to spread education in distant parts of Ladakh. In mid thirties, he was posted to Ladakh as Inspector of Schools and got an opportunity to spread education among the people and also start social reforms. It was because of his effort that the Central Government started an institute, The Central Institute of Buddhist Studies, there. Back home, he served as the Principal of DAV School, Rainawari.

Gurtu, Iqbal Narain

Pandit Iqbal Narain Gurtu, born in 1878 AD, was a social activist, a freedom fighter and an educationist. His ancestors had moved out of the Valley in the beginning of the nineteenth century and settled in Kashmiri Mohalla, Lucknow. After his initial education at various places, he did graduation (1897), MA in English literature (1899) and LL B (1902), all from Allahabad University. For securing highest percentage of marks in LL B, he was awarded the *Chancellor's Gold Medal*. After he started his legal practice at Kanpur and earned a name in the profession, he came in contact with Dr. Annie Besant and decided to quit the practice and join her as an activist. Impressed by his dedication, she made him the officiating Headmaster of the Central Hindu School, a position he held on a permanent basis in 1908 AD and became the Principal of National Theosophical College in 1914 AD. When Jagat Narain Mulla became the Minister in United Provinces Government in 1919 AD, Pandit Iqbal Narain Gurtu was appointed his Parliamentary Secretary but he resigned from the post in 1920 AD to contest the election, which he won and became the member of UP legislative assembly in 1921 AD. During his career, he held many prestigious positions of Chairman, Banaras Municipal Board (1931), Vice Chancellor, Allahabad University (1932), Pro-Vice Chancellor, Banaras Hindu University (1940-43 and 1943-46), Director, Rishi Valley Trust and President, National Geographical Society of India (1952). He was conferred the Honorary LL D Degree by Allahabad University. Banaras Hindu University, besides conferring D.Litt. on him, named one of its hostels as Dr. Iqbal Narain Gurtu Hostel. He breathed his last in 1966 AD at the age of 88 years.
(Source: Taken from the original[86p26-] in English)

Hukku, Harihar Nath

Pandit Harihar Nath Hukku, born in 1905 AD at Jodhpur, was an educationist and an authority on *Ramcharitmanas*. His ancestors had moved out of the Valley during the reign of Mughal emperor Shah Alam II and settled at Bazar Sita Ram, Delhi, where from one of his ancestors moved to Jodhpur. After his initial education at Jodhpur, young Harihar did graduation (1924), for which he won *Malviya Gold Medal*, MA in English literature (1926) and MA in Hindi literature (1928), all from Banaras Hindu University. He started his career, initially as a teacher at Kurja and then as a lecturer in Hindi Department at DAV College, Kanpur around 1930 AD. While at Kanpur, young Hukku took up an independent research work on Tulsidas's *Ramcharitmanas* and submitted his Ph.D. thesis to Agra University. His examiners, because of the high quality of the research work, instead of Ph.D. recommended him for D.Litt. Degree, that too without viva voce. Based on the recommendations, he got D.Litt. (1939), thus becoming the first to get it without having got a Ph.D. Dr. Hukku resigned from DAV College in 1944 AD and after brief stints at Rawalpindi and Viyavar, he took over as Principal of a college in Muzaffarpur, Bihar, where he served for eight years. In 1951 AD, he was asked to take over as Principal of Saket Mahavidyalaya at Faizabad, subsequent to which Feroz Gandhi chose him as the founder Principal of Feroz Gandhi Degree College, Rai Bareli, where he served till his retirement in 1964 AD. On his retirement, Agra University made him Emeritus Professor for five years, during which period, he guided Ph.D. students. After this assignment, he started a coaching institute. He breathed his last in 1974 AD. (Source: Taken from the original[86p205-] in English)

Kachroo, JN

Pandit Janki Nath Kachroo was a great teacher and educationist, who headed National High School, Karan Nagar, Srinagar as its Principal. A doyen and a great teacher of yore, he groomed and touched the lives of thousands of his students, who, having made a mark in various walks of life, acknowledge the role played by him in spreading the light of knowledge among them. Post 1990 AD, he was associated with Kashmiri Pandits' Association, Mumbai and served as a Member of the Editorial Board of *Milchar*, the official organ of the association. As a Founder Member, he was involved in launching Project *Zaan*, a literary forum for popularising Kashmiri as a language among those who wish to learn the language. Kachroo Sahib breathed his last in September 2006 AD at Mumbai.

Kaul, HK

Dr. H Kumar Kaul, born in July 1938 AD at Srinagar, is an educationist, writer, author, social activist and a *Yoga* teacher. After schooling, he did BA from Amar Singh College, MA in English literature and B.Ed. from the University of Kashmir, Diploma in Journalism from the University of Delhi and Doctorate from Punjabi University, Patiala. He joined DAV College Abohar, Punjab in 1963 AD and headed the English Department for 10 years. After a stint at DAV College, Karnal, he moved to SD College, Barnala in 1975 AD and headed the institution till his retirement in 1992 AD. During his professional career, he authored dozens of books on *Yoga* and held important positions in *Yoga* related organisations. He has been honoured with titles of *Yogacharya* (1986), *Yoga Purush* (1987), *Yoga Ratna* (1988), *Yoga Shiromani* (2001) and *National Book Award* (1989) for his book *Yoga for Health*.

Kaul, JL

Prof. Jaya Lal Kaul (inset 250), born in 1900 AD at Srinagar, was a successful teacher of English language and literature, serious researcher, an accomplished English writer, author and an able administrator. As the Principal of SP College, Srinagar, he set high standards for others to follow. After graduation from SP College, MA and LL B from Agra, he started as a practicing lawyer but soon

changed his line and joined SP College as a teacher. This marked the beginning of his eventful career as a great educationist. During his professional career, he served at many places and served in various capacities as teacher, Prince of Wales College, Jammu (1938 onwards), Principal, Intermediate College, Mirpur (now in Pakistan), Head, Department of English, Amar Singh College (1945), Deputy Director of Education (1950-52) and finally Principal, SP College (1952-67). His interests were many and varied. He will be remembered for his contribution, both to Kashmiri and English literature. Besides writing many articles, he has to his credit a number of books, which include *Studies in Kashmiri* (1968), *Kashmiri Lyrics* (1945), *Interpretations of Ghalib* (1957), *Lal Ded* (editd, 1973) and *The Genious of Tagore*, a commentary of the poetics of RN Tagore. He was the first to contribute a write-up on Kashmiri literature to Shipley's Encyclopedia of World Literature. His contribution, as the editor of college magazine *The Pratap,* in raising its standard and making it popular, is noteworthy. After retirement from the service, he served as Advisor to All India Radio and Secretary Jammu and Kashmir Academy of Art, Culture and Languages. During his tenure as Secretary, the Academy made strides in various fields. Prof. Kaul, a scholar of high calibre and a multifaceted personality with varied interests, breathed his last in 1986 AD at the age of 86 years.

Kaul, Jia Lal 'Nazir'

Pandit Jia Lal Kaul 'Nazir', born in 1897 AD at Zaina Kadal, Srinagar, was a noted educationist, historian and a writer. His father Pandit Rishi Kaul was a person of modest means, being a petty landowner in Sebdan village. Because of the need to support the family, Jia Lal started giving tuitions at an early age. After graduation in 1916 AD from SP College, Srinagar, he migrated to NWFP (now in Pakistan) and joined a private school at Hotimardan as a senior teacher. Because of his abilities, he was sent by the management to Lahore to acquire BT Degree from Punjab University. On his return, he continued as a senior teacher and was later elevated as the Headmaster of the school. After serving for a few years, he left the job, returned to Srinagar and joined as TGT in the State Education Department. Subsequently, he was posted as Headmaster at Government. Middle School, Kishtwar, Jammu. Here, he experimented with his idea of providing basic education (weaving craft), to the senior out-going students, which subsequently earned him the post of Supervisor Cum Superintendent, of the newly set up Teachers Training School, Srinagar in 1937 AD, a post he held till his retirement in 1954 AD. He is credited with having contributed to the running of B.Ed. College at GM College, Srinagar. As a veteran teacher, he also taught Sheikh Mohammad Abdullah. He authored a number of books and had a unique distinction of having delivered in 1948 AD, a series of more than 100 weekly Radio talks in Urdu, under the caption *Hamari Miraas,* covering diverse aspects of Kashmir, its people and culture. After retirement, he took up an assignment with a private Teachers Training College to teach for an hour, an assignment he fulfilled till his demise in 1970 AD.

Kaul, Mohan L

Dr. Mohan L Kaul, born in 1929 AD at Rainawari, Srinagar, was a writer, educationist, Professor Emeritus and a social worker. Dr. Kaul received his Ph.D. from Case Western Reserve University. Prior to going to USA, he was involved in social education work with minority and lower caste communities. He served as Assistant Director, Department of Community Services, Delhi and Director of the first pilot project of Urban Community Development in India. While in USA, he dedicated his life to help America's poor and accepted the challenging assignment to assist the low income African American Community in KEON, Ohio. Understanding the importance of Education in social work, he taught at Kent State University, Ohio. He was associated with many organisations, as a member, advisor or a consultant, that include Advisory Council, Robinson School Action Program, Academy of Certified

Child Abuse Project, Homestead Street Block Club, International Association of Pediatric Social Services and others. Besides writing a number of articles, he is the author of a novel *Sheila* (2004).

Kaul, RL

Prof. Roshan Lal Kaul, born in 1944 AD, is an educationist and a Professor of Physics. After graduation from the University of Kashmir, he did M.Sc. (Physics) in 1965 AD from Lucknow University and joined Government Degree College, Anantnag the same year. In 1968 AD, he joined Gandhi Memorial College, Srinagar, where he became Professor in 1970 AD. After displacement in 1990 AD, he worked at GM College Raipur, Bantalab, Jammu (1990-2001) and then at Government GM Science College, Jammu (2001-2002), where from he retired in 2002 AD. He has imparted knowledge on the subject to hundreds of students, who subsequently made a mark in their lives.

Koul, Samsar Chand

Pandit Samsar Chand Koul, born in 1883 AD, was an educationist, writer, scholar, ornithologist and an environmentalist. Because of his excellence in teaching, his pupil popularly knew him as *Master Ji* and because of the extensive work done by him, as an ornithologist, other professionals called him 'Salim Ali of Kashmir'. He started his career as a teacher in CMS High School, Fateh Kadal, Srinagar. Because of his deep interest in natural history and environment, he not only taught his students but also toured nooks and corners of the Valley along with them, made collections, created albums and preserved the collections in a museum in the school. He was basically an arts student but his scientific temperament coupled with zest and zeal for learning made him an excellent teacher. His work earned him memberships of National Geographic Society (Washington D.C), Geographical Society of Canada and The Society of World Watchers (England). As a scholar and writer, he authored many books on Kashmir, which include *Beautiful Valleys of Kashmir and Ladakh*, *Birds of Kashmir, The Sacred Temple of Khir Bhawani, Pahalgam and Its Environs* and *Srinagar and Its Environment*. His documentation on migratory birds and water birds of Kashmir is remarkable. Master Koul breathed his last in 1977 AD.

Kundu, CL

Dr. Chuni Lal Kundu, born in 1936 AD at Rainawari, Srinagar, is an educationist. After graduation (1955) from the University of Kashmir, he did M.Ed. (1957) from Rajasthan University, MA Psychology (1959) from Punjab University, Ph.D. (1966) in Education from Rajasthan University and Ph.D. (1970) in Psychology from North-Western University, Evanston, USA. He started his career as a lecturer in 1960 AD at Government College Srinagar, moved to the University of Kashmir in 1966 AD and then to Kurukshetra University in 1969 AD, as University Professor of education. In 1996 AD, he became the Vice-Chancellor of Himachal Pradesh University. After serving for four years, he took over as Director, School of Rehabilitation Sciences, Bhavnagar, Gujarat in 2000 AD and headed the institute till his retirement in 2002 AD. At present, he is working as Advisor Rehabilitation Council of India, Ministry of Social Justice and Empowerment, GOI. Dr. Kundu has written nearly a dozen books.

Mam, ML

Prof. Moti Lal Mam, born in 1933 AD at Srinagar, is a distinguished teacher, administrator and a social activist, who has been around for the last four decades. He started his career as a lecturer in Physics in 1954 AD at GGM Science College Jammu. Subsequently, he held the positions of Professor SP College Srinagar (1959), Principal Government Degree College Bemina (1980), Deputy Education Commissioner (1986) and Additional Secretary, Higher Education, J&K, a post he held till his retirement in 1991 AD. After retirement, he is engaged in social service and serving the underprivileged.

Mattoo, Amitabh

Prof. Amitabh Mattoo, born in 1962 AD at Srinagar, is an educationist, writer, authority on International Relations and the youngest Vice Chancellor of the University of Jammu. After his early education at Srinagar, he studied at Jawaharlal Nehru University, New Delhi and did Ph.D. in International Relations from the University of Oxford, UK. In 1988 AD, he was selected for IPS but chose his career in academics. During his tenure, Prof. Mattoo took a number of initiatives. These include i) creating a good infrastructure for higher education including Zorawar Singh auditorium complex, ii) getting the University ISO 9001:2000 certified, iii) entering into collaborations with International Institutions, iv) hosting festivals of youth from South Asian countries, and v) empowerment of rural women and marginal groups. Prof. Mattoo has contributed to promoting peace and stability in South Asia. He served as member of INSCAB and member of the PM's Task Force for Global Strategic Developments. Besides being a visiting Professor to various universities abroad, he is a member of committees and governing councils of various professional bodies in India and abroad. He has written half a dozen books and more than three dozen papers in leading international journals. He was honoured with *Acharya Abhinavagupta Samman* (2003) by Hindu Education Society Kashmir and *Padma Shri* (2008).

Munshi, Rita

Prof. Rita Munshi, after her MA in political Science, joined SPMR College of Commerce, Jammu as a lecturer. She served as the Principal in the same college and later on as the Principal, Government Degree College, Kathua. She was conferred *The Lifetime Achievement Award,* by International Institute of Education and Management (IIEM) and also nominated as member of the Syndicate of the KU.

Pandit, Shankar

Pandit Shankar Pandit was a learned teacher, who is known for his calibre and intellect. He served as the first Kashmiri Pandit Headmaster of Christian Missionary School, Srinagar. Acknowledging the help provided by him, CE Tyndale Biscoe, in his book *Kashmir in Sunlight and Shade*, says, "I must express my thanks to my Headmaster, Mr. Shankar Pandit, B.A., who has allowed me to draw upon his knowledge of the ancient history of Kashmir, and of the various rites and ceremonies, both of Hindus and Mohammedans, with respect to birth, death, marriage, etc. What my friend Shankar does not know concerning his country is not worth knowing."[5p12]

Pandit, SL

Prof. Shyam Lal Pandit (inset 251), born in 1908 AD at Kulgam, was a researcher, writer and an educationist of repute. He studied at Anantnag, Srinagar and Lucknow, did MA (English) as a Gold Medalist in 1930 AD and started teaching English at Prince of Wales College, Jammu. He served as Professor of English at Jammu, Kashmir and Jallandhar. He served as the Head, Postgraduate Department of English in the University of Jammu and Kashmir. As a Professor of English, he created a niche for himself in the academic world and retired from Punjab University, Chandigarh in 1970. During his long span of professional career, he guided the future of many students, who excelled in their respective careers. After retirement, he served as the Principal of Evening College, Jallandhar. He is the author of *My Kashmir Diary* (2000), which reflects his experience and scholarship. He possessed a literary zeal, which can be gauged from the fact that he wrote the book at the fag end of his life, nearly three decades after his retirement.

Pandita, RC

Pandit RC Pandita was a renowned Professor of English and Maths, an educationist and a social

worker and reformer. He served as Inspector of Schools and then as Principal, SP College, Srinagar, a post he held till his retirement in 1947 AD. He was a reputed educationist, who shaped the lives of hundreds of his students. As a social reformer, he was in favour of widow marriage.

Razdan, PN 'Mahanoori'

Pandit Prem Nath Razdan 'Mahanoori' (inset 252), born around 1915 AD at Mahanoor, Badgam, Kashmir, was a noted educationist, writer, scholar and one of the founders of modern education in the State. After completing graduation and BT from Kolapur, Bombay, he founded the New Era Public School. Subsequently, he joined J&K Government and served in the Education Department as a teacher, Principal of Higher Secondary Schools, Inspector of schools and District Education Officer, a post he held till his retirement. As a writer, he authored many books, which include *Vigyanik Abhinay*, *Progressive Education*, *Hindi in Kashmir*, *Nand Bab - A Profile*, *Gems of Kashmiri Literature and Kashmiriyat*, *Ticklish Stories* and *Trio of Failed Love*. After retirement, he continued to serve the State as an educationist. Because of his interest in the betterment of the underprivileged, he initially set up Amar Jyoti School at Kathua and then another institution RS Jagarati Niketan at Kathua, which he headed as its Chairman till he breathed his last in 2005 AD.

Razdan, SL

Pandit Sat Lal Razdan, born in 1924 AD at Goja Mohalla Anantnag, has been one of the ideal and legendary teachers of Tyndale Biscoe School. He started his career as a teacher with Tyndale Biscoe School in 1948 AD. During his professional career, till his retirement in 1985 AD, he served the noble profession in a selfless manner and earned the name and fame for shaping the lives of thousands of students in the school. As a science teacher, he not only taught Physics to his students but also authored a number of books in Physics and Chemistry, some of which were prescribed for the students in the State. He also motivated his students to participate in various sports activities like swimming, boating, regatta - the activities he willingly got associated with. It is, therefore, in the fitness of things that such a legendary teacher should be remembered and felicitated by the school. Governor SK Saxena felicitated him during the Millennium 2000 celebrations of the school at Srinagar.

Sadhu, SL

Prof. Shyam Lal Sadhu, born in 1917 AD, is a well-known educationist, scholar, writer and dramatist. He retired as the Principal of Government College, Baramulla, Kashmir. After retirement, he served as Principal, Vishwa Bharati Degree College, Rainawari. As a writer, he has to his credit *Folktales of Kashmir*, *Birbal*, for which he won an award, and *Shahkaar*, translation of some of the short stories in other languages. *Birbal* and *Shahkaar* were published by Jammu and Kashmir Academy of Art, Culture and Languages.

Saraf, DN

Dr. DN Saraf, after his LL B from Agra University, Master of Laws from the University of Delhi and Ph.D. from Columbia University, joined initially Patna University and then University of Jammu, where he set up Legal Department and became its Head of Department and Dean. He was associated with CERC, Indian Institute of Management, Ahmedabad and Gujarat University. He has written two books on consumer Law. He breathed his last in August 2000 AD.

Shah, SK

Pandit Sri Krishen Shah, son of Pandit Govind Joo Shah, from Habba Kadal, Srinagar, was an educationist

and a teacher. After graduation, he joined Education Department but soon left the job and did MA in education and joined College of Education first at Jammu and then at Srinagar and later on he served in Teachers Training College, Srinagar. During his professional career, he held important positions of in-charge of B.Ed. College at Jammu and finally as the Principal and Secretary, Vishwa Bharati Institutions. He significantly contributed towards the development of Vishwa Bharati and will be remembered for the same. He breathed his last at Hyderabad in November 2004 AD.

Sharga, IK

Pandit Iqbal Krishna Sharga, born in 1866 AD at Rani Katra, Mohalla, Lucknow, was a philosopher and an educationist of repute. After his early education in Persian and Urdu, he did graduation in 1886 AD. He studied Hindu philosophy and interpreted vedantic philosophy in a new perspective. He was appointed Professor of Philosophy at Bareilly College, Bareilly in 1887 AD. In 1893 AD, when Dr. Annie Besant formed the Theosophical Society of India, Prof. IK Sharga was there to participate in the deliberations, which brought him in close contact with Dr. Besant. In 1909 AD, Prof. Sharga succeeded Prof. Chakraborty and became the first Kashmiri Pandit Principal of Sri Pratap College, Srinagar. Besides elevating the college to degree level, he introduced science classes and set high academic standards in the college. He retired from service in 1921 AD. He is the author of many books. He breathed his last in 1930 AD at Banaras. (Source: Taken from the original[86p61-] in English)

Thussu, KN

Pandit Kameshwar Nath Thussu, son of Pandit Manohar Nath Thussu and resident of Tankipora Srinagar, was born in 1923 AD. After his early education in Kashmir, administrative training at Birmingham and studies at International Institute of Educational Planning, Paris, he joined an Assistant's post and rose to the position of Registrar of the University of Delhi. He breathed his last in October 2003 AD.

Toshkhani, SK

Prof. Srikanth Toshkhani (inset 253), born in 1897 AD at Srinagar, was a noted educationist and a social activist, who was responsible for promoting education not only among girls but also among women. He is also credited with being the first to introduce Kashmiri as a medium of instruction in Devanagri script in Vasanta Girls High School and other dozen odd schools run under the auspices of Women's Welfare Trust, Srinagar. After doing MA and LL B from Allahabad University, he started legal practice at Anantnag in 1923 AD. Around the same time he started writing Kashmiri in Devanagri script and contributed articles in *Bahar-i-Kashmir*, which was published from Lahore. He worked hard to popularise Kashmiri in Devanagri script. He was associated with various committees set up by the State Government to suggest and advise the course of action in the matter but because of the changed political scene nothing much was achieved. His interest and the work in the field led to the publication of *Aksharmaal* in 1931 AD. He was also the first to prepare textbooks in Kashmiri, in Devanagri script, for which facilities were created to prepare and print the teaching material. For this purpose, the Women's Welfare Trust, with which Prof. Srikanth Toshkhani was associated, established the Trust Publishing House and published various books. Besides serving as the President of Theosophical Society of India, he was appointed in 1966 AD as the Chief editor of Kashmiri Dictionary project of Jammu and Kashmir Academy of Art, Culture and Languages, which was successfully completed and published in 1979 AD. Prof. Toshkhani breathed his last in 1981 AD.

Vaishnavi, SL

Pandit Sham Lal Vaishnavi hailed from Chhatabal, Srinagar. He was a great educationist, who, in his

professional career, served the society in many capacities as a teacher, Headmaster, Inspector of Schools and Principal, Vishwa Bharati Women's College. He was also associated with Muslim Education Trust (B.Ed. Programme). As a teacher, he produced many textbooks for various levels. He breathed his last in November 1999 AD at Jammu.

Warikoo, K

Prof. K Warikoo is a Professor of Central Asian Studies at School of International Studies, Jawaharlal Nehru University, New Delhi. He did MA (History), M.Phil. and Ph.D. in Central Asian Studies and joined Reference and Research Division, J&K, which he headed from 1972 to 1987 AD. In 1987 AD, he joined School of International Studies, JNU, New Delhi. During his long career, he guided M.Phil. and Ph.D. students, presented papers in nearly two dozen conferences and authored, co-authored or edited nearly a dozen books on Central Asian Studies. He is the recipient of UNESCO Award of Hirayama Silk Road Fellowship, 1992 AD.

Besides the above, the following educationists deserve a mention:

- **Bahadur, Chand Narain** was appointed as Professor of English at SP College Srinagar in 1905 AD. He served the college till 1939 AD. He died on January 19, 1940.
- **Bakshi, DK** is a motivator, Trainer and Facilitator in management. He has authored a book titled 'Corporate excellence through TQM - An HR approach'. The University of Delhi declared him as the best speaker of the year 2000 AD.
- **Bhan, RK**, an eminent educationist, administrator and founder President of KECSS, served as Educational Advisor to the Government of India. He also served as the Vice President of the Indian Council of World Affairs, New Delhi.
- **Bhan, TN**, Professor of English literature, served as the Principal of Government Degree College, Kathua.
- **Bhat, Sapna** is the Principal of Rajasthan Institute of Speech and Hearing. She holds a Doctorate in speech and Hearing from AIISH and is the first girl from J&K State to have this distinction.
- **Bhat, Ved Lal** was an educationist, who served as the Principal. He was killed by the terrorists.
- **Chaku, Dr. BL** is the Dean of Guru Nanak Dev University, Amritsar.
- **Chhattoo, Bishambar Nath** retired as District Inspector of Schools.
- **Chiragi, Sarwanand** retired as the Principal of Government Higher Secondary School, Mattan.
- **Darbari, Nand Lal** was an educationist. As a Professor, he served in Amar Singh College, Srinagar.
- **Dhar, Gokul Nath** served as the HOD of Physics, Amar Singh College, Srinagar.
- **Dhar, Kavita** is working as Headmistress Bal Bharati Public School, Pitampora, New Delhi.
- **Dhar, MK** served as the Principal of National High School.
- **Dhar, ML** served as the Vice-Chancellor of the Banaras Hindu University.
- **Dhar, Shadi Lal** served as the Principal of Amar Singh College, Srinagar.
- **Dhar, Shiv Nandan Lal** served as the Registrar of Banaras Hindu University.
- **Durrani, JN** served as the Principal of GGM Science College, Jammu. As a Professor, he also served in Amar Singh College, Srinagar.
- **Fotedar, Dina Nath** served as the Head of Department of Zoology and Dean of Science Faculty, University of Kashmir.
- **Ganjoo, RK** (Radha Krishen) served as the Principal of DAV School, Magarmal Bagh, Jawahar Nagar. During his illustrious career as a teacher and an educationist, he played a role in improving the educational standards of Government schools in the State. He breathed his last on September 2, 2008 AD.

- **Ganju, PN** (Prithvi Nath) served as the Principal of SP College, Srinagar.
- **Ganju, TN**, an educationist, rose to the position of Principal SD Senior Secondary School, Shimla. The President of India gave him the *National Award for Teachers* (1987) for his meritorious services in the field of education.
- **Gigoo, DN** was a teacher and an educationist. He taught at B.Ed. Department of Gandhi Memorial College, Srinagar. Prior to this, he also taught at Vasanta Girls High School, Roopa Devi Sharda Peeth, Khalsa College and the University of Kashmir. He breathed his last in 1978 AD.
- **Haksar, Sarup Narayan** was an eminent educationist.
- **Handoo, BL** served as the Principal of Vishwa Bharati Higher Secondary School, Rainawari.
- **Handoo, DN** served as the Principal of DAV School, Rainawari.
- **Hangal, Chand Narain** served as the Principal of Constructive Training College.
- **Hangloo, Rattan Lal**, a Senior Professor, Department of History, University of Hyderabad, served as Member of the Academic Council of United Nations System (ACUNS).
- **Hanjura Arjan Nath** served as a Headmaster at Middle School Zoohama.
- **Hanjura, Dina Nath**, an educationist, was a member of Theosophical Society of India. He served as the Headmaster.
- **Jailkhani, Kunti** was the District Education Officer, Department of Education, J&K State. She breathed her last in September 2007 AD.
- **Kachroo, Chand Narayan** served as the first Head of Department of the Chemistry Department, University of Kashmir.
- **Kachroo, Kulbushan** was the Principal of J&K Government Degree College, Rajouri.
- **Kachroo, Nand Lal** was the first Principal to head Government B.Ed. College Solan, HP. His ancestors hailed from Baramulla, Kashmir.
- **Kak, Meena** is the Principal of Lakshipat Singhania Academy, Kolkatta. She has been honoured with *National Award for Excellence* in Educational matters.
- **Kaul, Ajudia Nath** served as Dean and Head of Department in the University of Delhi.
- **Kaul, AK** served as the HOD, Department of Biosciences, University of Jammu.
- **Kaul, Arjun Nath** was the first KP Headmaster of Islamia High School, Srinagar.
- **Kaul, Balkrishen** served as the Principal of Islamia College, Srinagar. He got extension of two years after retirement.
- **Kaul, Bansi Lal** retired as the Principal of Government SP Commerce College, Jammu.
- **Kaul, Gauri** was the first Kashmiri Pandit graduate Headmistress of Vasanta High School, Srinagar.
- **Kaul, Girdhari Lal** served as VC Agricultural University Gauhati, Assam.
- **Kaul, Gopi Nath** retired as the Head of Department from National Council of Educational Research and Training (NCERT), New Delhi.
- **Kaul, Janki Nath** retired as the Controller of Examinations, University of Kashmir.
- **Kaul, JN** was the Head of English Department at Amar Singh College, Srinagar.
- **Kaul, Kashi Nath**, from Karan Nagar, served as the District Education Officer, Baramulla.
- **Kaul, Lokesh** served as the HOD of Education and Dean of Studies, HP University, Shimla.
- **Kaul, Dr. Omkar Nath** was a great teacher and educationist. He served as the Principal Engineering College, Kurukshetra University. He was a disciple of Swami Lakshman Joo. He breathed his last in 2005 AD.
- **Kaul, Prithvi Nath** served as the Principal of DAV College, Ambala.
- **Kaul, Radha Krishen** served as the Principal of MP Higher Secondary School, Srinagar.
- **Kaul, Radha Krishen Riyazi** served as the Principal of TT Institute, Ajmer.
- **Kaul, Raghu Nath** served as the Headmaster Government High School Kangan.

- **Kaul, RN,** formerly Dean, faculty of Mathematics, University of Delhi, was honoured with *Lifetime Achievement Award* at the sixth International Conference of the Asian-Pacific Operational Research Societies.
- **Kaul, Shambu Nath** was the first Professor of Mathematics, SP College, Srinagar.
- **Kaul, Shambu Nath Riyazi** served as Advisor to UNDP.
- **Kaul, Shiban Kishan**, an active member of DAV Institute, started branch at Noida.
- **Kaul, SN** served as the Principal of Gandhi Memorial College, Srinagar.
- **Kaul, TN** retired as the Joint Director of NCERT.
- **Kaw, BL** Professor of Zoology, retired as Principal of Government College, Badrawah.
- **Kaw, RK** was the first Kashmiri Pandit to get Ph.D. (1948), which he got from Punjab University Lahore. He had a unique honour that Dr. S Radhakrishnan, as the Chancellor of BHU, examined his Ph.D. thesis. He is the co-author of the book titled Kashmir Shaivism (1946).
- **Khazanchi, Durga Prasad** was an educationist. He was killed by the terrorists.
- **Kher, Hari Krishen** retired as Principal Degree College, Poonch. After retirement, he served as Principal Vishwa Bharati Institute, Noida.
- **Kichloo, Autar Krishen** served as the Principal of SP College, Srinagar.
- **Kitchlu, Suraj Nath** served as the Director of Education, United Provinces. After retirement, he became Principal of Colvin Taluqdar College.
- **Kitroo, Nand Lal** retired as the Inspector of Schools.
- **Kotha, CL** served as the Head of Chemistry Department, SP College, Srinagar.
- **Koul, GL**, M.A. (Persian), M.A. (Urdu), M. Ed., is the Principal of SVS College of Education, Sunderbani. As an educationist with 34 years of teaching experience, he served at GM College, Srinagar, GM College Camp Raipur and GGM Science College, Jammu. He has been honoured with *Ideal Principals Award* by Swami Vishatmanand Saraswati Trust, Bombay.
- **Koul, Virender** served as the HOD of Botany, University of Kashmir.
- **Lahori, Kaushalaya**, a poet and an educationist, is running a school at Muzzafarpur, Bihar.
- **Langroo, Shyam Lal** served as the Principal of National High School, Srinagar.
- **Madan, BK** served as the Principal of SP College, Srinagar.
- **Madan, DN** served as the Principal of Gandhi Memorial College, Srinagar. Many students of the college consider him as their mentor of English literature.
- **Madan, Sona Kaul** was the founder of Gandhi Memorial College, Srinagar.
- **Mattoo, Arjan Nath**, scholar of Sanskrit and English, served as Principal of Hindu College, Amritsar.
- **Mattoo, Gopi Nath** served as the Principal of Gandhi Memorial College, Srinagar.
- **Mattoo, JN**, Principal Campus School, IIT Kanpur, was given the *Common Wealth Award CASTME* in a ceremony held at Common Wealth HQ, London.
- **Mattoo, Raghu Nath**, an educationist, served as the Principal of Sanatan Dharam Pratap Higher Secondary School, Hazoori Bagh, Srinagar. He breathed his last in December 1999.
- **Misri, Janki Nath** served as the Principal of National High School, Srinagar.
- **Misri, Krishna** was the first KP lady Principal of Government College for Women, Nawa Kadal.
- **Mota, Madan Lal** was an eminent educationist.
- **Mujoo, Arjan Nath** an educationist of great repute, who spent nearly four decades of his professional life with Tyndale Biscoe School, Srinagar. His pupils have become professionals and occupied positions of pride. He expired in 2004 AD.
- **Muju, Dina Nath**, an educationist, was a member of Theosophical Society of India and member of Women's Welfare Trust, Kashmir. He served as the Headmaster Teachers Training School,

Srinagar. He was killed by the terrorists in 1990 AD.

- **Nani**, mother of Pandit Shiv Narayan Fotedar, was a noted educationist and the first Kashmiri lady to head a Girls school, known as *nani hund tsat'haal*[px145] at Chinkral Mohalla.
- **Pandit, Girdhari Lal** is Professor of Philosophy, University of Delhi and author of many books.
- **Pandit, Lalita** is a poet and the Professor of English at the University of Wisconsin-La Crosse and is the author of *Literary India: Comparative Studies in Aesthetica, Colonialism and Culture* (1995) and *Comparative Poetica: Non-Western Traditions of Literary Theory* (1996).
- **Pandita, Jia Lal** served as the Headmaster of Government High School Nawa Kadal, Srinagar.
- **Parimoo, Dina Nath** retired as Tehsil Education Officer, Badgam.
- **Parimoo, Kshema** retired as Inspectress of Schools.
- **Qazi, Prem Nath**, Professor of English, served as the Principal of SP College, Srinagar.
- **Raina, AK** is the Principal of Government Camp Higher Secondary School, Nagrota, Jammu.
- **Raina, Dina Nath**, B.Ed. from BHU, was the first Headmaster of National High School, Baramulla and also Principal National High School, Srinagar.
- **Raina, Gopi Nath** retired as the Principal of MP Higher Secondary School, Srinagar.
- **Raina, Krishna** is the Principal-cum-Dean of the Northern Institute of Integrated Learning and Management (NIILM). She is the author of *Kashmir Mein Ram Sanskriti*.
- **Raina, Nilkanth** was a scholar, who was killed by the terrorists.
- **Raina, Satish Kumar** retired as the Principal of SP College, Srinagar.
- **Raina, Shyam Lal** served as the Principal of SP College, Srinagar and retired as Deputy Director Education, J&K State.
- **Ram Chand** was an eminent educationist.
- **Rambal, Lakshmi Kant** was an educationist, who held important positions of Inspector of schools, Deputy Education Commissioner and Principal College of Education, Maulana Azad Road, Srinagar, a post he held till retirement.
- **Razdan, CL** served as the Deputy Controller of Examinations, University of Kashmir.
- **Razdan, Prithvi Nath** was an educationist, who served as The Headmaster of Central High School (erstwhile CMS school).
- **Sadhu, Gopi Nath** held reigns of DAV School after PN Mahnoori. He worked for the underprivileged till his death at the young age of 45.
- **Sapru, Radha Krishen** served as Deputy Registrar of the University of Jammu and Kashmir. He was associated with the setting up of the University.
- **Sapru, TC**, a social activist, was the first to start a residential *Gurukul* 'Ramakrishna Ashram' at Baramulla. He was also the first to establish Girls High School at Doda and headed it as Headmaster till his retirement. He was also the first KP screen playwright for programme *Kashmir File* (1926).
- **Saraf, Dr. Som Nath** was an educationist and a research scholar. He served as Vice Chancellor of Satya Sahi Deemed University.
- **Shah, Govind Lal** served as the Headmaster at Government High School Baboli.
- **Shankar, Smt. Kamla** was one of the first few women graduates (1948) from the Valley.
- **Sharabi, Moti Lal** was HOD Chemistry, Government Degree College, Anantnag.
- **Sharga, Onkar Nath** served as the Director of Education, UP.
- **Sumbaly, Asha Zijoo** is a TGT from Sarvodaya Vidyalaya, Delhi. She was honoured with *State Teachers Award*.
- **Teng, MK** (Mohan Krishen) served as Professor of Political Science and Head PG Department of Political Science, University of Kashmir. He is the author of *Kashmir Article 370* and co-author (with Ram Krishen Kaul Bhatt & Santosh Kaul) of *Kashmir: Constitutional History and Documents.*

- **Thusoo, BL** served as the Principal of GM College of Education, Raipur, Jammu.
- **Thussu, Sarwanand** was the founder Principal of Islamia College, Srinagar and later Principal of Islamia College for women, Sopore.
- **Tickoo, Tribhuvan Nath** served as the Principal of Higher Secondary School, Chrar-e-Sharief.
- **Toshkhani, Vasanta** was the first Kashmiri Pandit lady lecturer of the Government College for Women, Srinagar.
- **Trisal, BN** served as Senior Principal, JL Nehru School, Bhopal. He was honoured with Central Board of Education *Teachers Award* in recognition of his contribution in the field of education.
- **Vaishnavi, Gopi Nath** (1915-1974), an educationist and a writer, was a founder member of Hindu High School, Badiyar, Srinagar. He wrote short stories and dramas in Hindi.
- **Vaishnavi, Samsar Chand**, popularly known as Master Samsar Chand, was a great educationist, who earned his fame as a teacher.
- **Veshin, Sudarshan**, popularly known as Master Sudarshan Veshin, was a noted educationist, who worked for women's education in Srinagar. He died very young.
- **Zutshi, Brij Krishen** served as the Registrar at Varanasi.
- **Zutshi, Manohar Lal** stood first class first in MA English from Allahabad University. He served as the Principal of Constructive Training College.
- **Zutshi, MK** served as the Principal of MAM College, Jammu.

8.1.3 Entrepreneurship (C)

Though Kashmiri Pandits are known to play safe when it comes to their employment, yet there are many instances to show that some have chosen other options, ventured into unknown and made a mark for themselves. However, in general, they have shown their preferences for Government jobs. The community has the distinction of having produced the first houseboat builder and fleet owner (Pandit Narayan Das) and the first and the only Kashmiri shipping Magnate (Pandit Ravi Tikku), the first to introduce photography and printing in the Valley (Pandit Vishnath Kampasi) and the pioneer of modern printing in India (Pandit Krishna Prasad Dar).

The prominent Kashmiri Pandit entrepreneurs, included in this work, are listed in Annexure - 15. A brief account of each, in alphabetical order, is as under:

Bhan, Jagdish Narayan
Pandit Jagdish Narayan Bhan, born in 1906 AD at Pahalgam, Kashmir, was a social activist, a philanthropist and a leading industrialist of Calcutta. After his education at Pahalgam, he went to Kharagpur in 1923 AD, where his uncle, Pandit Tribhuwan Nath, was a teacher. Jagdish Narayan started as an Urdu teacher in a European school but around 1923 AD went to Calcutta to try his luck elsewhere. He initially started a share broker company named Dhanuka & Co. During this period, he came in contact with GK Khemka and this resulted in friendship and business partnership. Around this time, he had a meeting with Josh Rajmal Adhyam, head of Punjab National Bank, who took him as a Director on the Board of Directors of the bank. As a result of this association, he got a loan, which enabled him to start GK Khemka & Co., with GK Khemka as equal partner. Subsequently, as an industrialist, he started his own ventures, which included Nikko Insulated, Cable Company of India Ltd., Hindustan Metal and Wire Products Ltd. and Indian Shipping Co. Ltd. As a social activist, he started a Trust in the name of his mother, Late Smt. Sharikashori Bhan, and under the aegis of this trust, he established a TB Hospital, which is now run by the State Government. He arranged marriages

of poor girls, provided funds for upkeep and development of Ramakrishna Math at Belur and established Behala Balanai Hospital. He breathed his last in 1977 AD at the age of 71 years. (Source: Translated into English from the original[85p46] in Hindi)

Dar, Krishna Prasad

Pandit Krishna Prasad Dar, father of noted cartoonist Sudhir Dar, was a homeopath, an author and an established businessman. He was born in 1893 AD at Calcutta, where he received his education at St. Xavier College. In 1920 AD, he established a printing press 'The Allahabad Law Journal Press' at Allahabad. His customers included Pandit Jawahar Lal Nehru, whose works *Glimpses of World History* and *Letters from Father to His Daughter* were printed at this press. Pandit Dar, himself a pioneer in modern printing, authored two books titled *Adhunik Chhapayi* and *Copy and proof*, which were considered as the manuals on printing. For his contribution to printing in India, he was awarded *Padma Shri* (1975). His latest contribution is a book titled *Kashmiri Cooking*.

Das, Narayan

Pandit Narayan Das, father of Swami Lakshman Joo, was a great entrepreneur, who through his sheer intellect and hard work had many firsts to his credit. He was one of the first five students to learn English in the Mission School, established by Rev. Doxey in 1881 AD. He was the first to introduce bicycle riding in the Valley. As an entrepreneur, he was the first to open a departmental store in a boat, first to introduce houseboats and first to own a fleet of houseboats in the Valley. He opened a departmental store for the marketing and sale of fruits and other items through his mobile outlet *Shikara*, a practice, which continued ever since. Writing about his business sense, Pandit Bamzai says, "he, after leaving the school, set up a small store to cater to the needs of the European visitors. But unfortunately his shop was burnt down and finding it difficult to obtain a suitable shop he removed whatever he could save from the fire into a *doonga*."[1p710] In this situation, his intellect and creativity helped him to modify the *Doonga* for other purposes and also become the premier boat-builder of Kashmir, his yard turning out many a famous and well-built boat.

Fehrist, Harjoo

Pandit Harjoo Fehrist belonged to a family of Rainas from Budhgir, Srinagar. He established himself as a trader in *Shahtoosh* and *Pashmina* business. For trading in these items, he procured the material from Ladakh and distributed it in far off places like Kabul and Persia. For taking up this line of business, he and his family was given the nickname 'Fehrist' (Fehrist in Kashmiri means a hawker), which the future generations adopted as the family surname. It is said that the members of the family were religious minded and socially conscious and the family is credited with the development of the Pokhribal shrine including some construction work.

Kak, AN

Dr. Amar Nath Kak, who did a course in Ophthalmology in 1927-28 AD from Lahore, was the first to establish business as an optician in Srinagar. Initially, he set up 'Kashmir Optical House' at Habba Kadal, Srinagar but soon expanded it to include two showrooms, one at Residency Road, under the name of 'Kak Brothers Opticians' and another at Hazoori Bagh, under the name 'Kak Optical Works'. Dr. Amar Nath breathed his last in 1980 AD.

Kampasi, Vishnath

Pandit Vishnath Kampasi, born in 1863 AD, was, unlike other members of the community, an

enterprising man and an industrialist in his own way. He introduced photography and printing in Kashmir way back in 1880 AD when no one would venture into unknown. He plunged into the business of photography and printing under the name 'Vishnath & Sons' at Bana Mohalla, Srinagar. For the printing jobs, he imported the printing press and other equipment. Because of his passion and devotion for this type of work, he excelled in the business and created a niche for himself. His creative talent was recognised by Maharaja, who made him a member of the Jury. Fully established in the business, he set up 'Vishnath Press' at Residency Road, Srinagar in 1936 AD. His illustrious son Pandit Sata Lal Kampasi carried the business forward.

Kar, RN

Dr. Raj Nath Kar (inset 254) was born in 1929 AD at Srinagar. After schooling, he did graduation in Electrical Engineering from Delhi, postgraduation from Imperial College of Science and Technology, London (1951) and Doctorate in Engineering from Munich University (1958). Starting his career from Power Department of J&K Government, he moved to IIT Kharagpur and then worked in a number of private firms abroad, namely, Escher Vez (Germany), Sulzer (Switzerland), English Electric (UK) and gained practical experience in the field of power engineering. After his return, he made his contribution in establishing Regional Engineering College, Srinagar, after which, he joined Heavy Electricals India Limited (now known as BHEL) as Chief Engineer (Water - Power). In 1969 AD, the entrepreneur in Dr. Kar made him to resign from his job at BHEL and set up his own industry, at Faridabad under the name 'Flowel', which in a short span of time created a niche for itself. In 1995 AD, the company entered into collaboration with Sulzar, Switzerland and started 'Sulzer Flowel Hydro Limited'. Besides his achievements in the engineering field, he did a lot for the community. As a help to the children of the displaced families, Dr. Kar set up a trust, called AIKS Trust, which is providing financial help to the needy. As one of the trustees of this Trust, he contributed a token money of Rs. 10 lakhs for running the charity schemes. Dr. Kar, an embodiment of human values, knowledge and wisdom, expired in 1999 AD. He, however, will continue to live through his noble deeds for ages.

Khoda, JL

Pandit Jia Lal Khoda was the owner of *Quality Restaurant* at Amira Kadal, Srinagar. He established the enterprise as a young entrepreneur, in early twenties, under the name of *Bharat Stores*, which started with trading in Kashmiri Silk and Handicrafts. Subsequently, he converted the shop into the *Quality Restaurant*. Ever since, the restaurant played a host to many members of the community, who spent their leisure moments over a cup of tea or coffee served with *kaanti* or *seekh kabaab*. After his death, his son carried forward the business. He continued to run it till July 21, 2004 AD, when the historical meeting place was set on fire by the miscreants and reduced to ashes.

Raina, NN

Pandit Niranjan Nath Raina (Razdan), son of Pandit Madhav Joo Razdan of Khankahi Sokhta, Safa Kadal, was born in 1911 AD. He became the proprietor of Kashmir Mercantile Press, Srinagar, one of the oldest presses in the town, started in 1921 AD. He was the first to introduce Urdu / Hindi litho printing in the State, both in black and white and colour. He is credited with having facilitated the printing and publishing of the community's religious literature in early forties. He served a jail term for his involvement in 'Quit Kashmir' movement. He was also involved in the community affairs in a big way and was associated with ASKPC. After independence, Pandit Raina started an English Newspaper *The New Kashmir*, which was closed down subsequently by the authorities. He breathed his last in 2002 AD. (Source: *Koshur Samachar* June 2002)

Raina, ON

Pandit Omkar Nath Raina, born in 1919 AD at Badiyarbala, Srinagar, was a social activist and a transporter. After his education at SP College, he started his own business, initially as a forest contractor, then as MES supplier and finally as a transporter. During the partition in 1947 AD, he lost the entire fleet of vehicles, which were left in POK. He started afresh and raised a fleet of trucks. He held the position of General Secretary, Jammu and Kashmir Transporters Union and also served as the Executive member of All India Transporters Union. Pandit Raina breathed his last in 2005 AD.

Sadhu, PN

Pandit PN Sadhu, born in 1938 AD, is a Civil Engineer, who through sheer hard work established himself as a successful entrepreneur. After passing out from IIT Kharagpur (1958), he started his career with Cantonment Board Srinagar, worked for Gammons India Limited (1960-67) and then for NBCC for 15 long years. During this period, he took study leave and went to UK for further studies on a scholarship. As Chief Engineer, he resigned from NBCC and launched his own construction company, Pamposh Constructions India (P) Ltd. The company completed a number of projects, some with various multi-national organisations, in Caribbean, Doha, Dubai, India, Iraq, Kuwait, Turkmenistan etc. Some of the important projects executed include remodelling of roads in Baghdad, multistoreyed car park at Sadaam street Baghdad, 500 apartments in Iraq, 50 milk vending booths of National Dairy Development Board in India and more than a dozen projects, including the Presidential Palace, in Turkmenistan. Prior to the launching of his own venture, Pandit Sadhu had attained a varied experience on a number of projects, which include 130 metre high Chimney Obra Thermal Power Project, Bailidilla Iron Project, Ninevah Hotel in Mosul, Flyovers in Baghdad and others.

Saproo, CL

Pandit Chuni Lal Saproo is a social activist and an entrepreneur, who has shown great entrepreneurial skill throughout his professional career. After graduation from Punjab University, Lahore, he left the Valley in 1947 AD in search of a bright future. With this started his struggle, which made him to work at Delhi (up to 1949) in small businesses, Bombay (1949-54) in various textile mills and finally at Surat (1954 onwards), initially in small mechanical workshops. Subsequently, he set up his own business to design, develop and market high speed twisting machines used in textile manufacturing. The success of the venture earned him the reputation as the 'Father of high speed twisting machine'. After remaining a successful entrepreneur for a decades, he closed his business in 1994 AD and started charity and social work. In 1997 AD, he established a Trust 'The Saproo Charitable Trust', which provides stipend to the selected poor girls and also runs health care programmes for them.

Shahabadi, Dama Lal

Pandit Dama Lal Shahabadi was a prominent businessman, who had a well-established business, at the Bohri Kadal, dealing with herbs, Ayurvedic medicines, health tonics and other items. He represented the leading agencies like Dabur. Not only had he acquired vast knowledge of the herbs and the medicinal properties of plants of Kashmir, but also applied the knowledge to cure various ailments and problems of the patients, who would quite often visit him for treatment.

Takoo, Om

Pandit Om Takoo has opened a Kashmiri restaurant *Poush* at Andheri Mumbai. The importance of the restaurant is that the architecture and ambience of the restaurant is that of a houseboat. The restaurant has everything Kashmiri from a traditional houseboat to wall hangings to flower vases, Kashmiri

music, menu of Kashmiri vegetarian and non-vegetarian dishes and steaming *kehwa* served from *samaavaars* by the attendants dressed in *pheran*.

Wattal, AK

Pandit Autar Krishan Wattal, a Kashmiri industrialist, hailed from Gwalior. He is credited with having set up factories not only at Gwalior but also in Kashmir. These include the match factory at Baramulla, the Woolen Mills at Karan Nagar and a Carpet factory at Bagh-i-Dilawar Khan. This way, he not only gave fillip to the economy in the Valley but also provided a source of earning to thousands of Kashmiris.

Zinda Lal

Pandit Zinda Lal was a prominent businessman, who had a well-established business, at the premier location at Zaina Kadal just facing the bridge, dealing with herbs, Ayurvedic medicines, health tonics and other items of daily use. He represented the leading agencies like Dabur.

Besides the above, the following entrepreneurs deserve a mention:

- **Badshah, Tarak** was a tea merchant with his business outlet at Maharaj Ganj.
- **Bradoo, Mohan Lal** is an entrepreneur. Kashmiri Pandits' Association, Mumbai honoured him with *Pamposh Award for Entrepreneurship* (1989).
- **Chaku, Jagan Nath** was the founder of News agency 'Western Store'. He founded the agency in early fifties and operated from Bund, Srinagar.
- **Channa, Anil** is known for his chain of 5-star hotels.
- **Channa, SN** had a business outlet 'General Provisions and Wine Merchants' at the Bund, Srinagar.
- **Chitra, Arjan Nath** was the proprietor of Chitra Motors, Srinagar.
- **Chonchi, Aka Lal** was an established goldsmith. The business establishment was so popular among the Kashmiri community that majority of the people are known to have got one or the other gold ornament designed from the shop.
- **Dhar, Anil**, an experienced Chef, hails from Anantnag, Kashmir. His services, as a Corporate Chef, have been sought by a hotelier in England to serve a chain of 13 restaurants in England, Scotland and Ireland. Prior to this assignment, Shri Dhar had served as a Chef in prominent hotels, namely, Oberoi, Meridien and Park Hotel.
- **Dhar, Srikanth** was one of the leading forest lessees of Baramulla.
- **Kabadi, Lamboodhar** was a dealer of automobile parts.
- **Kaul, Dina Nath** has the honour of having established the first Kashmiri Pandit Chemist shop at Kral Khud in 1920 AD under the name *Imperial Business Chamber*.
- **Kaul, Hari Prasad** was a noted industrialist of Ghaziabad, UP.
- **Kaul, Jawahar Lal** was the proprietor of Bharat Transport Company.
- **Kaul, Kanwal K** is an industrialist based at Jammu.
- **Kaul, Kishen Lal** was the proprietor of Allied Motors.
- **Kaul, Maheshwar Nath** and sons were famous saffron dealers with outlets at Lambert Lane, Srinagar and at Pune.
- **Kaul, Satish** is an industrialist based at Jammu.
- **Kaul, Upinder Krishen** (Raja), was an accomplished industrialist, who set up factories in the Valley, which include Koulson Match Factory, Baramulla and Sentonium factory, Baramulla.
- **Khosa, Kishan** is an industrialist based at Jammu.
- **Krundu, Balji** had a business outlet 'General Provisions and Wine Merchants' at Polo View.
- **Kunzroo, Jaggan Nath** was a famous Rais of Agra.

- **Mahinder Nath** and **Janki Nath** were two partners, who traded in motor parts under the company name 'Mahinder Nath Janki Nath' from Lal Chowk.
- **Nath Ji** was the founder of Nath News agency, which he set up in 1965 AD.
- **Raina, Bhaskar Nath** were in the business of sanitory contracts and had outlets at Residency road, Srinagar and Kara Nagar, Jammu. He was involved in the construction of Jawahar Tunnel.
- **Raina, Dina Nath** was a major supplier of Remington machines.
- **Raina, Prem Nath** had a business outlet United Agency (Wine Merchants) at Residency road, Srinagar as well as at Gulmarg.
- **Tikkoo, Ravi** is a leading shipping magnate. He started as a trainee in Indian Navy and soon became a leading ship owner. Then, he purchased a frigate, renovated and made it functional.
- **Wattal, Kuldeep** is a businessman dealing in manufacture and export of carpets.
- **Zewan, Shyam Lal**, hailing from Zewan, was a noted contractor.

8.1.4 Judiciary (D)

Kashmiri Pandits, over the years, have excelled in every field including judiciary. They have shown acumen in Judiciary, judicial system and interpretation of the law of the land. Their ability, to handle complex judicial cases with ease and full judicial knowledge, won for them not only the cases of the clients but also place of pride in the judicial system. The community has produced a galaxy of men, who have held positions of honour and created a niche for themselves in the judicial system of the country. Some of them rose to the position of Chief Justice but many became the Judges of the High Courts in various States and earned the titles of 'Justice' and 'Honourable'. The community has the honour of having produced the first Indian Judge of Calcutta High Court (Justice Shambu Nath Pandit, appointed by Queen Victoria), the first Indian to become a barrister (Pandit Bishan Narain Dar), the first Indian Judge of the Punjab Chief Court (Hon'ble Ram Narain Dar), the first District Judge in Punjab (Diwan Rai Bahadur Ram Nath Madan), Chief Justice of India (Justice KN Wanchoo), Chief Justice of various High Courts (Justice Brahma Nath Katju, Justice PN Bakshi, Justice Markandey Katju) and such luminaries as Pandit ML Nehru and Dr. Sir Tej Bahadur Sapru.

The prominent Kashmiri Pandits in judiciary, included in this work, are listed in Annexure - 15. A brief account of each, in alphabetical order, is as under:

Bhat, JN

Justice (Retd.) Janki Nath Bhat hailed from village Murran in district Pulwama. After his early education in Kashmir, MA and LL B from Lucknow University, he started as a practicing lawyer at Shopian. His handling of cases with compassion endeared him to his clients and became very popular. His interest in social activities led to the establishment of a High School in the town. In 1947 AD, he shifted his activities to Srinagar, where, because of his competence, he rose to prominence. In his career, he was elected member of the Maharaja's Praja Sabha (1946), member of J&K Legislative Assembly (1962) and elevated to the Bench as Judge of J&K High Court (1963). After retirement in 1972 AD and till his death, he served the nation in many capacities. He was appointed Chairman Khadi and Village Industries Board, J&K State. He was the President of Vishwa Bharati Women's Welfare Institution for a number of years, during which the Institution made great strides. He was instrumental in procuring the land for the society at Noida for its school. For the legal services rendered by him, he was awarded by Shri Rajiv Gandhi, the then Prime Minister of India. Justice Bhat breathed his last on January 22, 2004 AD at the age of 94.

Kak, AN

Pandit Amar Nath Kak was born in 1896 AD at Srinagar. After receiving early education, he joined as a teacher in a Government school at Srinagar. He studied further and did graduation in 1916 AD and became the first English knowing graduate. Subsequently, he got a Degree in Law and started as a practicing lawyer (1917) and made his mark not only as an Advocate but also as an eminent jurist in the State High Court as well as in the MP High Court. Besides learning Sanskrit, Persian, Hindi and Urdu, he studied scriptures, including texts on Shaivism, which had deep impact on his life. He became Deputy President of the State Legislative Assembly in 1936 AD, a post he held till 1947 AD. He also served as the President and General Secretary of Sanatan Dharam Sabha for a number of years and as President of 13th session of the Punjab Prant Hindi Sammelan (1941), because of his love for Hindi. He published a book *Gayatri Mantra* and *Mekhla Sanskar* in 1956 AD. It was at his instance that Jammu and Kashmir became the first State to accept Hindi as the second language in the State. Because of his efforts, a number of *Pathshalas* were also established.

Katju, Markandey

Justice Markandey Katju, son of Justice Kailash Nath Katju, born in 1946 AD, is the Chief Justice of Delhi High Court. Earlier to his joining at Delhi High Court, he served as the Chief Justice of Madras High Court. After graduation, he did LL B (1967) from Allahabad University and started his practice at Allahabad High Court, specialising in Labour Law, Taxation and Writ Petitions.

Katju, SN

Justice Shiva Nath Katju, son of Pandit KN Katju, was the Judge of Allahabad High Court. Besides being a prolific writer, he was a social activist, who served the community in various capacities. He served as the Patron of Kashmiri Samiti Delhi. For his contribution, he was awarded Degree of 'Vachaspati' (D. Litt.) by Sampurnananda Sanskrit Vishwavidalaya, Varanasi in January 1989 AD.

Kaul, RN (Vakil)

Pandit Raghu Nath Kaul (Vakil), born in 1914 AD to Pandit Nand Lal Kaul (Vakil), was a social activist and an Advocate of repute. He was brought up in a family of lawyers, which gave him the moral and ethical values, subsequently displayed by him during his career and later years. After his early studies at Srinagar and LL B from Lucknow, he started his career as a practicing lawyer in J&K State. He was judicious, keen observer and had an analytical mind. Because of his professional commitments, his devotion to his profession and concern for his clients, he was installed as the President of the Bar Association. Sporting a *tilak*, Pandit Raghu Nath, popularly known as 'Lala', was very compassionate and a peace loving person. In his honour, Suyya Educational and Research Trust instituted Advocate RN Kaul Award for excellence, to be awarded to four meritorious law students of Jammu and Kashmir. Pandit Vakil breathed his last in 2004 AD.

Kilam, JL

Justice Jia Lal Kilam (inset 255), born in 1898 AD at Srinagar, was a thinker, writer, social activist, political leader and a judge of repute. His ancestors hailed from village Kilam, hence the family name. After graduation from SP College and Degree in Law (1922) from Punjab University, Lahore, he started his practice in J&K High Court and made his mark both as a civil and a criminal lawyer. He was elected President of Kashmir Bar Association, a position he held for a decade and was elevated to the Bench as Judge of the High Court, J&K State, in 1948 AD. Justice Kilam not only held high positions of office but also took active part in community affairs. He was the first among Kashmiri

Pandits to be elected to Praja Sabha. He served as an elected President of All State Kashmiri Pandit Conference Sanatan Dharam Yuvak Sabha. Along with Pandit Kashyap Bandhu, he worked to bring about social reforms in the community. At the political level, he participated in various agitations and raised his voice against Maharaja's autocratic rule in 1920 AD. He was one among the first few Kashmiri Pandits to join All J&K National Conference and played a key role in the conversion of Muslim Conference into National Conference. He acted as senior defence council to Sheikh Mohammad Abdullah and worked with him to keep the morale of the people high during the Pakistan sponsored tribal raids in 1947 AD. Subsequently, he was made the Chief Emergency Officer-in-charge food and civil supplies till the formation of the cabinet in 1948 AD. After his elevation to the Bench as a Judge of J&K High Court, he played his role only as a Judge. As a writer, he wrote articles in *Martand, Milap* and his own weekly *Qaumi Dard*. He is the author of *A History of Kashmiri Pandits* (1955), published by the managing committee of the Gandhi Memorial College, Srinagar. Justice Kilam gave the Manuscript of the book as a gift to the committee when he was the President of the committee. Justice Kilam breathed his last in 1960 AD at the age of 62. He was given *Acharya Abhinavagupta Samman* (posthumous, 2003) by the Hindu Education Society Kashmir.

Mulla, AN

Justice Anand Narain Mulla, born in 1901 AD at Lucknow, belonged to the family of a noted Lawyer Pandit Jagat Narain Mulla. One of his ancestors, Pandit Sita Ram Mulla, had moved out of the Valley from Shivpuri village in the beginning of 19th century and settled in Lucknow. He received education in good schools, did MA and LL B and started law practice under the guidance of his father. After partition in 1947 AD, he was appointed as the judge of the tribunal set up to settle the pension claims of military personnel of the two countries. Subsequently, he became the Judge of Allahabad High Court, a position he held till his retirement in 1962 AD. After retirement, he was associated with the Supreme Court. He was a member of State Legislative Assembly, member of Rajya Sabha and member of Bishan Narain Dar Memorial Society. He was also an Urdu poet of repute. He was awarded *Fakhrudin Ali Ahmad Award* for his literary contribution to Urdu.

Nehru, Moti Lal

Pandit Moti Lal Nehru, father of Pandit Jawahar Lal Nehru, was a freedom fighter, a social worker, a successful Lawyer of Allahabad and Member of Legislative Assembly. C. F. Andrews, crediting him with being "A maker of modern India", has described him in the following words, "Kashmiri Brahmans, to which class Pandit Motilal Nehru belonged, are well known all over the north of India both for their intellectual powers and fine appearance. They are by birth, what may truly be called, an aristocratic race, and easily recognised as such. Motilal was typical of this distinguished class and in his old age he gained the reputation of being the 'Aristocrat of the Assembly'. His spotless *khaddar* dress, with his white Kashmiri shawl, suited him perfectly, and his portrait is rightly given the place of honour in his son's *autobiography*. The fine features, which I have mentioned and the fair complexion run through the whole family and have descended from father to son."[50p240] Since early age, he made significant contribution to freedom movement.

Pandit, Shambu Nath

Justice Shambu Nath Pandit (inset 256) was born in 1820 AD at Kashi. His ancestors had moved from Kashmir in 17th century and stayed at various places at Delhi, Gwalior, Lucknow and Kashi. When his father, Pandit Shiv Prasad Pandit, moved to Calcutta in connection with his job, Shambu Nath continued with his schooling and study of Sanskrit, Urdu and Persian. In 1834 AD, he joined his father at

Calcutta and studied English. For some reasons, he had to discontinue his studies and when his father expired in 1842 AD, he joined a job, of translating the judgements into Persian, in the local Court. After sometime, he left his job and studied law. After completion, he practiced law and became a Government lawyer in 1861 AD. He became the first Indian to be appointed by Queen Victoria as Judge of Calcutta High Court in 1863 AD. During his career, he wrote many books on law and gave many landmark judgements, which gave a new direction to the judicial system in the country. Hon'ble Justice Shambu Nath Pandit breathed his last in 1867 AD. Recently, Chief Minister of West Bengal unveiled a life size statue of Justice Shambu Nath in the premises of Shambu Nath Hospital, established in his memory.

Sapru, Tej Bahadur

Hon'ble Dr. Sir Tej Bahadur Sapru (inset 257) was born in 1875 AD at Aligarh. His grandfather was a Government official in Uttar Pradesh and his father was looking after his land and property. After Matriculation, he did BA (Hons.), MA and LL B, securing first position in all these examinations. He started his career as a Lawyer under Pandit Madan Mohan Malviya, who gave him a few cases to plead. With this break, he established himself as a lawyer of repute and soon joined the ranks of Pandit Moti Lal Nehru. Because of his interest in writing, he became editor of *Allahabad Law Journal*, a position he held from 1904 to 1917 AD. He was elected as a member of UP Assembly in 1913 AD and Central Assembly in 1916 AD. Because of his ability, the Viceroy Lord Irwin made him Law member of Viceregal Council in 1920 AD. He was a scholar of Urdu and Persian. He edited and published Urdu newspaper *Kashmir Darpan*, established *Sah-i-Adab* for the development of Urdu and also became a Founder Member of Brij Narain Chakbast Memorial Fund. His contribution to India's freedom movement is noteworthy. He breathed his last in 1949 AD.

Shakdher, Rajiv

Justice Rajiv Shakdher, born in 1962 AD, assumed the office of a Judge of Delhi High Court in April 2008 AD. After doing his graduation (1984), he did LL B (1987), qualified the same year as a Chartered Accountant from Institute of Chartered Accountants of India and then qualified in Advanced Course of Law (1994) from Institute of Advance Legal Studies, University of London. He was enrolled as Advocate with Bar Council (1987), became Associate Member of Institute of Chartered Accountants of India (1988) and Senior Advocate (2005). During his long professional career, he served as Council for Union of India and Central Government Council and Senior Standing Council for Office of Comptroller & Auditor General. As a Senior Advocate, he appeared before the Supreme Court of India, various High Courts, Debt Recovery Tribunal, Income Tax Appellate Tribunal, Central Excise and Gold Control Tribunal and various other bodies. In the sphere of International Law, he has undertaken work involving the drafting of collaboration and other general commercial agreements, opinions and analysis of International Treaties and Covenants.

Shali, VK

Justice VK Shali, born in 1954 AD, assumed the office of the Judge of Delhi High Court in April 2008 AD. After doing his LL B (1976) and LL M (1981) from Campus Law Centre University of Delhi, he did Diploma in Administrative Law (1986) from Indian Law Institute, New Delhi, Postgraduate Diploma in Parliamentary Institution and Procedures from Institute of Constitutional Law and Parliamentary Studies, New Delhi. During his long professional career of three decades, he taught as a part time lecturer Criminal and Civil Procedure Laws (1991-94) at Law Centre of University of Delhi and served as reporter Hon'ble Court of Delhi, Advocate on criminal, civil and constitutional side, standing council

for Government of India, Government of NCT of Delhi, Delhi Vidhyut Board and many other organisations.

Shangloo, RN

Pandit Ram Nath Shangloo, born in 1893 AD in his ancestral house at Faizabad, was an eminent educationist and an outstanding criminal lawyer of his time. One of his ancestors had moved out of the Valley to Delhi from where his father, Pandit Maharaj Krishna Shangloo, who was in the service of East India Company, moved around 1850 AD to Oudh in Faizabad district. After his initial schooling at Banaras, young Ram Nath did graduation (1915) and LL B (1917) from Allahabad University and started legal practice at Faizabad in 1917 AD. After handling civil suits for thirteen years till 1930 AD, he decided to take up criminal cases and try his luck as a criminal lawyer. He pleaded in a number of cases, which include Bilasiya murder case of Lucknow (1941), the important case of Mahaveshi Bagh murder, tried under an ordinance, Ayodhya Pontoon Bridge Tragedy case and achieved fame as an able criminal lawyer. During his professional career, spanning more than six decades, he was twice elected the President of Faizabad Bar Association. Besides this, he was Member of Rotary Club of Faizabad, Founder Member of several educational institutions and Senior Vice President of K. S. Saket Mahavidhyalaya, Faizabad. He breathed his last in 1980 AD at the age of 87 years.
(Source: Taken from the original[86p196-] in English)

Sharga, Shyam Manohar Nath

Pandit Shyam Manohar Nath Sharga was the youngest son of Pandit Baij Nath Sharga. After FA (1897), in which he topped from Allahabad University and BA in English literature, he joined Canning College as Professor of English Literature in 1902 AD. Subsequently, he did LL B in 1904 AD and started practice at Lucknow. He became Munsif (1908) and Sub-Judge (1919). At an early age, he learnt Sanskrit, Persian and Urdu and started writing under the pen name 'Sagir'.

Sopori, Tribhuwan Nath

Pandit Tribhuwan Nath Sopori, born to Pandit Harihar Nath Sopori in 1889 AD at Kashmiri Mohalla, Lucknow, was a prominent Judge, a social activist and a reformer. After BA (1879), he joined as a *Munsif* in British Judicial service and rose to the position of Civil Judge, at Lucknow, a position he held till retirement in 1914 AD. After retirement, his name was suggested by the British Resident to Maharaja Fateh Singh, of Udaipur, who was looking for an honest and able person to streamline the administration including land revenue records of his State. He was, therefore, appointed as the Settlement Officer and is credited with having ably reorganised the administrative setup of the State and earned appreciation from one and all, including the Maharaja. After Maharaja's death, he came back to Lucknow to spend later part of his life there. When the community at Lucknow got divided into two groups, namely, Dharam Sabha and Bishan Sabha (because of the sea voyage undertaken by Pandit Bishan Narain Dar), Pandit Tribhuwan Nath Sopori supported Bishan Sabha. This was because of his firm belief that community must take a progressive path and change some of the orthodox ways. This way, he became a reformist and being a Judge, he was listened to and respected by the members. He is credited with having helped many members of the community in getting good jobs. He breathed his last in 1939 AD at the age of 80.

Tikku, Sri Krishna

Rai Bahadur Sri Krishna Tikku, born around 1870 AD at Lucknow, was the youngest son of Pandit Daya Shankar Tikku, the noted Urdu and Persian poet, who wrote under the pen name 'Figaar'. After

his schooling and graduation from Lucknow, he passed the pleader's examination and started legal practice at Lucknow. In 1884 AD, he was made the Vice-chairman of the newly constituted Municipal Board. On the social front, he became a member of *Jalsa-e-tahzeeb*, member of Theosophical Society of India and member of Temperance Society (after his migration to Kanpur). In 1910 AD, he started independent legal practice and also devoted his time to social work. He was conferred the civilian title of 'Rai Bahadur' by the Governor General of India for his service to the British Empire. He breathed his last in 1950 AD.

Wanchoo, KN

Justice Kashi Nath Wanchoo (inset 258) assumed the office of the Chief Justice of India in April 1967 AD and remained in office till February 1968 AD. He was the first and the only Kashmiri Pandit to hold the august office of the Chief justice of India.

Besides the above, the following prominent people in Indian judicial system deserve a mention:

- **Bahadur, Har Sahai,** grandfather of Dr. T Bahadur, was appointed as the Sub-Judge of Farrukhabad. He founded a girl's school for young Kashmiri girls, now known as Municipal Girl's Inter-college, Kashmiri Mohalla.
- **Bakshi, Justice PN** served as the Chief Justice of Allahabad High Court. He also served the community as the founder President of Kashmiri Samaj, Allahabad.
- **Bhan, Janki Nath** is a known Civil Lawyer.
- **Bhat, Bansi Lal** is a sitting Judge with Anti Corruption Court.
- **Bhat, Bihari Lal** retired as District Judge. He then served as Secretary to Accountability Commission.
- **Bhat, Justice Brij Lal** retired as the Judge of J&K High Court.
- **Bhat, Kashi Nath** served as Additional Advocate General of J&K State.
- **Bhat, Justice Moti Lal** retired as the Judge of J&K High Court.
- **Bhat, RC** served as District Judge and Registrar of J&K High Court. He retired as Law Secretary.
- **Bhat, TN** retired as member Central Administrative Tribunal.
- **Chowdhury, Jia Lal** was a leading Advocate and a social worker.
- **Dar, Madho Lal** held the post of Sub-Judge.
- **Dar, Hon'ble Ram Narain** was the first Indian Judge, Punjab Chief Court, Lahore.
- **Dassi, PL** was a District Judge.
- **Dharmarthi, Sodh Lal**, from Rainawari, was a noted Advocate.
- **Duda, PN**, a senior Advocate with Supreme Court of India, contributed to the book 'Human Rights in the changing world' written under the auspices of the International Law Association.
- **Ganjoo, Justice Nilakanth** retired as the Judge of J&K High Court. He was killed by the terrorists near Hari Singh High Street in October 1989 AD. In his judicial career, he had pronounced many judgements, including the judgement on Maqbool Butt.
- **Ganju, Rattan Narain** was the Sheriff of Court at Delhi.
- **Goja, Pushkar Nath** is a Civil Lawyer. He is the President of Nagbal Prabandhak Committee, Anantnag.
- **Haksar, Sir Kailas Narain** was the Chief Justice of Allahabad High Court.
- **Hali, Justice Sunil** is serving as a Judge of J&K High Court.
- **Jalali, VK** served as Additional Advocate General of J&K State.
- **Katju, Justice Brahma Nath**, son of Dr. Kailash Nath Katju, served as the Chief Justice of Allahabad High Court.

- **Kaul, Autar Krishen** retired as a District Judge.
- **Kaul, Justice ML** retired as the Judge of J&K High Court.
- **Kaul, Radha Krishan**, MA, LL B, served as the Registrar of Delhi High Court.
- **Kilam, Justice Mohan Lal** retired as the District and Session Judge of J&K High Court.
- **Kitchloo, Justice Kishan Lal** retired as the Chief Justice.
- **Madan, Diwan Rai Bahadur Ram Nath** was the first Indian District Judge in Punjab.
- **Mattoo, Triloki Nath** served as the Sub-Judge of J&K High Court.
- **Mulla, Justice Jagat Narain** was a noted Judge in the Allahabad High Court.
- **Mulla, Kashi Narain**, father of Pandit Anand Narain Mulla, was Judge of Allahabad High Court. He was a Founder Member of Brij Narain Chakbast Memorial Fund.
- **Mulla, Tej Narain** was the District and Sessions Judge in the United Provinces Government.
- **Narayan, Rai Bahadur Sheo** was an eminent member of the Bar in Punjab.
- **Nehru, Bansi Dhar**, Pandit JL Nehru's eldest uncle, was a Judicial Official.
- **Pandita, Kusum** is a Sub-Judge.
- **Pandita, Shiban** is a District Judge and Chairman Divisional Consumer Forum.
- **Qazi, Justice Gopi Nath** served as the Sessions Judge in the J&K High Court.
- **Raina, Amar Nath** served as Advocate General of J&K State.
- **Raina, Girdhari Lal** retired as Judge of J&K High Court.
- **Raina, Kashi Nath** is a known Constitutional Lawyer.
- **Saraf, Bushan Lal** retired as a District Judge.
- **Sharga, Brijendra Nath,** eldest son of Baij Nath Sharga, went to England and got his Bar-at-Law. He died in 1904 AD in a tragic road accident. In his memory a hall, known as 'Sharga Hall' was constructed, with the help of donation given by his family, at Banaras Hindu University.
- **Takru, Sri Kishan** was a leading Lawyer of Lucknow.
- **Tickoo, Omkar Nath** served as Advocate General of J&K State.
- **Wali, BL** is an Advocate with the Supreme Court of India. He was the legal council for Pandit Chaman Lal Mattoo in famous Priya Darshani Mattoo case and played his role in getting justice to the family. He has been active in providing community service and rendering free legal service to the needy. He is associated with AIKS and has played a role in filing the writ petition in the Supreme Court seeking justice for the Pandit community in exile.
- **Warikoo, Sudesh** is the first Kashmiri Pandit Lady serving as a District Judge.
- **Wazir, Justice Janki Nath** was the Judge of J&K High Court.

8.1.5 Literature (E)

The Valley of Kashmir is blessed with a serene environment, with a cool breeze blowing past its length and breadth, colourful seasons, adding beauty and fragrance to it, and the rich and varied flora and fauna, giving shades of colour to it. The land is also blessed with the soothing musical sounds of its rivulets and ecstatic view of the majestic mountain peaks, often covered with snow. These bounties have not only influenced the Kashmiri mind but also nurtured it over the centuries. In such an environment, Pandits have excelled as poets, dramatists, historians and writers including novelists, fiction and short story writers, and richly contributed to literature in Sanskrit, Persian, Kashmiri, Urdu, Hindi and English. It is heartening to note that there are a number of organisations, which have provided encouragement and support to the scholars and writers in the literary field. These include Government institutions, namely, Jammu and Kashmir Academy of Art, Culture and Languages, the University of Kashmir, the University of Jammu, Sahitya Akademi, New

Delhi, National Book Trust and NGOs like Nagrad Adbi Sangam, Jammu, Samprati and other organisations. A number of institutions and research libraries like Oriental Research Library under Jammu and Kashmir Directorate of Libraries, Research and Archaeology, Allama Iqbal Library of University of Kashmir, Sri Pratap Singh College Library, Shri Raghunath Temple Library, Jammu (now known as Sri Ranbir Sanskrit research Institute), Bhandarkar Oriental Research Institute, Pune and National Archives of India, New Delhi, have collection of hundreds and thousands of Manuscripts to support the research work of the scholars. Pandit Harabhatta Shastri had his own library of Manuscripts, as most of the Kashmiri Pandit scholars had. The community has the honour of having produced Pandit Kalhana, a great historian, Acharya Vasugupta, a Shaiva philosopher and Somadeva, the founder of fiction. The community has also produced Pandit Ishwar Kaul, a grammarian of Kashmiri language, Master Zinda Kaul, the first Kashmiri to receive *Sahitya Akademi Award* and Pandit Dina Nath Kaul 'Nadim', the first to receive *The Soviet Land Nehru Award*.

8.1.5.1 Contributions to Sanskrit Language and Literature (E1)

Sanskrit has an ancient past. It is reported that, most of the ancient written records and chronicles are in Manuscript form and have been written in Sanskrit, as Sanskrit happened to be the official language and enjoyed the patronage of the various rulers. Earlier times, people used to study Vedic Sanskrit and with the passage of time it paved the way for the classical Sanskrit. According to Pandit Bamzai, Kashmir was from ancient times the seat of Sanskrit literature. Quoting the Chinese pilgrim Hieun Tsiang, he says, "During the course of the past 2000 years Kashmiri scholars and poets produced works on philosophy, poetry, drama, rhetoric, grammar, poetics and folklore."[1p64] Further, he says, "In the age of Asoka Sanskrit was written both in the Kharosthi and the Brahmi script."[1p253] From the written records it is seen that Kashmir has been the home of Sanskrit learning and has produced masterpieces of history, poetry, romance, fable and philosophy. It is also seen that even women in Kashmir spoke Sanskrit and Prakrit quite fluently. Traditionally, Pandits used to study the religious literature and scriptures and its popularity and influence was so great that students from other countries would come to Kashmir to study Sanskrit texts. Some of the scholars, who visited Kashmir, stayed and studied Sanskrit include Hieun Tsiang, Ou-Kong, Che-mong and Fa-yong. The influence of Sanskrit can be judged from the fact that when Buddhism was introduced in the Valley, its texts and literature was written in Sanskrit. Sanskrit had reached its zenith prior to 14th century, when it was used as the Court language and the language for expression in literary fields.

Kashmir was known as a *Sharda Desh* because of various reasons, including the use of Sharda script. It is seen that many Manuscripts have been written in Sharda script, some of which are rare. During his visit, Georg Buhler found more than 22 Sanskrit speaking Pandits as well as traders and officials, who were in possession of most considerable collections of Manuscripts. The earliest Manuscripts discovered to date with the Pandit scholars (inset 259) have been found written in both Sharda and Devanagri scripts and written on *burziu patar* (birch bark). These Manuscripts formed the part of the collection, which was later on catalogued with other Manuscripts during 19th and 20th century and kept in the Shri Raghunath Temple Library, Jammu. The library has to date published 4 volumes (1970, 1973, 1984 and 2004) of the descriptive *Catalogue of Manuscripts* (see picture 231) in the Sri Ranbir Sanskrit Research Institute (the latest one is compiled by Dr. Dhaniram Shastri and Dr. Kamal Kishore Mishra). It is believed that hundreds of Manuscripts (by some estimates approximately 6,000 Manuscripts in Sharda, Devanagri and some in Takri) of Oriental Research Library, Directorate of Libraries, Research and Archaeology lie in the Allama Iqbal Library of University of Kashmir. In 1990

AD, the Kashmiri Pandits left behind thousands of Manuscripts in their small libraries in the Valley. The chances to retrieve and restore those rare Manuscripts to some libraries now seem to be remote. Some of the important *Mahatmyas*, Manuscripts, scriptures and texts are listed in Annexure - 2.

The use of Sanskrit and its strong influence in the Valley started to fade under the influence of other languages. Some of the Muslim rulers continued for sometime with Sanskrit as the official Court language, but it was eventually replaced. Kashmiri Pandit scholars, however, continued their literary pursuits in Sanskrit and produced high quality literature, which experts consider part of the treasure of Kashmir's cultural past. One such work is a work of grammar (see picture 232) in Sharda script. Kashmir has produced great Sanskrit scholars and Shaiva philosophers. Some of the most eloquent teachers of Kashmir Shaivism include Vasugupta, Somananda, Utpaldeva and Abhinavagupta in the earlier times and Swami Lakshman Joo of the present times. Other Sanskrit scholars, who excelled in the field include the names of Bhatt Udbhatta, Somadeva Bhatta, Damodar Jyotishi, Daya Ram Shastri, Govind Kaul, Harabhatta Shastri, Professor Jagaddhar Zadoo, Kshemendra, Madhusudan Kaul, Mukandram Shastri, Nityanand Shastri and many others.

The prominent Kashmiri Pandit poets, writers and scholars of Sanskrit, included in this work, are listed in Annexure - 15. A brief account of each, in alphabetical order, is as under:

Abhinavagupta

Acharya Abhinavagupta (inset 260), son of Narasimhagupta, popularly known as Cukhulaka, was a saint, Sanskrit scholar and an outstanding Shaiva philosopher. He lived towards the close of the 10th and the beginning of the 11th century. He was a descendant of Acharya Atrigupta, a learned scholar in the Court of Maharaja Yashovarman of Kanauj (730-740 AD), who lived in *Antarvedi*, the ancient name of a tract of land between the Ganges and the Yamuna. Acharya Atrigupta was a Shaiva teacher and philosopher, who because of his scholarly attributes, was brought to Kashmir by king Lalitaditya Muktapida[px9], after his annexation of Kanuj.

Acharya Abhinavagupta came onto the scene when Shaiva philosophy had already taken roots in the Valley. Right from his childhood, he was deeply influenced by the religious thought and had received his education from various *Gurus,* which include the names of Bhattenduraj, Bhutiraja, Induraja, Shambunatha and Lakshmangupta. His father Narasimhagupta and grandfather Varahagupta were great Shaiva philosophers. Acharya Abhinavagupta's literary period extended from 4066 to 4090 Laukika or *Sapt Rishi* era corresponding to 990-1015 A.D.[37p35]. He studied metaphysics, poetry, aesthetics and *Yoga*. His studies of the Kashmirian tantric texts and his labour resulted in his famous work, *Tantraloka*. Subsequently, he made a study of all schools of poetics and produced *Abhinavabharati*, a work on aesthetics, and *Locana*, a commentary on Anandavardhana's *Dhvanyaloka*. Later on, he was drawn towards metaphysical problems and made his own important formulations. He is credited with having produced more than three dozen works, some of them masterpieces. Some of his works include *Abhinavabharati*, *Bhairavastotra*, *Bharata-natya-shastra-tika*, *Bodha-pancha-dashika*, *Dhvanyalokalochana*, *Dhashastha-devata-chakra-stotra*, *Gitarthasangraha*, *Ishvara-pratyabhijna-vimarshini*, *Ishvara-pratyabhijna-vivriti-vimarshini*, *Kramastotra*, *Malini-vijaya-vartika*, *Paramartha-charcha, Paratrishika-lagu-vritti, Paratrishika-vivarana, Purva-panchika* and *Tantrasara,* a brief summary of the *Tantraloka*. *Dhvanyalokalochana* is a commentary on *Dhvanyaloka*. *Ishvara-pratyabhijna-vimarshini* and *Ishvara-pratyabhijna-vivriti-vimarsini* are two commentaries on *Ishvara-pratyabhijna-karika*. His works can be put into four groups relating to:

- *Tantras* (*Tantraloka*, *Malini-vijaya-vartika* etc.),
- *Pratyabhijna* (*Ishvara-pratyabhijna-vimarshini, Ishvara-pratyabhijna-vivriti-vimarshini* etc.),
- *Stotras* (*Bhairavastotra, Kramastrotra, Bodha-pancha-dashika etc.*) and
- Poetics (*Abhinavabharati, Dhvanyalokalochana* etc).

According to Jayaratha, the commentator of the famous work, the *Tantraloka*, and Mamattacharya, author of *Kavya Prakasha*, Acharya Abhinavagupta was one of the best authorities on Shaiva philosophy. Yogaraja, commentator of the *Parmarthasara*, described him as Bhairava incarnate. Madhuraja, a disciple, who all the way travelled from Madhurai to meet the great master, after coming back to his native place, drew a pen portrait of Acharya Abhinavagupta. While giving a tribute to his master, he asserts that Acharya Abhinavagupta was an incarnation of Bhairava Nath Shiva. According to Swami Lakshman Joo, he was one of the most outstanding personalities among all Shaiva philosophers of Kashmir. He was really an eminent scholar and had mastered all knowledge in all matters relating to Kashmir Shaivism. Acharya Abhinavagupta passed on the knowledge of *Monistic Trika* system of Kashmir Shaivism to his disciples in the best traditions of *Guru-Shishya Parampara*. It is said that Acharya Abhinavagupta, after working for forty long years and fulfilling his mission, entered the Beervah Guffa (cave)[px59] at village Beervah, 8 kms from Manigam, along with his 1200 disciples while, reciting Bhairavastava to depart from this world.[26p157] This act immortalised the great Master as is evident from the tradition prevalent in Kashmir and from the following verse in Kashmiri:

bahshath chaat hyeth khot su brahmachari, sari hyeth khot shivlukas
yeti khot deh hyeth, kus didari, abhinavagupta achari zan

Translated it means 'The Brahmachari with 1200 disciples went to Shivlok all in mortal frame. Who could dare such a feat - only Acharya Abhinavagupta'

Anandavardhana

Anandavardhana, pupil of Narayan Bhatta, was a Sanskrit poet, scholar and Shaiva philosopher of 9th century. The period of his literary activity coincides with the reign of Raja Avantivarman. He was contemporary of Mukta Kantha Swamin and Shiva Swamin and is the first propounder of the theory of *Dhvani*. In his work, the *Dhvanyaloka,* he asserts that the *Dhvani* is the soul of poetry. About Anandavardana, Pandit Bamzai writes, "His own equipment was also amazing; in him was combined wealth of scholarship and erudition, with natural grasp and intuitive insight. His works reveal the vast range of his studies; in them we find quotations from all the important writers of antiquity. His interests were varied - poetry, drama, philosophy, theology, ancient lore, Buddhist classics; he was equally familiar with them all."[1p256]

Bhat, Shridhar Joo

Pandit Shridhar Joo Bhat was a Sanskrit scholar, Shaiva scholar and a social activist. He served the community as Secretary KP Sanathan Dharam Sabha, Sheetalnath. He donated part of Dewan building and established a branch of Shri Rama Shaiva (Trika) Ashram, Fateh Kadal, Srinagar. He was disciple of Swami Govind Kaul Jalali and stayed at the *Ashram*. He restored to health of Shri Rama Shaiva (Trika) Ashram, Fateh Kadal and Bhairava Ghat. He breathed his last in 1987 AD at the *Ashram*.

Bhatt, Keshav

Jyotishi Keshav Bhatt (inset 261), born to Pandit Prasad Bhatt in Vikrami 1930 (1873 AD) at Rainawari, Srinagar, was a Sanskrit scholar, a *Jyotishi* of repute and was popularly known as Keshav Sikh,

because he had a number of Sikhs of Rainawari as his clients. He was Raja Jyotishi of Maharaja Pratap Singh. He received his education in *Vedas* and other religious scriptures, especially *Karma Kanda*. After passing the *Prajya* and *Visharada* examinations, he got the job of a teacher in a *Pathshala* (school where religious scriptures are taught). To attend his duty, he would walk the distance from Rainawari to Nuner and back everyday. With a deep understanding of the scriptures, religious practices and rituals, he is credited with having brought out, with an aim to standardise the *Puja* practices within the community, a number of religious texts in Sharda for use by the *Gurujis*. As the originator of *Puja* books in 1936 AD, he not only brought out more than twenty books on *Dharam Shastra*, *Jyotish Vidhya* and *Karma Kanda* but also helped the *Gurujis* to learn and perform the *Kriyas* correctly. His works include *Adhilya Hriday, Bhakti Vivek Sar, Bhawanisahastranam, Chamanuvakyam*, *Mekhla Pustakam, Ragnya, Jwala, Sharika, Vishnu Sahasranam Stotram* and *Saundarya Lahiri.* His other works include books on *Karma Kanda* like *Karma Kanda Pustakam 1, 2, 3, 4*; *Nityakarmavidhi; Puja* books like *Devi Puja*, *Parthishwar Puja*, *Shiv Puja*, *Vatak Puja*, *Ganesh Stotravali* and *Durga Stotravali*. He is credited with publishing low priced editions of ancient religious texts, thereby making rituals prevalent in Kashmir and Kashmiri traditions popular among the common people. For this, he set up and owned a printing press 'The Krishna Printing Press' at Srinagar. He also used to bring out a *Nechhipater* (*Kachee Jantri*) regularly from Rainawari. Jyotishi Keshav Bhatt, a person simple in disposition and a down to earth human being, breathed his last in 2006 AD. He will be remembered by the community for his valuable contributions.

Bhatta, Kallata

Kallata Bhatta or Kallatacharya, the pupil of Vasugupta, was one of the great Shaiva philosophers, during Avantivarman's reign, who made significant contribution to Shaiva philosophy. He is considered as the founder of the *Spanda Shastra* branch of Kashmir Shaivism. His works include i) *Spanda-karika*, ii) *Spanda-vritti*, iii) *Tatva-vicara*, iv) *Madhu-vahini*, v) *Tattvartacintamani* and vi) *Sva-svabhavasambodhana*. His works iii) to vi) have been lost. According to Dr. BN Pandit, "Bhatta Kallata was such a great siddha, who had attained so much fame in Kashmir that Kalhana could not ignore him while writing the accounts of only the rulers of that land along with their socio-political activities. Kallata has been described by him as the foremost among such *siddhas,* who came down to earth for the uplift of mankind that was accomplished during the reign of king Avantivarman."[67p140]

Bhatta, Sahja

Pandit Sahja Bhatta, born to Pandit Jaga Joo around 1860 AD, was a Sanskrit scholar from a scholarly family of Wangoos. Under the guidance of his father, he studied Sanskrit and various religious scriptures. Because of his profound knowledge of Sanskrit, Maharaja Ranbir Singh in 1890 AD made him the Head of the Translation Department, where he was involved in publication of Sanskrit texts. As a scholar, he had special interest in antiquity. He also had the honour of having worked with Sir Aurel Stein and Pandit Govind Kaul in compiling the descriptive *Catalogue of Six Thousand Sanskrit Manuscripts* at Shri Raghunath Temple Library, Jammu. Along with Pandit Govind Kaul, he was entrusted the task of preparing the extract from every Manuscript collected. He was also associated with Sir Aurel Stein's edition of the *Rajatarangini*. Pandit Sahja Bhatta is also known to have helped Sir Aurel Stein to get a copy of the *Nilamata Purana* from Kantha Bhat. One of his outstanding works is *Lokaprakasha* (edited). After a brief illness, Pandit Sahja Bhatta breathed his last in 1911 AD.

Bilhana

Vidhyapati Bilhana was an 11th century Sanskrit poet of Kashmir, who left his native place during the

reign of king Kalasa[px12] (1063-89 AD) and after wandering for sometime, became the Court poet of Chalukya king, Tribhuvanmalla Parmadi, a Deccan king. Because of his literary contributions, the Maharaja had bestowed on him the title of *Vidhyapati* (Chief Pandit). His works include the *Vikramankadevacharita,* the *Caur-panchasika* and the *Karna Sundari*. In one of his poems, he describes his rural home at the village *Khunamusha* (present Khonmoh), 15 kms South of Srinagar.

Damodar, Jyotishi

Jyotishi Damodar was a Sanskrit scholar, who served as the Head Pandit of the Maharaja's *Pathshala* at Srinagar. He belonged to a family of scholars. His father, Pandit Sahib Ram Kaul, was a Sanskrit scholar, author, researcher, President of the Vidya Vilas Sabha of the State and head of the Sanskrit Mahavidyalaya, Srinagar. His brother, Pandit Daya Ram, was a Sanskrit scholar, who had mastered various scriptures. He is the author of the *Purana Bhavarth Sanket*. Georg Buhler came in contact with Damodar during his visit to Kashmir in 1875 AD. As a learned scholar, he provided a great deal of information to Buhler about Sanskrit Manuscripts available at that time in Kashmir and helped him in the collection of more than 300 Sanskrit Manuscripts, mostly in Sharda script. Buhler was highly appreciative of his abilities. About him Buhler said, "Pandit Damodar is a thoroughly learned man, who seems to shake Sanskrit verse and prose out of his sleeve. He takes pains spending hours to explain these artistic products of his poetic talent until I am forced to erect a dam against the flood of didactic erudition."[71p19] Pandit Damodar also provided assistance to Sir Aurel Stein to prepare the Sanskrit edition of the *Rajatarangini*. Acknowledging his help Stein observed, "Pandit Damodar possesses a very intimate acquaintance with all that the Sanskrit poets of Kashmir have produced and is thus perhaps better qualified than anybody else to expound the intricacies of Kalhana's style."[70p41] Paying tributes to Pandit Damodar, on his death in 1892 AD, Stein recorded, "At the time these pages are passing through the press news reaches me that this most learned and amiable of all Kashmirian scholars has fallen victim to the epidemic now raging the valley. By the death of Pandit Damodar whose scholarly acquirements and poetic gifts was *facile princeps* among the Pandits of Srinagar, Sanskrit learning in Kashmir has suffered a severe loss. My lamented friend had set himself the task of continuing the *Rajatarangini* from the time of Akbar to the present date and from what I have seen of the parts composed, I may say that had he been spared to complete it, his work would have shown that Kalhana could have found for generations past no worthier successor."[71p65]

Damodargupta

Pandit Damodargupta was an eighth century Sanskrit poet, scholar and author of *Kuttanimata Kavya*, a treatise on erotics and a poetic work dealing with the ethics of concubinage. He was the Chief Councillor and Minister of Raja Jayapida. The work in poetic style consists of 1058 *Shlokas* (verses), describes the life of a concubine named Malti and conveys proper messages in a subtle manner.

Deambi, BK

Dr. Bhushan Kumar Kaul Deambi is a scholar, research guide, writer and an author. After doing MA in Sanskrit (1957), MA in Hindi (1959) from Punjab University, he started his teaching career and held important positions of Professor Sanskrit and Hindi (Gandhi Memorial College, Srinagar), Associate Professor and Reader and then Director, Centre of Central Asian Studies, University of Kashmir. Due to displacement, he shifted to Jammu and retired from active service in 1997 AD. During his professional career of three decades, he has published more than two dozen papers in leading journals and supervised about a dozen research projects at the University of Kashmir. His published works include *Corpus of the Sharda Inscriptions of Kashmir* (1982), *History and Culture of Ancient Gandhara and*

Western Himalayas (1985), *Handlist of Sanskrit Manuscripts in Sharda,* preserved in the Manuscripts library of the Research and Publication Department, J&K and *Kashmir and Central Asia - Cultural contacts and Interactions* (1989). For his works, he has won *Best Book Award* (1982, 1985) from Jammu and Kashmir Academy of Art, Culture and Languages.

Gurtoo, Nila Kanth

Prof. Nila Kanth Gurtoo (inset 262), born in 1925 AD in Kashmir, was a writer, author, a renowned Sanskrit and Hindi scholar, one of the last few Sharda knowing scholars and a notable scholar of Kashmir *Shaiva Darshan*. After doing *Shastri* from Punjab University, Lahore, *Prabhakar* and MA (Sanskrit and Hindi), he started his career in 1951 AD at Government Degree College, Anantnag and taught Sanskrit and Hindi in various colleges of the State. Later on, he served as the Head Pandit of the *Shod Evam Prashasan Vibhag*. As a disciple of Swami Lakshman Joo, he studied *Kashmir Shaiva Darshan* under his tutelage. He also studied Vedanta and other *Darsanas.* Later on, he taught *Shaiva Darshan* at Ishwar Ashram, Srinagar. Prof. Gurtu retired from Girls College, Srinagar in 1980 AD. During his professional career, he authored a number of books, which include *Shri Amareshwara Darshanam* (1959), co-edited with Jyotishi Kashi Nath Handoo and Pandit Dina Nath Yachha, *Shri Harsheshwar Mahatmya, Samba-panchasika, Sri Paratrishika, Paramarthasara, Spanda-karika* and other works. He was associated with Roopa Devi Sharda Peeth, Srinagar in the effort to print and publish ancient *Mahatmyas*, thereby bringing the ancient texts to the knowledge of the common people and devotees. For his contributions to Sanskrit, he was honoured by Rashtriya Sanskrit Sansthan, New Delhi (2000) and also with *Pandit Krishan Joo Razdan Saraswati Samman* (2003) by JK Vichar Manch. He breathed his last on December 18, 2008 AD.

Handoo, Kashi Nath

Jyotishi Kashi Nath Handoo, born at Chandpora, Srinagar, is a religious scholar and a devotee of Bhagavaan Gopinath Ji. According to him, he was with Gopinath Ji when the great soul departed from this world. Jyotishi Ji holds the Degree of Jyotishacharya (1940) from Banaras Hindu University. He served as a Hindi teacher at a Vidhyalaya at Chandpora and Lakshmi *Pathshala*, Kral Khud and was associated with Ramchandrun as *Katha Vaadak*. He has to his credit *Gutravali Pustak* (1945), *Kumar Sahastranamavali* (1951), *Shri Amareshwara Darshanam* (1959), co-edited with Pandit Nila Kanth Gurtoo and Pandit Dina Nath Yachha, *Vidh Pustak-2* (with Jyotishi Keshav Bhatt), *Lal Vaaki Manjri, Kapalamochan Shraad, Dashaar Shraad, Sharda Lipi* and *Panchak Shanti* (1976). Off and on, he has been keeping the community members posted, through press releases, with information on the correct dates of *Vrats* and other festivals to be observed. Presently, he is associated with Satisar Foundation, Jammu and is contributing through his research work to the understanding and preservation of the Kashmiri Pandit traditions. The Jyotishacharya interacted with Sri Sri Ravi Shankar (see picture 233) during the latter's visit to Jammu in 2007 AD.

Jayadratha

Jayadratha, brother of Jayaratha, was a Sanskrit poet, scholar and author, who belonged to the family of Rajanakas and lived about the end of 12th or beginning of 13th century. He is the author of the *Haracharitacintamani*, a text written in *Kavya* style in 32 cantos, which deals with Lord Shiva and His incarnations and in addition gives some details of the geography of the land and Vitasta.

Jonaraja

Jonaraja, a Brahmin born to Nonraj around 1389 AD, was a noted Sanskrit scholar, poet and historian,

of 14th century, who was considered a luminary in the Court of Zain-ul-Abidin[px17]. He is credited with reviving, after a gap of nearly three centuries, the tradition of history writing, started by Kalhana Pandit. In his time, the *Rajatarangini* was so popular that he named his work as the *Dvitiya Rajatarangini*. Unfortunately, Jonaraja died in 1459 AD. Besides being a man of great learning and scholarship, Jonaraja was an erudite commentator, devout Shaivite versed in the credo of Kashmir Shaivism and above all a historiographer of great potential.[37p44] According to some authors Jonaraja was a scholar, who seems to have been well-acquainted with the old nomenclature of the Valley. His chronicle deals with the reigns of the late Hindu rulers from Jayasimha to Queen Kota. According to Aurel Stein, "Jonaraja was a scholar of considerable attainments, but apparently without any originality. With the old nomenclature of the Valley he shows himself yet well-acquainted."[93p373]

Kalhana Pandit

Kalhana Pandit, a Brahmin by descent and Shaiva by faith, was a great 12th century Sanskrit scholar, poet and historian. He is the author of the *Rajatarangini*, a work he wrote during 1148-1149 AD. There is no record of the life of this great scholar and whatever is known about him, has been gathered by various writers from his narratives in the book. It is gathered that he was born in the beginning of 12th century at *Parihaspura* (Prahapora), the birthplace of his uncle, Kanaka. He seems to have studied earlier works like the *Raghuvansha*, the *Meghdhoota* and the epics of the *Ramayana* and the *Mahabharata*. His father, Campaka, was initially a Dwarpati of Raja Harsa and later on became his Minister. Kalhana Pandit was an honest historian, who did not hesitate to criticise Raja Harsa, Damaras, Kayastha class and the priests, for their unholy acts. As a historian, his honesty of purpose is seen from his own writing, "That noble minded (poet) is worthy of praise whose word, like that of a judge, keeps free from love or hatred in relating the facts of the past."[1p34] According to RS Pandit, "Kalhana, who lived a free man in an independent country is saved as well by his moral as by his artistic sense."[68pxxix] Further says he, "As a historian his tendency is, however, toward humanistic studies and toward art rather than toward economic life although descriptions of famine, food prices, taxation, currency and other details of economic life are not lacking in his work."[68pxxxx]

Kalidasa

Pandit Kalidasa, a great Sanskrit dramatist, authored treatise like the *Shakuntula*, the *Meghdhoota* and the *Kumara Sambhava*. Nothing much is known about the personal life of this great poet and whatever details are known have been gathered through interpretation of the literature. In literature, Kalidasa is known as Matrigupta, one of the nine 'Rattanas' of Vikramaditya's Court. Some researchers believe that he was a Kashmiri, who was born in and lived at Manigram (present Manigam), Kashmir. This view is supported by the extensive research work done by Lachhmi Dhar Kalla in the *Birthplace of Kalidasa*, a 1926 AD, a publication of the University of Delhi. However, according to Pandit Bamzai, "the arguments in favour of the identification of Matrigupta with Kalidasa are not convincing. They are chiefly based on the synonymity of the two names, Kalidasa and Matrigupta (*Kali*: *matr*, *dasa*: gupta)."[1p261] The exact time period when Kalidasa lived is not known and has been indirectly guessed from various other works. Kalidasa in his book the *Malvikangimitra* talks of Sungavanshi Raja Agnimitra (2nd century BC) as the Hero. Later on, Bana Bhatta (7th century) appreciated his poems. Kalidasa's work the *Abhijnanasakuntalam* was first time translated into English by Sir William Jones (1789) and later on by Charles Wilkins (1795).

Kalla, BN

Dr. Badri Nath Kalla, born in 1931 AD at Srinagar, is an author, biographer, linguist, Sanskrit poet and

a Sharda scholar. After *Prajya*, *Visharada* and *Shastri,* he did graduation (1959), B.Ed. and MA in Sanskrit (1973) from the University of Jammu and Kashmir. Subsequently, he did Ph.D. (1982) from Rashtriya Sanskrit Sansthan, New Delhi (a deemed University). He started his career with State Education Department and during his long professional career, he has had teaching and research experience at various State educational institutions (1954-67) and at various departments / units of the University of Kashmir, namely, Postgraduate Department of Sanskrit, Centre of Central Asian Studies and Department of Kashmiri. He served as an editor in Jammu and Kashmir Academy of Art, Culture and Languages (1967-80) and has contributed etymology of forty thousand words of Kashmiri for 7-volume *Kashmiri Dictionary* published by the J&K Academy. He also served as editor of Tri-lingual *Hindi, English and Kashmiri Dictionary* and Bi-lingual (in Nastaliq and Nagri) *Hindi and Kashmiri Guide*, both published by Central Hindi Directorate, New Delhi. Besides participating in various seminars and conferences, he has to his credit more than five dozen research papers and half a dozen books, which he has written, compiled, edited or reviewed. Some of his works include *Biographies of Sanskrit Scholars of Kashmir 1866-1966* (1966), *Manas Darpan* (1976), *Koshur Shaivmat* (1983) and *Kashmiri Krandanam* (1995), a poetry collection in Sanskrit. For his contributions to Sanskrit, he has been honoured with *Vidvat Samman* (2000) and a *Certificate of Honour* (2000) by Rashtriya Sanskrit Sansthan, New Delhi.

Kaul, Govind

Pandit Govind Kaul (inset 263), born to Pandit Balabhadra Kaul in 1846 AD, was a great Sanskrit scholar. He learnt Sanskrit, studied religious scriptures and acquired a thorough knowledge of the *Vyakarana,* the *Nyaya,* the *Ramayana,* the *Mahabharata* and the *Puranas*. Because of his ability and knowledge of Sanskrit, he was made Head of the Translation Department of the State in 1874 AD and entrusted, along with Pandit Mukandram Shastri and Pandit Sahja Bhatta, by Maharaja Ranbir Singh to edit and translate original Manuscript of the *Rajatarangini*. As a Sanskrit scholar, he was asked to assist Georg Buhler, Professor of Indian philology and antiquities at the University of Vienna, in collecting the Sanskrit Manuscripts during his visit to Kashmir in 1875 AD. About Pandit Govind Kaul, Buhler wrote in his report in 1877 AD, "Another young Pandit, Govind Kaul surprised me with his exact knowledge of old geography of Kashmir and the true historical sense accompanying it which he displays in many questions relating to it. I wish I had such teachers in our Oriental College."[71p19] Besides the work of translation, he was also responsible for cataloging Manuscripts available at Shri Raghunath Temple Library, Jammu. Aurel Stein entrusted the work of cataloging the Manuscripts to Pandit Govind Kaul and Pandit Sahja Bhat, who according to him, had a systematic knowledge of methods of collecting and copying the Manuscripts according to Western standards of philological accuracy. The mammoth work, started by the two Pandits in 1889 AD under the direction of Aurel Stein, resulted in the completion and publication of descriptive *Catalogue of Six Thousand Manuscripts* placed in Shri Raghunath Temple Library, Jammu in 1894 AD. By 1900 AD, the team of dedicated scholars in the Translation Department had catalogued more than 8000 Manuscripts available in the Library. During this period, Pandit Govind Kaul also helped Sir Aurel Stein, along with Pandit Chand Ram, to study ancient geography of Kashmir through the Manuscripts available at Jammu. With his assistance and guidance Sir Aurel Stein acquired the critical material for the Sanskrit edition of the *Rajatarangini*. About the help provided by Pandit Govind Kaul, Sir Aurel Stein wrote, "Thoroughly imbued himself with the traditional spirit of his class and country and at the same time like some other distinguished Kashmiri scholars of earlier days possessed a keen eye for the realities of life. Pandit Govind Kaul held his storehouse of old world lore and learning ever open to me."[70p44] At the investiture ceremony of conferment of Knight Commander of Indian Empire to Aurel Stein he said,

"The first sure steps on the ladder that led me to this fame and success had been made with the friendship and help of Pandit Govind Kaul." Pandit Govind Kaul died at the young age of 53 in 1899 AD. Again on his death Aurel Stein wrote, "The loss of Pandit Govind Kaul lies heavily on my heart. He died too early and I deeply feel the gap he has left in my Indian life."[71p74] At the time of his death, he was assisting Sir George A Grierson in completion of Kashmiri dictionary, a work that was continued by Pandit Mukandram Shastri for next 22 years.

Kaul, Ishwar

Pandit Ishwar Kaul (inset 264), born to Pandit Ganesh Kaul in 1833 AD at Srinagar, was a Sanskrit and Persian Scholar with fair knowledge of Arabic. His father died when he was very young. At an early age, he studied Sanskrit initially under Pandit Tekaram Razdan and then under Pandit Devakrishan Jyotishi of Banaras, who had come to Jammu in the service of Maharaja Ranbir Singh. Because of his knowledge of Sanskrit, Persian and Arabic, he was employed in 1861 AD by the Maharaja to translate Persian and Arabic books into Sanskrit. In 1871 AD, he was made the Head teacher of the Sanskrit School, opened by the Maharaja. With the opening of the Translation Department in 1881 AD by Maharaja Ranbir Singh, Pandit Ishwar Kaul was appointed as its Director. After Maharaja's death in 1884 AD, the Translation Department was closed and Pandit Ishwar Kaul was appointed as *Jyotishi* to Maharaja Pratap Singh. During his professional career, Pandit Ishwar Kaul pursued his literary interests and composed the first grammar of Kashmiri language in Sanskrit in 1875 AD and named it *Kashmirishabdamrita*. He was also working on *Kosa* - Kashmiri Dictionary, which was found incomplete when he breathed his last in 1893 AD at the age of sixty. With an intention to publish Pandit Ishwar Kaul's, *Kashmirishabdamrita,* Sir George A Grierson procured the Manuscript, edited it and got it published by Asiatic Society of Bengal in 1897 AD. According to him, the work was taken as the author's final statement of his views on Kashmiri grammar and considering the authoritative nature of the Manuscript he did not make any alterations, except corrections of slip of pen. In 1899 AD, Grierson was able to get the Manuscript of *Kosa* and that is when he started work in right earnest on the Kashmiri dictionary. For the completion of this monumental work, spread over more than three decades, he utilised the services of three Pandit scholars - Pandit Govind Kaul, Pandit Mukandram Shastri and Pandit Nityanand Shastri, who took forward the work left incomplete by Pandit Ishwar Kaul. The work was completed and published in four volumes in 1932 AD when, Pandit Ishwar Kaul, Pandit Govind Kaul and Pandit Mukandram Shastri were not around to see the work in final shape.

Kaul, JN 'Kamal'

Pandit Janki Nath Kaul 'Kamal' (inset 265), born in 1914 AD in Srinagar, was a noted scholar of English, Hindi, Kashmiri and Sanskrit. Right from his childhood, he was interested in learning scriptures. He lost his parents at a young age but his interest in formal education and study of the scriptures continued. He studied various scriptures under the guidance of his neighbour Pandit Nila Kanth Ji, who after he completed the studies of scriptures introduced him to Swami Lakshman Joo. Thus started his journey in Vedanta and Kashmir Shaivism. He got married at an early age while he was still a student. He soon took up a job and completed MA in Sanskrit while in job. He worked as a teacher for a number of years and retired in 1979 AD from DAV Institute, Srinagar. He also worked as Research Officer, Parmanand Research Institute, Srinagar. Armed with profound knowledge and a flair for writing he produced translations of Sanskrit verses in English, Hindi and Kashmiri; books and monographs in many languages and papers on Vedanta philosophy and Kashmir Shaivism. His literary works include *Bhawaninamasahasrastutih* (English), *Indrakshistotram* (English), *Vedanta Dindimah* (English), *Shiva-sutra-vimarsha* (Hindi) and *Panchastavi* (English). As a disciple of Swami Lakshman

Joo, he is credited with having translated series of lectures, delivered by Swami Ji in Kashmir, into English, under the title *The Awakening of Super Consciousness*. For his contribution to Sanskrit studies, he was honoured with *Certificate of Honour* (1997) by the President of India, *Sauhard Samman* and *Sharika Samman* (1999). Pandit Kamal breathed his last in 1997 AD.

Kaul, KN

Pandit Kashi Nath Kaul, born in 1919 AD at Bulbul Lankar, Srinagar, was a teacher, a *Shaiva* scholar and a philosopher. He was a disciple of Shaiva Acharya Swami Govind Kaul Jalali, himself a chief disciple of great Shaiva Acharya Swami Ram Ji. He dedicated himself to teaching and preaching of *Shastras* to the seekers of knowledge. He was patron and Chairman of Shri Rama Shaiva (Trika) Ashram, Fateh Kadal. He was responsible for *Ashram* publications *Indrakshi*, *Para-pravishaka*, *Pratyabhijnahredyam* and other texts. He breathed his last in 2006 AD.

Kshemendra

Kshemendra was a well-known Sanskrit poet and a polyhistor, who produced many classical works. It is said that there is hardly any topic, which he has not written upon. He has written on epic literature, religious texts, rheotics, poetics, meters and has produced accounts as a historian. According to Pandit Bamzai, "The polymath Kshemendra was a poet, moralist, historian, critic and fable writer, all combined in one. He was born in a well-to-do family, some time towards the end of the tenth century AD. His father's name was Prakasendra and his grandfather's Sindhu. He was widely read and his studies comprised all the sciences and arts then known in Kashmir."[1p264] According to Aurel Stein, "Kshemendra seems to have had a genuine interest, rare enough among Indian scholars, for the realities of his country and the life around him. He does not content himself with informing us of his family, the date of his works and the places where he wrote them."[93p375] Kshemendra has many works to his credit. During his studies, Pandit Madhusudan Kaul 'Shastri', of Research Department, ascribed more than two dozen works to Kshemendra. These works include *Auchitya-vicharacharachara* (an account of propriety), *Avadanakalapalata, Bharatamanjari, Brihatkathamanjari, Charucharya Manimatmimansa, Chaturvarga-Samgraha, Chitrabharata*, *Darpadalana, Dasavataracharita*, *Deshopadesa, Kalavilasa, Kavikanthabharana* (the necklace of a poet), *Lokaprakasha*, *Narmamala*, *Nitikalpataru, Nripavali, Padyakadambari, Ramayanamanjari, Samayamatrika, Sevyasevakopadesa, Suvrattatilaka* (the crest of good metres), *Vinayavali* and many others. His works reflect a true account of the rulers, happenings and places of the time. His work *Lokaprakasha* provides the earliest list of Kashmir Parganas besides the names of various localities inserted in the forms for bonds, hundis, contracts and official reports. His works *Darpadalana, Deshopadesa*, *Kalavilasa, Narmamala* and *Samayamatrika* reflect satire and sarcasm on people of the time engaged in various professions. He is credited with having exposed, through his writings, the deeds of Patwari, prostitute, shopkeeper, financier, broker etc. His works have been found useful to check, by independent evidence, Kalhana's local nomenclature and some of the localities. Kalhana mentions having consulted his work *Nripavali* while working on the *Rajatarangini*. He wrote commentary on Kshemaraja's *Pratyabhijnahredyam*. He spent his later years at Tripuresha, a *Tirthasthan* near Triphar, held in reverence those days.

Kukiloo, ML

Prof. Makhan Lal Kukiloo is a Shaiva scholar and disciple of Swami Lakshman Joo. He served as Professor and Head Department of Sanskrit and Hindi of various colleges of Jammu and Kashmir. He has knowledge of Sanskrit and Kashmir Shaivism and a flair for writing. He has produced a number of works, which include *Astottara Shatnamavali* in Sanskrit, translation of *Kashmir Saiva Darsana-*

Yam Niyam, English translation of *Kundalini Vijnana Rahasya,* Hindi translation of *Shri Amriteshwar Bhairava Mahimnastotram* and *Sharika Carcha*. For his contribution to Kashmiri culture, he was honoured with *Pandit Krishan Joo Razdan Saraswati Samman* (2003) by JK Vichar Manch.

Lakshman Joo

Swami Lakshman Joo (inset 266), born in 1907 AD at Namchibal, Fateh Kadal, Srinagar, was one of the most revered teachers, a Shaiva scholar, *Guru* and an authority on Kashmir Shaivism. His parents, Pandit Narayan Das Raina and Shrimati Arnimal, were devotees of Swami Ram Ji, a saint and a greatest exponent of Shaivism. Their devotion towards Swami Ram Ji was so intense that they built a house, close to their own house, at Fateh Kadal, for him to perform his *Sadhana* and also impart knowledge to his disciples in Shaiva literature. Subsequently, this house became an *Ashram*, famously known as Shri Rama Shaiva (Trika) Ashram[px305]. It is said that when the news of the arrival of the baby was given to Swami Ram Ji he was overjoyed and named him as Lakshman. He is believed to have said, "His name has already been decided. I am Ram, so this boy is Lakshmana."

Right from his childhood, Lakshman showed religious leanings. Showing no interest in the luxury and comfort that his parents could have provided him, he, at the age of three, started making *Shivalinga* out of clay and worshiping the same. At the age of five, he started meditation, at seven his *Yajyopavit* ceremony was performed and under the guidance of Swami Ram Ji, he learnt *Gayatri Mantra Jap* and Yogic practices. Around the same time, Swami Ram Ji, before his *Nirvana*, put him under the care of his disciple Swami Mahtab Kak. Besides learning Shaiva Shastras like the *Ishvara-pratyabhijna*, the *Tantraloka*, the *Shivadrishti* and other scriptures from Pandit Maheshwar Nath Razdan. When at the age of thirteen, his parent's, as per tradition, suggested marriage to him, but he is believed to have refused saying that he was already married to God. He left his house to practice *Sadhana* at forest *Ashram* of *Sedh Malyun*, Handwara, but soon returned. His parent's then constructed a house for him at *Marbal* in 1929 AD. Here he continued with the extensive study of religious scriptures and edited the text of Abhinavagupta's *Bhagavad Gita* for the first time. By the time a new *Ashram* was built for him in 1962 AD at Ishbar near Guptganga, people had accepted him as the manifestation of God. He was, therefore, called *Ishwar Swaroop*. For this reason, the *Ashram* was named Ishwar Ashram. He moved to the *Ashram* with two of his disciples Sharika Ji and Prabha Ji and continued with his *Sadhana*, studies and spreading of knowledge through discourses. It was here that he blessed hundreds of his followers, including foreigners, by dispelling their ignorance. In his lifetime, Swami Ji achieved a position of eminence as a Shaiva philosopher and is considered as one in the lineage of great Shaiva philosophers and masters like Vasugupta and Acharya Abhinavagupta. He taught Shaiva philosophy to many aspirants and created a number of works, which include Hindi translation of *Sambapan Chastika* (1943) and *Kramanaya Pradeepika* (1958). His series of lectures delivered in Kashmir were translated and brought out by Pandit Janki Nath Kaul 'Kamal' in 1985 AD. He was conferred D. Litt. (Hons.) by Varanasi Sanskrit Vishvavidhyalaya. Swami Ji left his mortal frame in 1991 AD. After his *Nirvana,* his followers established two more *Ashrams* at Mahinder Nagar, Jammu and Sarita Vihar, New Delhi and all the three *Ashrams* are managed by Ishwar Ashram Trust, Srinagar. His followers observe his *Jayanti* on *vahek gat'iu pachh bah* and *Nirvana Divas* on *euushid gat'iu pachh tsoram*, when a *Yagya* is performed.

Pandit, Balji Nath

Prof. Balji Nath Pandit (inset 267), born in the 1916 AD at Kulgam, Kashmir, was an educationist, teacher, Sanskrit scholar and the last living Kashmirian Sanskritist, who had mastered the traditional

expertise of Shaiva schools of Kashmir. After his primary and secondary education from Kulgam, he completed his traditional degrees in Sanskrit viz. *Prajya, Visharada* and *Shastri* from Shri Raghunath Sanskrit College, Jammu and topped the University of Punjab, Lahore, to which his college was affiliated. Consequently, he completed BA, MA (1946) and later on his Doctoral Degree in Sanskrit from the University of Punjab, Lahore. He also learnt from Pandit Ananda Kak Shastri in Srinagar and Pandit Kakaram Shastri in Jammu. He started his professional career as a teacher in 1941 AD in the Government Oriental College (Rajakiya Sanskrit Pathashala) in Srinagar, where he brought about major changes in the teaching methodology to enable students to pass their undergraduate examinations smoothly. He emphasised spoken Sanskrit in college and also initiated Sanskrit-debating competitions. Subsequently, he served as lecturer and Professor in various colleges of the University of Kashmir, the Postgraduate Department of Sanskrit in Himachal Pradesh University, as a senior faculty member, and also as a faculty member of the Muktabodha Indological Research Institute, Maharashtra. During his literary career, he wrote in Sanskrit, Kashmiri, Hindi and English and has a dozen works to his credit. These include 8 works in Sanskrit, 4 in Hindi and 4 in English. He also translated a number of Shaiva texts into English and Kashmiri. He has edited Pandit Prakash Ram Kurigami's *Koshur Ramayan,* in Persio-Arabic script, which was brought out by Jammu and Kashmir Academy of Art, Culture and Languages. His other works include *History of Kashmir Shaivism* (1989) and his monumental work the *Svatantrya-darpana* and the recently published work the *Kashmira-shaiva-darsana-brhat-kosha*, a project funded by the Ministry of Education, Government of India, on which he worked for more than thirty years. He was honoured with *President's Award* (1987), for his outstanding contribution to Sanskrit learning, *Sharika Samman* (1999) and *Sharda Samman* (2000) by Sanjeevani Sharda Kendra, Jammu. He breathed his last on September 7, 2007 AD.

Reu, Visheshwar Nath

Pandit Visheshwar Nath Reu, born to Pandit Mukand Murari Reu in 1890 AD at Jodhpur City, Rajasthan, was an eminent Sanskrit scholar and an authority on Kashmiri *Karma Kanda*. His ancestors had moved to Jodhpur State in 1880 AD and started living there. Under the able guidance of his father, young Visheshwar Nath got lessons in Sanskrit and the knowledge of *Karma Kanda.* After this, he joined Vedic *Pathshala,* did *Prajya* (1904) from Punjab University, Lahore, *Shastri* (1908) and *Acharya* (1909) and started his career in the History Department of Jodhpur State in 1910. Subsequently, he joined Jaswant Singh College as a Sanskrit teacher (1914), in-charge Public Library and Museum at Jodhpur (1915) and Librarian, State's Summer Public Library. As a scholar, he produced his monumental work *Bharat Ke Prachin Rajvansh* in three volumes, *Raja Bhoj, Shaiv Sudhakar* and history of Princely dynasties of Marwar, besides editing works titled *Krishna Vilas* (1922) and *Vedant Panchak* (1923) of two Maharajas, namely, Maharaja Man Singh and Maharaja Jaswant Singh. His other works include *Mewar Gaurav*, *Rathore Gaurav*, *Shiva Puran* and *Visheshwar Smriti*. For his meritorious services, Government of India bestowed on him the title of *Mahamahopadhyaya* in 1952 AD. He breathed his last in 1966 AD at the age of 76 years. (Source: Taken from the original[86p93-] in English)

Sharika Devi

Smt. Sharika Devi (inset 268), born to Pandit Jia Lal Sopori and Smt. Radhikarani in 1913 AD at Srinagar, was a disciple of Swami Lakshman Joo. Right from her childhood, she had a religious bent of mind. Not only would she get up everyday early in the morning at 4 o'clock, take a bath and sit in an *Aasan*, but also observe *Vrat* on auspicious days and read Goswami Tulsidas' *Shri Ramacharitmanas*. With the passage of time, she got more and more engrossed in her *Kriya* and showed less and less interest in worldly matters. Because of her actions, her parents brought the matter to the notice of

Swami Lakshman Joo, who desired to see the child. It is said that the first meeting itself resulted into a *Guru-Shishya* relationship. He made her his disciple and she thereafter served the *Guru* all through her life. Besides learning Sanskrit, she also got an understanding and knowledge of *Shaiva Darshan* and other religious scriptures. She practiced *Sadhana* for a number of years and under the tutelage of her *Guru,* she attained spiritual bliss. She also composed devotional songs. One of her poetic compositions is: *sansar chhui moh janjaal, vaasna gaal vaasna gaal...*

Shastri, Harabhatta

Pandit Harabhatta Shastri (inset 269), born in 1874 AD at Zadipora, Bijbehara, Anantnag, was a Sanskrit scholar, who worked as a Head Pandit, at the Oriental Research Department established by the Government of Jammu and Kashmir, a post he held till his retirement in 1931 AD. As its head, he edited, collated, translated and published dozens of Sanskrit texts along with some other scholars, namely, Pandit Mukandram Shastri and Pandit Madhusudan Kaul 'Shastri'. His intellect and in depth knowledge in Kashmir Shaivism attracted other intellectuals and scholars to him. These include such names as Prof. KC Pandey, Prof. Suniti Kumar Chatterjee, Prof. James H Wood of College from Oriental Languages and Philosophy, Bombay and Prof. David B Spooner from Harvard University, USA, who after his return to USA started teaching Sanskrit at the University in 1905 AD. In the first year, 9 students, out of 5000, started learning Sanskrit. His outstanding contributions include commentaries on the *Ajadapramatri Siddhi*, a work of Utpaldeva, the *Bodha-pancha-dashika*, the *Parmarth-charcha* and the series of Shaiva texts published by J&K Research and Publication Department. He breathed his last in 1951 AD.

Shastri, Madhusudan Kaul

Pandit Madhusudan Kaul 'Shastri', a great Sanskrit research scholar, served as the Superintendent of Research Department, established by His Highness Government, Jammu and Kashmir, Srinagar. He edited, collated, translated and published ancient Sanskrit texts of Kashmir for the Research Department, Jammu and Kashmir, under the Kashmir Series of Texts and Studies. He is credited with having studied a number of Sharda Manuscripts, popularly known as *The Gilgit Manuscripts*, during his official tour to Gilgit in 1935 AD. The Manuscripts were discovered accidently earlier. Besides bringing out a critical edition of the *Laugakshi Grihyasutras* in two volumes, he is also credited with editing, with critical annotations and comments, Acharya Abhinavagupta's *Ishvara-pratyabhijna-vivriti-vimarshini* and other texts, which won him recognition and fame among the Sanskrit scholars.

Shastri, Mukandram

Mahamahopadhyaya Pandit Mukandram Shastri (inset 270), born at Srinagar, was a Sanskrit and Kashmiri scholar gifted with rare intellectual abilities. After his early education at a local Sanskrit *Pathshala* and a Degree of *Shastri* from Punjab University, Lahore, he joined as a Sanskrit teacher in Mission School, Srinagar. He started with the work of translating literary works of Persian and Arabic into Sanskrit. In his formative years, he developed a special interest in antiquity, because of which he was drawn close to the Western scholars such as Sir Aurel Stein, Sir George A Grierson, Prof. Konow, A. H. Francke, Pope Ved and many others. He became one of their collaborators in their literary pursuits in Kashmir studies. He, along with Pandit Govind Kaul and Pandit Sahja Bhatta, started assisting Aurel Stein in the year 1899 AD in his translation of the Kalhana's *Rajatarangini*. During this period, the two Pandits had to give a break to the catalogue work. The translation was published in 1900 AD. After the death of Pandit Govind Kaul, he also started assisting George A Grierson, in his effort, to complete *A Dictionary of the Kashmiri Language*, initially composed by

Pandit Ishwar Kaul. He took up the work from the beginning and continued to work for 22 years till his death in 1921 AD. He assisted Grierson not only to read through the Ishwar Kaul's Kashmiri grammar but also in proof reading of the final work. For Grierson, he also recorded the text of the *Lal vaakhs* from Dharam Das Darvesh, of Gush village, who had learnt them by heart through his family tradition. Subsequently, Grierson published them in 1920 AD under the title *Lallvakyani*. Grierson on the completion of the dictionary of Kashmiri language in 1932 AD recorded," I lost a valuable coadjutor possessed of unique knowledge of his native language in all its forms ancient and modern. Further, it is with genuine sorrow that I recognise that he did not live to see the completed sheets of work on which he spent such fruitful labour."[71p106-1o7]

On his death Aurel Stein lamented, "The death of my old friend has been a service loss to Sanskrit scholarship in Kashmir and will be widely felt wherever in India the cause of its ancient learning and literature is cherished. His work made his name and merits familiar to many distinguished scholars in India as well as in Europe."[70p208] In 1908 AD, he was deputed to assist Norwegian Indologist, Prof. Konow of the University of Oslo, in epigraphical works of Kashmir. About Pandit Mukandram, Konow recorded, "He is an excellent Sanskrit scholar and speaks the language as easily as Kashmiri. I have also found his knowledge of Sanskrit literature very good and he has more than once been of use to me in interpreting difficult passages in inscriptions."[71p222] The same year, he was deputed by Maharaja Pratap Singh to assist A. H. Francke, archaeologist, to decipher rock inscriptions in Ladakh. In his report, Francke recorded about Mukandram, "What Cunningham had thrown in despair became intelligible in half an hour with Mukandram". The same year, he was again deputed to assist European orientalist Pope Ved to translate Tibetan texts into Sanskrit. After learning Tibetan language himself, he translated 1,50,000 *Shlokas* of Tibetan text *Kangur and Tangur* into Sanskrit, a remarkable feat for which he earned Maharaja Pratap Singh's appreciation and a cash prize of Rupees five hundred. His assistance to Georg Buhler continued for twenty years, which came to an end because of his death in 1921 AD. Besides these works, he also produced an annotated translation of Krishna joo Razdan's *Shiva Parinaya* and commentary on *Mahanaya Prakash*. Earning the Royal official recognition, he was bestowed with the title of *Mahamahopadhyaya* in 1912 AD. He also edited, collated and published ancient Sanskrit texts of Kashmir for the Research Department of the State Government.

Shastri, Nityanand

Pandit Nityanand Shastri (inset 271) was a Sanskrit scholar. He shared with Sir Aurel Stein a close friendship and commitment to joint scholarly pursuits for about five decades. His association, studies and research with J. Ph. Vogel[px36], over four decades from 1900 AD onwards, led to discovery of 10th century record of Kashmiri script in the form of Sharda inscriptions on rock in Chamba, famously known as Antiquities of Chamba. Talking about him, Vogel says, "a great scholar, who has the darkness of *avidya* dispelled by the moonlight of the excellent fame obtained by acquiring the knowledge of the import of all *sastras*, who has his form embellished by the row of gems of all pure qualities, who stands as the best scholar of all great scholars of Kashmir, who enriches the grandeur of Srinagar and who makes his friends eternally happy."[71p135] Vogel published his work under the title *Antiquities of Chamba* in 1913 AD. Pandit Nityanand Shastri helped Vogel in procuring the Manuscript for the edition of the *Nilamata Purana* and also helped Winternitz with the *Mahabharata* Manuscripts. He assisted George A Grierson in the compilation of *A Dictionary of the Kashmiri Language*, on which he worked for 11 years to complete it in 1932 AD. Acknowledging his contribution, he said, "I owe a heavy debt of gratitude to Professor Nityanand Shastri of Sri Pratap College, Srinagar for much help in explaining the difficult points in Kashmiri idiom and meaning that baffled my unaided knowledge.

After the death of my Assistant, Mahamahopadhyaya Mukandram Shastri, this gentleman placed all the resources of his great learning at my disposal. He even wrote for me a commentary on an ancient Kashmiri work - *the Maha-naya-prakasa* - which I found most valuable in elucidating the history of the language."[19px]

Somadeva

Pandit Somadeva was a Sanskrit scholar, poet and courtier of Raja Avantivarman[px10], the 10th century ruler of Kashmir. He is considered as one of the founders of fiction. He is the author of the *Kathasaritasagara*, a masterpiece considered second only to the *Ramayana* and the *Mahabharata*. Somadeva is said to have composed the *Kathasaritasagara* to console Suryamati, the wife of Raja Ananta, who was taken by grief. The work is considered a treasure of stories dealing with topics like cowardice, disrespect, greed, honesty, intelligence, jealousy, stupidity, wickedness, witchcraft etc. The *Kathasaritasagara* is the largest collection of stories in the world with stanzas alone counting to 22,000 and is twice as big as *Iliad* and *Odyssey* put together. The composition, besides being a version of the lost work of Gunadya, also carries most of the stories contained in *Panchatantra*. This version is different from the original and Hertel has advanced a strong case in favour of Kashmir being the original home of *Panchtantra* stories.[1p269] *Kathasaritasagara* has been translated into almost all the languages of the world and has reached the remotest corners in one form or the other.

Somananda

Somananda (875-925 AD), was a Shaiva philosopher, who flourished towards the end of 9th century. He provided the logical reasoning in support of *Pratyabhijna*, thus founding this *Shastra*. He is considered as *Tarkasya-karta* (originator of reasoning) in support of this philosophy. He is the author of the *Shivadrishti*, which laid the foundation of the philosophy of *Pratyabhijna*. According to Pandit Bamzai, "Somananda tells us a good deal about his lineage. He claims to have descended from the sage Durvasa through the line of that sage's son Tryambaka. The 19th generation of the latter (first 15 being 'mind born') was represented by Ananda of whom Somananda was born."[1p275]

Srivara

Srivara was a famous Sanskrit poet, historian of the 15th century and a Court poet of Zain-ul-Abidin. He was pupil of Jonaraja and also the music teacher of Zain-ul-Abidin. He is credited with having continued his *Guru's* work further, covering the events from 1459 AD to 1486 AD and bringing the *Rajatarangini* up-to-date down to his own time. According to Aurel Stein, "Srivara is a slavish imitator of Kalhana, not above reproducing whole verses of his predecessor. His text looks in a great portion more like a *cento* from the Rajatarangini, than an original composition."[93p373] He is also credited with having learnt Persian even before Persian was introduced as the official language. His name is held in esteem in the Persian literary circles. He translated *Yusuf Zulekha* into Sanskrit.

Udbhatta

Udbhatta was a great 8th century Sanskrit poet, scholar, teacher and Court Pandit of Raja Jayapida[px10]. He wrote on *Alankara* School and authored the *Kavyalankara-vritti*, the *Alankarasangraha* and other works. Only 95 *Shlokas* of the last work, divided into 6 chapters, have been traced so far. In the book, the author mentions about the *Kumara Sambhava* and gives definition and explanation of 41 *Alankaras*. For the first time the work was translated by Col. Jacob in 1897 AD and published in the Journal of Royal Asiatic Society.[33p142] Udbhatta also commented upon the *Susrutasamhita* and the *Natya Shastra* of Bharata Muni. He is credited with having started the poetic compositions in Sanskrit.

Utpaldeva

Acharya Utpaldeva (900-950 AD) was a great 10th century mystic saint, Sanskrit scholar and a Shaiva philosopher. Son of Udayakara, he was a Brahmin, who lived a married life and is believed to have hailed from Srinagar. He was a disciple of Acharya Somananda. He is credited with having summarised the teachings of his master Somananda in 190 *Sutras* (verses) in his work titled *Ishvara-pratyabhijna-karika*, also known as *Pratyabhijna-sutras.* The work is based on Somananda's great work the *Shivadrishti*. This work re-establishes the thought of 'Recognition' and gives exhaustive exposition of the *Pratyabhijna* philosophy. It is considered as the authoritative work on the subject and the work is difficult for a common person to understand because of the logic and the philosophy involved therein. Subsequent to this, a mass of literature grew on his work. It is said that in the later part of his life, he used to get into ecstasy, sing and express his inner thoughts. His disciples Shri Rama and Adityaraja compiled his poetic utterances during these periods of ecstasy and the work was given the name *Shivastotravali,* which is a collection of 20 *Shlokas* sung out of love in praise of Lord Shiva. His other works include *Ishvara-siddhi*, the *Sambandha-siddhi* and the *Ajadapramatri-siddhi*. Commentary on his *Shivastotravali* has been given by Kshemaraja in Sanskrit. Swami Lakshman Joo translated it into Hindi.

Vasugupta

Acharya Vasugupta, a saint and Shaiva philosopher, lived during the 8th century. He is credited with having re-introduced the Shaiva philosophy. It is believed that Lord Shiva revealed the *Shiva Sutras* to him in his dreams at his hermitage near the Mahadev mountain range in the vicinity of Harwan village. The secret teachings revealed to him were found inscribed, on a rock, known as Shankar Pal[px298], at the base of the said mountain. Vasugupta in turn revealed the philosophy to his disciples and thus re-introduced Kashmir Shaivism. Experts associate Acharya Vasugupta with five scriptures, namely, *Shiva Sutras*, *Spanda-karika* (also known as *Spanda-sutra* or *Spanda-shastra*), *Spandamrta*, *Vasavitika* and *Siddhantacandrika*. His pupil was Kallata Bhatta.

Yaksh, DN

Pandit Dina Nath Yaksh (inset 272), born in 1921 AD, was a scholar and doyen of Sanskrit studies in Kashmir, who was well versed in the history, culture and philosophy of Kashmir. He attended *Pathshalas*, studied Sanskrit language and grammar, learnt *Jyotish Vidhya* and *Karma Kanda* from great Kashmiri Pandit teachers like Pandit Raghunath Kukiloo, Jyotishi Keshav Bhatt, Pandit Anand Kak and others and got a Shastri Degree from Punjab University, Lahore. He started his career as a copyist with J&K Research and Publication Department in 1945 AD and rose to the position of Head Pandit, of the prestigious institute, a position he held till his retirement in 1976 AD. Because of his love for Sanskrit and the excellence achieved in the field, he was regarded as modern *Panini* in Kashmir. During his long association with the Department, besides compiling and editing the catalogue of Sanskrit Manuscripts in J&K Research Library for the first time, he is credited with having enriched the library with the collection of Manuscripts thus raising the strength from around 200 to more than 5,000 Manuscripts. He is also credited with having created a section, for Art and Paintings, which is believed to have more than 500 rare Kashmiri paintings and miniatures. In his professional career, he also worked with the University of Kashmir; Centre of Central Asian Studies, Jammu and Kashmir; Archaeological Department and Rashtriya Sanskrit Sansthan, GOI and has not only edited a number of texts and monographs but also guided hundreds of research scholars, both from India and abroad. Those who closely worked with him include Prof. Raffaele Torella and his teacher Prof. Ranerio Gnoli, of the University of Rome, Prof. Bettina Baumer of Vienna University, Prof. Navjivan Rastogi from

Lucknow University and others. Some of his edited texts are the *Bhavachudamani* of Vidyakantha, the *Cittapradipa* of Vasudeva, the *Durbhiksitadarudaya* of Isvara Kaula, the *Panchastavi,* with the commentary of Pandit Harabhatta Shastri and *Shiva-sutra-vimarshini* of Kshemaraja. Pandit Dina Nath breathed his last in 2004 AD. Two weeks prior to his death, Sanjeevani Sharda Kendra, Jammu honoured him with *Sharda Samman*. The President of India posthumously awarded him the *Certificate of Honour*, for his services and contribution to Sanskrit literature, in 2005 AD.

Zadoo, Jagaddhar

Prof. Jagaddhar Zadoo, born in 1890 AD, was a noted Sanskrit scholar, who, as Head of the Research Department, established by the State Government, edited, collated, translated and published ancient Sanskrit texts of Kashmir. He was the grandson of Jyotishi Keshav Bhatt, head astrologer in the Court of Maharaja Ranbir Singh, nephew of Pandit Harabhatta Shastri, scholar of Shaiva lore and son-in-law of Mahamahopadhyaya Mukandram Shastri, brilliant Sanskrit scholar and associate of Sir Aurel Stein. During his professional career, he held many important positions of Professor of Sanskrit at Prince of Wales College, Jammu (1924), SP College Srinagar (1931), Government College for Women, Srinagar (1951) and founder Principal Mahila Mahavidhyalaya, Srinagar (1953), a position he held till his retirement in 1975 AD. He also had a stint as Superintendent with Archaeology Department, J&K State. During his tenure with the Research Department, he edited 17 Sanskrit works. These include *Gilgit Manuscript* with Dr. JC Dutt, the first critical edition of the *Nilamata Purana* (Lahore edition, 1924) with Shri RL Kanji Lal, translations of *Don Quoxit* with Pandit Nityanand Shastri and translation of *Lokaprakasha* from Sanskrit to English. He also wrote *Ashtasleki*, a poem in praise of Pandit Nehru. Pandit Jagaddhar was bestowed with *Vidhya Martand* (1955) by Shankaracharya of Dwarka peeth, *Mahamahopadhyaya* (1973) by Prayag Vidhut Parishad, Allahabad and *Doctorate of Indology* (1974). He has the honour of being the only Kashmiri Scholar to have ever written an autobiography. He breathed his last in 1981 AD at the age of 91 years.

Besides the above, the following Sanskrit scholars and Shaiva philosophers deserve a mention:

- **Abhinanda** was a 10th century scholar, who composed *Kadambari kathasara*.
- **Adinatha** is the author of *Anuttara-prakasa-pancasika*, which deals with topics like *Tattvas*, *Matrikas*, *Shaktis* and *Shaktopaya* in accordance with the principles and doctrines of Kashmir Saivism.[67p152]
- **Ballata** is the author of *Ballatasataka*, a poem of 108 verses dealing with morality and conduct.
- **Bamaha** was a Sanskrit poet and scholar of 7th century, who founded *Alankara Sampradai*. He is the author of *Kavyalankar*.
- **Bharata Muni** was a 1st – 2nd century Sanskrit scholar and author of the *Natya Shastra*, a treatise on drama. The *Shastra* is a collection of rules pertaining to drama leading to *Rasa* (flavour).
- **Bhartrmentha** was a poet and author. Matrigupta honoured him for his poem *Hayagrivavadha*.
- **Bhatta, Avatara** was a scholar and author of *Banasura Katha*.
- **Bhatta, Bala** was a Shaiva philosopher.
- **Bhatta, Bhaskara** was a Shaiva philosopher, who wrote *Varttika* (on *Agama-Shastra*). He was the seventh presiding teacher in the line of the disciples of Vasugupta. His preceptor was Bhatta Shrikantha. [67p144]
- **Bhatta, Bhauma** was a Sanskrit poet and scholar during the reign of Raja Lalitaditya. He is the author of *Ravan Arunia,* a work in Sanskrit with around 1,500 verses arranged in 27 chapters.
- **Bhatta, Chiku** is the author of *Baghuvritti*.

- **Bhatta, Jagaddhara** is the author of *Balabodini* and *Stutikusumanjali*.
- **Bhatta, Jayanta** was a Sanskrit scholar, who lived during the reign of Samkaravarman. He wrote three books *Agamadambara*, the first philosophical play in Sanskrit and written in four parts, *Nyayamanjiri* and *Nyayakalika*. He is considered as the first dramatist of Kashmir.
- **Bhatta, Kedara** is the author of *Vrittaratnakara*, a work on metrics.
- **Bhatta, Lolatta** was a scholar of 7th century, who wrote commentary on *Rasa* propounded by Bharata Muni.
- **Bhatta, Mahadev**, pupil of Prajnarjuna, was a Shaiva philosopher and a Shakti worshiper of 10th century AD.
- **Bhatta, Mahima** was a 12th century Sanskrit scholar, who is the author of *Vyaktiviveka*.
- **Bhatta, Mukula** was a 9th century poet, who lived during the reign of Raja Avantivarman. He is the author of the *Abhidhavritimatrika*, a work on the *Kavya Shastra*.
- **Bhatta, Narayana** was a 9th century Shaiva philosopher, who wrote *Stava-cintamani*.[67p119]
- **Bhatta, Nayaka** was a 10th century Shaiva philosopher and an elder contemporary of Acharya Abhinavagupta. He was a mystic philosopher, who while giving his own interpretation of *Rasa* associated aesthetic experience with mystic experience. According to him, *Rasa* is the communion with the highest spirit. He is the author of the *Hridaydarpana*.
- **Bhatta, Pradyumana**, pupil of Kallata Bhatta, wrote *Tattva-garbha-stotra*.[67p119]
- **Bhatta, Rupya** was an Astrologer in the Court of Zain-ul-Abidin. Without the labour of calculation, he could merely by observing the course of the planets in the past year know their positions in the year to come.
- **Bhatta, Sankuka** commented upon the work of Lollata. According to him, actor is the crucial factor, which leads to *Rasa*.
- **Bhatta, Shama** was a Kashmiri Buddhist missionary, who went to Tibet and China in 5th century AD to spread Buddhism.
- **Bhatta, Shiva** held a high position in Zain-ul-Abidin's Court. He was proficient both in Sanskrit and Persian and was in-charge of the Translation Department. Besides translating the *Rajatarangini* and the *Mahabharata* into Persian, he wrote *Jaina Caritra* and a treatise on music.
- **Bhatta, Soma** was a scholar under whose supervision Great Epic the *Mahabharata* and Kalhana Pandit's chronicle the *Rajatarangini* were translated into Persian during the reign of Zain-ul-Abidin. The Sultan is credited with having established a Translation Department for translating Sanskrit works into Persian and vice versa.
- **Bhatta, Sumitra** was an astrologer in the Court of Zain-ul-Abidin.
- **Bhatta, Tauta** was a 10th century scholar and teacher of Acharya Abhinavagupta. He commented upon the work of Sankuka Bhatta and argued against his logic. He is the author of *Kavyakautuka*.
- **Bhatta, Vakhpati** is known to have a debate with Adi Shankaracharya in 9th century AD.
- **Bhatta, Vamana** was a Sanskrit poet and scholar of 8th century, who was Minister of Raja Jayapida. He was the exponent of Riti School of poetics and is the author of *Kvyalankara-Sutra* and co-author of *Kasikavritti*.
- **Bhatta, Vatara** was a Sanskrit poet, who wrote *Zainavilasa*, a drama in Sanskrit dealing with an episode in the life of Zain-ul-Abidin.
- **Bhatta, Yodh** was a Sanskrit scholar and author of *Ziana Prakash*.
- **Chandra, Acharya** was the founder of a school of Sanskrit grammar, called the *Chandra*. He is the author of *Chandra-vyakarna*.
- **Durvasa** (Sage) is the author of *Prasambhu-mahimnastavah* and *Lalita-stava-ratnam*.
- **Ganju, Prof. Triloki Nath** is one among the few Sharda scholars in the Valley. He retired as the

Reader, Department of Hindi, University of Kashmir.

- **Gunadya**, a Sanskrit scholar, wrote *Brihatkathamanjari* on the basis of *Kathasaritasagara*.
- **Helaraja** was a grammarian. He wrote commentary titled the *Prakirnakapraksasa* on the *Vakyapadiyam* of Bhartrhari.
- **Jalahana** was a Sanskrit poet, who compiled *Suktimuktavali*, quoting 380 poets in the work.
- **Jayaratha** belonged to a family of traditional scholars living at Vijayesvara, modern Vejibror. He is the author of *Viveka*, a commentary on the *Tantraloka* of Acharya Abhinavagupta.[67p151]
- **Jayatta**, father of Mamattacharya, was a Shaivacharya.
- **Kaiyatta, Acharya**, son of Jayatta, wrote *Mahabhashyapradipa*, a guide to study of *Mahabhashya*.
- **Kalla, Lakshmi Dhar** was a Sanskrit scholar, Professor and HOD of Sanskrit, University of Delhi. His research work has shown that Kalidasa belonged to Kashmir.
- **Kaul, Bhawani** was a philosopher, writer and an intellectual.
- **Kaul, Mrinal** earned his MA Degree in Sanskrit from St. Stephen's College, University of Delhi and M. St. Degree in Oriental Studies (Classical Indology) from the University of Oxford. He also studied Indian Logic and Manuscriptology in the University of Pune. He maintains his interest in Indian Philosophical literatures and Kashmirian Shaiva Schools. He has edited, with Ashok Aklujkar, *Linguistic Traditions of Kashmir.*
- **Kaul, Raj** was a Sanskrit scholar.
- **Kaul** or **Kaula, Sahib** was a Sanskrit scholar and author, who lived in 17th century. He was a devotional poet. He has authored books on *Tantra* and a dictionary. Research Department of J&K published in 1942 AD *Devinamavilasa*, which is based on his poetic work of *Bhawanisahasranam*.
- **Kshemaraja**, pupil of Abinavagupta, was an 11th century Shaiva philosopher, who wrote the *Parapraveshika,* the *Pratyabhijnahredyam,* the *Shiva-sutra-vimarshini,* the *Spanda-sandoha, Spanda-nirnaya,* the *Svachhanda-uddyota* and *Tikas* on various other works.
- **Kshiraswamin** wrote a commentary on *Dhatupatha*, the study of verbs.
- **Kuchimara** was a Sanskrit scholar and author of *Tantra*.
- **Lakshmangupta** was a disciple of Acharya Utpaldeva and teacher of Acharya Abhinavagupta in the *Pratyabhijna* philosophy.[67p147]
- **Lasa Kak** was a Shaiva philosopher, who authored books on Shaiva philosophy and Vedanta.
- **Mamattacharya** was a 12th century Sanskrit poet and scholar, who is credited with having given a systematic analysis of poetry and discussed in detail the aspects that need to be considered by a poet. His work, the *Kavya Prakasha*, has in all 143 *Shlokas* organised in three parts dealing with the principles, details and the examples of poetry. His work has become so popular that besides producing a dozen works based on it, dozen other scholars have commented on it. His other work is the *Sabdavyaparicharcha*.
- **Mankha** was a noted twelfth century Sanskrit poet and scholar, who had mastered the language and had a command over it. He is considered as one of the greatest Sanskrit scholars during the reign of Raja Jayasimha. He is credited with having written the *Srikanthacharita.* The Sanskrit work is basically a Puranic legend related to Shiva and has been written in poetic style in 25 chapters. He has also authored the *Anekarthakosa*.
- **Narahari** was a poet and a commentator.
- **Nathasoma** was one of the Court poets of Zain-ul-Abidin.
- **Patanjali**, from Gudar, Kulgam, is the author of the *Mahabhashya*, a work of Sanskrit grammar.
- **Pingala, Acharya** is the author of *Pingala*, a work on metrics.
- **Prajnarjuna**, pupil of Pradyumana Bhatta, was a Shaiva philosopher.
- **Prajyabhatta** was a Sanskrit scholar, who started updating the Kalhana's *Rajatarangini* as the

fourth chronicle in the series. Sukha, his pupil, eventually completed the chronicle.

- **Radha Krishan** was a Sanskrit scholar, who was the main guide to Georg Buhler in his search for Sanskrit Manuscripts. He was the first to suggest to the then authorities that all the Manuscripts in the private libraries should be catalogued.
- **Rajanaka Kuntaka** was a Sanskrit scholar and author of *Vakrokti-jivita*, dealing with poetics.
- **Ramakantha**, pupil of Acharya Utpaldeva, was a noted tenth century Shaiva philosopher, who wrote *Vivriti*, a commentary on *Spanda-sutras*.
- **Ramananda** was a Sanskrit scholar, who wrote an exposition on *Mahabhashya*.
- **Ratnakantha** was a poet and author of books on Shaiva philosophy.
- **Ratnakar Pandit** or **Rajanaka Ratnakara** is the author of *Kavya Haravijaya*, composed under king Chippatajayapida. The poem runs into 50 cantos and narrates the story of slaying of demon *Andhaka* by Shiva. He also composed *Vakroktipanchasika* and *Dhvanigathapanchasika*.[1p263]
- **Razdan, Bhaskar** (Bhaskara Rajanaka), grandfather of Manas Razdan, lived around 1820 AD. He wrote commentary on 60 sayings of Lal Ded's *Lal vaakhs* in Sanskrit verse. This proved to be the first book written on Lal Ded.
- **Razdan, Maheshwar Nath**, born to Pandit Mukund Razdan in 1884 AD, was a Sanskrit scholar and a learned Pandit in Jyotish and *Karma Kanda*. He lived at Habba Kadal, Srinagar. He is known to have taught Swami Lakshman Joo the Shaiva scriptures. He served in the J & K Research and Publication Department, Government of Jammu & Kashmir and edited a number of texts.
- **Rudratta**, son of famous Sanskrit poet and scholar Vamana Bhatta, was a Sanskrit poet of ninth century. He is credited with having reviewed the whole field of poetics in his work *Kavyalankar*. The work consists of 748 verses arranged in 16 chapters.
- **Ruyyaka Rajanaka** was a Sanskrit scholar, who in 12th century wrote *Alankarasarvasva*, summarising the views of earlier writers. His other works include *Alankara-anusarini, Sahradaya-lila, Sanketa-tika,* a commentary on *Kavya Prakasha, Vyaktiviveka-vichara,* a commentary on *Vyaktiveveka* of Mahima Bhatta, *and Nataka-mimansa*.[1p260]
- **Sahibram** was a Sanskrit scholar, who prepared a descriptive survey of ancient *Tirthas* of Kashmir. According to Aurel Stein, "Pandit Sahibram, who was undoubtedly the foremost among Kashmirian Sanskrit scholars of the last few generations, had been commissioned by Maharaja Ranbir Singh to prepare a descriptive survey of all ancient Tirthas of Kashmir."[93p383] Before his death, Pandit Sahibram had drawn up abstracts of the information he had collected, under the title of *Kashmiratirthasamgraha*.
- **Sambhunatha** was the master preceptor of the Ardha-tryambaka school of monistic Shaivism. Acharya Abhinavagupta pays tribute to several teachers from whom he learnt different subjects and topics, but so far as the definite and doubtless illumination of the finest secrets of the theory and practice of both Kula and Trika systems is concerned, he pays the highest tribute to Sambhunatha.[67p146]
- **Shastri, Daya Ram** was a Sanskrit scholar, from whom Maharaja Ranbir Singh obtained the unique Vedic Manuscript *Atharvaveda*, through the persuasion of Pandit Keshav Bhat Zadoo. This Manuscript was required and used by Georg Buhler when he visited Kashmir in 1875 AD. Later on, he assisted Georg Buhler in his effort to collect and understand some of the Manuscripts, which Georg Buhler had taken up for his study. About Pandit Daya Ram Shastri Buhler says, "I obtained at once a great deal of information."
- **Shastri, Govind Bhat** was a reformist, who was the first to conduct KP widow marriage. He was the President of Brahman Mahamandal and served as HOD of the Oriental College, Vishwa Bharati Womens Welfare Institution, Rainawari. He published *Har-Ratri Nirnai* in Hindi.

- **Shastri, Moti Lal 'Pushkar'** was a Sanskrit scholar and Professor of Philosophy and Religion, at Central Institute of Buddhist Studies, Leh. Pandit Shastri, pen name 'Pushkar', is credited with having translated Iqbal's poems into Sanskrit and published as a collection under the title *Iqbal Kaavy Darshanam*.
- **Shastri, Nath Ram Kalla** was a Sanskrit scholar, who was Professor of Sanskrit at Hindu College (Present SP College). He is the author of *Vidhyasar Sangraha*.
- **Shitikantha** was a philosopher and author of *Mahanaya Prakash*.
- **Shiva Swamin**, pupil of Narayan Bhatta, was a Sanskrit scholar, who was contemporary of Mukta Kantha Swamin and Anandavardhana. Writing about him, Pandit Bamzai says, "Shivswamin seems to have been a Buddhist and wrote a poem named *Kapphinabhyudaya*, of which the theme is the Buddhist legend in which the Buddha intervenes in a feud between Dakshinapatha and Prasenjit of Sravasti."[1p263]
- **Shivopadhyaya**, resident of Habba Kadal, was a Shaiva philosopher of 18th century. He lived during the reign of Sukh Jiwan (1754-1762) and was the disciple of Sundara Kantha, a great saint of the time. He wrote commentary on the *Vijnana-bhairava*.
- **Swamin Mukta Kantha**, pupil of Narayan Bhatta, was a Shaiva philosopher. He was contemporary of Shiva Swamin and Anandavardhana.
- **Tilakacharya** was a Buddhist, who was a Minister in the Court of Zain-ul-Abidin.
- **Uvatta, Acharya** has written commentary on *Vedas*.
- **Vallabhadeva** was a Sanskrit poet and scholar, who compiled *Subhasitavali* containing 3527 verses in 101 sections with quotations from 360 authors.
- **Varahmihira** lived around 500 AD and produced the work *Brihistsamhita*, which gives the geographical account and the names of the tribes of Kashmir.
- **Yogaraja** was an 11th century Sanskrit scholar, who wrote commentary on Acharya Abhinavagupta's work *Parmarthasara*.

Besides the above, there are many other scholars and writers, who have made contributions to Sanskrit language and literature. These include Pandit Bhaga Lal Ganjoo, Pandit Raj Kak Ganjoo, Pandit Gopi Nath (Khonmoh), Pandit Ram Bhat Handoo, Pandit Shyam Sunder Lal Handoo, Dr. Shyam Lal Jatoo, Pandit Shamboo Nath Kalla, Pandit Nilakanth Qasba, Pandit Jana Kak Rajanak, Pandit Shamboo Nath Razdan, Pandit Channa Kak Sabnu, Pandit Pitambar Nath Sabnu, Pandit Govind Rajanak Shastri, Pandit Ishwar Bhat Shastri, Pandit Jagan Nath Dulloo Shastri, Pandit Jia Lal Zadoo Shastri, Pandit Maheshwar Nath Shastri, Pandit Nath Kak Shastri, Pandit Nath Ram Shastri, Pandit Nilakanth Bhat Shastri, Pandit Pitambar Shastri, Pandit Raghu Nath Zadoo Shastri, Pandit Shiv Nath Shastri, Pandit Shyam Sunder Shastri, Pandit Sukhanand Shastri, Pandit Tika Lal Sidhu Shastri, Pandit Tribhuvan Nath Shastri, Pandit Govind Bhat Yaksha and Pandit Som Nath Zadoo.

8.1.5.2 Contributions to Kashmiri Language and Literature (E2)

As mentioned earlier[px152], Kashmiri, as a language, does not seem to have enjoyed a long tradition of having been served by many scholars or writers, who could have contributed to its full growth and advancement. A survey of the language and the literature shows that it has suffered neglect on the part of various rulers as well as writers and scholars. No sustained effort was made to add to the literary stature of the language or make it compete with other languages say Bengali or Marathi. The effort, that has been made over the years, to bring the language to its present stature, though praise worthy, is inadequate, considering the fact that the language has been around for the

last more than eight hundred years. Historically, in the earlier times, only a handful of people have given their best to keep the language alive.

As is known, both Kashmiri and Sanskrit were formerly written in Sharda characters, which closely resemble Devanagri. It is very difficult to point out exactly when Sharda script originated yet from the available Manuscripts, found at Martand, which pertain to the period of Raja Avantivarman, it is seen that they form the earliest known texts in Sharda. The texts describe the daily *Kriya* of performing *Yagya* and *Puja* at the temple of Raja Avantivarman.[95p8] Kalhana is credited with having used Kashmiri in his *Rajatarangini,* though experts opine that Kashmiri had become a popular language much before him. In his chronicle, he has used the statement, "*Rangas Helu dinna*" (Helu is to be granted to Ranga), the proverb, "*nov shin chhu galan pranis shinas,* the new snow melts the old one and the idiom, "myac ti thavnas na, (to destroy till roots).[1p578] However, some experts believe that the first available text, which approximates Kashmiri language, was a treatise on an esoteric tantric sect entitled *Mahanaya Prakasha* ("Illumination of Highest Attainment or Discipline"); it deals with the practical aspects of *Yoga* as interpreted by Saivas. Its author Acharya Sitikantha chose to use *sarvagocara desi bhasa* ("the native language understood by all") in preference to the language of the learned.[34p14] The next one is *Banasura Katha* of Avtara Bhatta of 15th century. Lal Ded, considered by researchers as the founder of modern Kashmiri language, contributed to the growth of Kashmiri language and literature through her spiritual and mystic experiences, expressed in verse form, popularly known as *Lal vaakh*[px528]. The language was further enriched by the *shruks* of Nund Rishi[px686] (Sheikh Nur-ud-din), a mystic saint, who also put his mystic and spiritual experiences in verse form, later on compiled into *Noor Nama* and *Rishi Nama*.

Closer to the present times, many Western and Kashmiri scholars worked together for the development of Kashmiri language and literature and made significant contributions. George A Grierson[px676], who worked on many aspects of the language, particularly deserves a special mention. He edited Pandit Ishwar Kaul's Kashmiri grammar, entitled *Kashmirishabdamrita*, and was published by Asiatic Society of Bengal in 1889 AD. The next work, *Kashmiri-Sanskrit Kosa* or *dictionary,* left incomplete by Pandit Ishwar Kaul, because of his death in 1893 AD, took Grierson 34 years to complete it with the assistance of Pandit Govind Kaul, Pandit Mukandram Shastri and Pandit Nityanand Shastri. The monumental work entitled *A Dictionary of the Kashmiri Language* was published in 1932 AD. He also edited Pandit Krishan Joo Razdan's *Shivparnay*, Prakash Ram's Koshur Ramayan, Dina Natha's *Sri Krishnaavatara-lila*, Lal Ded's *Lal vaakh,* Divakar Prakash Bhatta's *Sriramavataracarita,* besides *Manual of Kashmiri Language* and *Hatim's songs and tales*. *Lalla-vakyani* was the first complete and authentic Manuscript of Lal Ded's sayings, collated by Pandit Mukandram Shastri in 1914 AD and edited and published by Grierson and Lionel Barnett in 1920 AD. Knowles was the other scholar, who, with the assistance of Anand Koul, prepared *Dictionary of Proverbs and Sayings*.

Towards the middle and the close of the last century many Kashmiri scholars not only composed and wrote in the native language but also translated the Kashmiri works into other languages and vice-versa. A number of poets and writers emerged, who made their contributions in the form of *vaakh, shruk*[91], *vatsun, wanawun, lol, Bhajan, lila, ghazal, naat* and *sofiana kalaam* and as prose in the form of essays, dramas, novels and short stories. Some of these poets emerged as *Bhakti* (devotion) poets and contributed to the *Bhakti* movement by addressing to the *Isht Devi* as well as to non *Isht Devi*, whereas some others contributed to the Sufi tradition. Both the *Bhakti* poets and Sufi poets blended poetry with mysticism. Poets in this category include Prakash Ram, Parmanand, Lakshman

Raina, Vasudev Ji, Krishan Joo Razdan, Shah Gafoor, Rahim Sahib, Shamas Faqir, Samad Mir, Ahmad Bhatwari and Ahad Zargar, Master Zinda Kaul, Thakur Manwati, Retse Ded and others. In the recent past, there has been a belated attempt to make noticeable contributions to Kashmiri language and literature. The present era can be traced to the birth of a number of cultural forums. The Kashmiri Cultural Front was probably the first literary organisation, started, under the patronage of Pandit Dina Nath Kaul 'Nadim', by a group of Kashmiri poets, who started the activities in this direction. Other forums like Young Writers Association at Srinagar and Kashur Bazum-e-Adab at Delhi followed this. Many poets and writers gave vent to their expressions through the publications like *Kongposh*, at Srinagar and *Pamposh* at Delhi. Introduction of Radio in 1956 and Television in 1973 gave a fillip to the development of Kashmiri language. The role played by Jammu and Kashmir Academy of Art, Culture and Languages and Sahitya Akademi, New Delhi, not only in promoting the language but also in supporting individual poets and authors to bring out their works, is laudable. Further motivation was provided by the Academy by honouring the deserving poets and writers for their works. The organisation, set up in early 1950s, has produced many literary works. According to Prof. Jaya Lal Kaul, around 1961 AD, there was a spurt of Tagore translations, which include such works as *Sontuk Atagath* (by Mirza Arif), *Dak Ghar* (by Amin Kamil), *Muktdhaara* (by Ali Mohd Lone), *Wvazuil Gulaala* (by Noor Mohd Roshan) and *Achy Kitur* (by PN Pusp). There are many others, who took to linguistic studies and have been contributing to the enrichment of the language. These scholars include Braj B Kachru, Omkar N Koul, RK Bhat, MK Koul and others. The mass exodus of Kashmiri Pandits in 1990 AD from the Valley, brought on the scene relatively new poets and writers, who made a mark in the field. They made their contributions to Kashmiri literature, popularly known as 'literature in exile', in ample measure. Some of these poets, writers and authors have created new imagery and added to Kashmiri vocabulary, matching high standards of literary work. Kashmiri Pandits have found themselves equally comfortable with writing of short stories, novels, dramas, fiction and other literary works and have richly contributed in each of these special areas. As is known, Kashmiri language had its own script, the Sharda script, which for various reasons ceased to be a common script and the script was not put to much use in the subsequent years. However, the scholars and writers of Kashmiri language made their contributions in their preferred scripts, namely, Sharda, Devanagri, Nastaliq and Roman.

The development of Kashmiri language through these 4 scripts is as under:

Sharda

As is known, any member of a civilised society looks into his or her past in the ancient scriptures and texts. By studying these one acquires the knowledge and moves forward. Kashmir has the distinction of having hundreds and thousands of scriptures and texts, most of them in Manuscript form, which are written in Sharda and other *Lipis* (scripts). From the *Catalogus Catalogorum* (prepared by Aufrecht and published by UP Government), Manuscripts available in London Office Library and various other libraries, including those at Calcutta, Varanasi, Jaipur, Patna, Tanjore, Trivandrum, it is seen that many of the Manuscripts in Sharda have so far remained unpublished.[95p8] Originally the language was written in Sharda script, considered as the direct descendant of *Brahmi*, an ancient language which was prevalent in Central Asia and adjoining countries. From the written records it is seen that the Kashmiri scholars developed a script of their own - the Sharda - which though differing from the Devanagri in details follows it in its essentials. The name Sharda is very old and is called so because it originated in Sharda desh, the land of Sharda Devi.[95p3] The script was at its zenith during the reign of the Hindu kings till 11th century. The Manuscripts produced in the earlier times were in Sharda script where some written during later period are in Devanagri. With the passage of time, Sharda

script lost its importance and these days it is used only by Kashmiri Pandit *Jyotishis* for preparing *zaatuk* (Horoscope), *t'ekin* (extract of the horoscope) and *Lagan chiir* (paper indicating auspicious time for marriage). Those, who made a mark as Jyotishi Pandits include Pandit Damodar, Pandit Onkar Nath Shastri of Brahman Mahamandal, Pandit Vasa Kak, Jyotishi Keshav Bhatt, Pandit Gash Kak, Jyotishi Aftab Ram, Pandit PN Shastri, Pandit Onkar Nath Shastri and many others.

Devanagri

The use of Devanagri script, for writing Kashmiri, was started in the early twenties of the last century. The initiative was taken by Professor Srikanth Toshkhani[px479] of Women's Welfare Trust. The Trust published a series on *Sri Krishna Vani,* Prakash Ram's Koshur Ramayan, *Rama Avatar Charit*, *Kalami Mahjoor*, *Payami Mahjoor* and various other books. Subsequent to this, many authors made their contributions. These include Pandit Nand Lal Kaul 'Nana' (*Satach Kahvat*), Pandit Shyam Lal Razdan (*Shiva Lagan*, *Krishna Vani* and *Krishna Darshan*) and Master Zinda Kaul (*Sumran*). At present many Kashmiri Pandit writers, young and old, men and women, continue to use Devanagri script in their literary pursuits to keep others abreast with the Kashmiri traditions, culture and ethos.

Nastaliq

Over the last so many decades, a number of writers have been using Persio-Arabic script, also called *Nastaliq*. It is believed that the saints and sufis from Central Asia introduced the script. However, even after its introduction, work in Sharda continued for many years with the result that both Sharda and Nastaliq were in use. The use of Nastaliq in right earnest started in the early twenties of the last century when many scholars and authors, both Muslims and Hindus, made use of it. Since 1947 AD, various Governments in the State appointed a number of committees to recommend and decide the script that should be used officially to popularise Kashmiri as a language. In spite of the variations in the recommendations, the State Government seemed to decide in favour of Nastaliq. Because of its recognition by the State Government, many Kashmiri Pandit authors and writers also used it for their works. It is, therefore, not surprising to see more contributions in Nastaliq in the last few decades.

Roman

Many writers, including Kashmiri Pandits, have written Kashmiri in Roman script with the sole purpose of communicating the essence of the rich cultural heritage to others. This augurs well for the growth of the cultural heritage as at this juncture only a multi-pronged approach can help preserve it.

The prominent Kashmiri Pandit poets, writers and scholars of Kashmiri, included in this work, are listed in Annexure - 15. A brief account of each, in alphabetical order, is as under:

Aash, ML

Pandit Mohan Lal Aash, original name Mohan Lal Tikoo, born in 1937 AD at Bijbehara, Anantnag, Kashmir, is a poet and a writer, who has been contributing to Kashmiri and Urdu literature since early 1960s. After his formal education, he started his career in 1956 AD with the State Education Department and served till his retirement in 1997 AD. As a poet and writer, he has to his credit about two dozen books. These include compilations of his poetic compositions *Almas* (1965), *But Raat Achan Manz* (2005) and *Van Chhu Dazaan* (2006) and literary works *Naga Cult in Kashmir* (1967), *Kashmir Ki Qadeem Rajdhani - Vijayshore Bijbehara* (1988) and *Evolution of Kashmiri Poetry in Kashmir - Taqeed ta Tanqeed* (1989). His other works include *Evolution of Vaakh, Shiloka and Modernity in Kashmir Poetry -Tehqeeq* (1993), *Lal Ded aur Nund Rishi Ka Insani Daras* (2000) and *Kashmiri Panditoon Ke*

Sanskar (2001). His book *Talmihaat* (1986) is part of the courses in University of Kashmir. He has also written for Radio and Television and some of the prize-winning plays have been compiled in his book *Sabdigul*. He has been associated with literary organisations like Adbi Markaz, Bijbehara, Nagrad Adbi Sangam, Jammu, Samprati and Sahitya Akademi, New Delhi. He was honoured by Jammu and Kashmir Academy of Art, Culture and Languages for his book *Swarug Myon Watan*.

Arnimal

Arnimal was a Kashmiri Brahmin girl, who attained the fame as a poetess during the later half of 18th century. She was born in a well-to-do family in 1738 AD at Palhalan, a village about 20 kms from Srinagar and was given the name Hiymal. She was married in her childhood, as was the practice during the Afghan rule, to Bhawani Das Kachru, of Rainawari, who rose to become a renowned Persian poet and scholar. He held an important position in the Court of Jumma Khan, the Afghan Governor of Kashmir from 1788 to 1792 AD and wrote under the pen name 'Neki'. She was given the name Arnimal by her in-laws. Hiymal, a sensitive girl, spent early years of her childhood happily but unfortunately as Arnimal she saw her unhappy days. Bhawani Das, for unknown reasons, started ignoring her and finally deserted her. It is said that he had got influenced by the dancers in the Court of the ruler and would spend time in their company. This separation from Bhawani Das broke her heart. It is said that to attract him back, she learnt music and even dressed herself in attire of Court dancers but all in vain. She finally came back to Palhalan, where she spent the rest of her life. At her parent's house, out of sheer dejection, she took to poetry. She composed poems and love-lorn lyrics, in Kashmiri, which depict love, sorrow, agony and disappointment.

Her lyrics are popular among Kashmiris and are on the lips of the elderly people. These lyrics have come down to the present generation initially, as per tradition, by word of mouth. Many researchers and writers have written about Arnimal and have recorded her creations for posterity but it is believed that so far no one has compiled all her compositions. Those, who have either written on her life or on her compositions include Pandit Jia Lal Kaul, Pandit Autar Krishen 'Rehbar', Pandit Arjan Dev 'Majboor', Dr. SS Toshkhani, Shri Abdul Ahad Azad, Prof. Hajini and Pandit T N Kaul. She continued the *lol* tradition and kept Kashmiri music alive through her sweet lyrics. Some of her lyrics are:

» *arni rang goom shravan hiyey... kar yiyey darshun diyey...* **89**p176
» *chaani bartala raavyem reuutsiui aawaaz veuutsiui no...* **89**p29
» *gaen gaen mo kar yendro, kanren phalilai malayo...*
» *kaava rang kortham haavu deedaro, yaaro lol ho aam chonui...*
» *kya vanyo mati kya vanyo, yi goam panas ta ti vanyo...* **88**p31
» *sakhiyav rootham haai rootham haai, gachhith byutham haai gaamnai...* **89**p19
» *vuchhta vesy kahandi bo zayas, baaghni aayes kahinditaam...*

It is noticed that there is no place or institution dedicated to Arnimal, except a tree, which the locals of Palhalan claim to be *arni hund bran* (Bran tree of Arnimal). It is said that when Bhawani Das got fed up with the treatment meted out to him, at the hands of the ruling subedars, he decided to mend his ways and return to Arnimal. As the luck would have it, on his return when he reached Palhalan he saw the dead body of Arnimal being taken for the cremation. Thus around 1800 AD, the life of one of the greatest poetesses, who enriched Kashmiri literature with her love-lorn lyrics, came to an end.

Bhat, RK

Dr. Roop Krishen Bhat, born in 1951 AD at Anantnag, Kashmir, is a writer, scholar and a linguist in

Kashmiri. He is currently Director, Adult Education, Ministry of Human Resource Development, Government of India. After graduation (1970 AD) from the University of Kashmir and MA in linguistics (1973 AD) from Kurukshetra University, he started his career in 1973 AD with CIIL, Mysore, as a Research Assistant. He moved to All India Radio (1977 AD) and then to Northern Regional Language Centre, Patiala, Ministry of HRD (1978 AD). He did Ph.D. in Linguistics (1981 AD) from Kurukshetra University and Diploma in Russian (1985 AD) from Punjabi University, Patiala. During his career, Dr. Bhat has held important positions of Assistant Educational Adviser, Principal Northern Regional language Centre (CIIL) and Principal Publication Officer, National Council for Promotion of Urdu Language, Ministry of HRD, Government of India. Besides a number of research papers and articles to his credit, Dr. Bhat has authored, co-authored or edited more than a dozen books. These include *A Descriptive Study of Kashmiri Grammar* (1987), *Linguistics and Language Teaching* (1990), *Harda Vaav* (2001), a collection of Kashmiri short stories, *Kashmiri-English Dictionary* (co-author, 2001), *Kashmiri Swayamshikhshak* (2004), *Valiv Koshur Hechhav* Vol I & II (2003) and others. For his contribution to Kashmiri literature, he has been honoured with *Acharya Chatursen Samman* by Inderprast Bharati and also honoured by Surya Sansthan.

Bhatt, SN 'Haleem'

Pandit Shambhu Nath Bhatt 'Haleem', born in 1924 AD at Areh, tehsil Kulgam, Anantnag, Kashmir, is a noted poet and writer in Kashmiri, a broadcaster and a social activist. After graduation, he did *Prabhakar* and *Sahitya Ratan* and started his career as a teacher in Sanskrit Girls Secondary School, Hazoori Bagh, Srinagar. After a stint as an editor for three years, he joined All India Radio as a Staff Artist in 1958 AD and held many important positions during his tenure there. He retired from All India Radio as Senior-in-charge of Kashmiri Unit in 1981 AD. As a poet, he has been contributing to Kashmiri literature and has written books, which include *Bala Yaar* (1960) and *Vethi Hund Aalav* (2002), a compilation of his poems. During his professional career, he has done many translations, some of which are the works of known authors, into Kashmiri. These include *Lallishori* (translation of Pandit Jaya Lal Kaul's *Lal Ded*) and *Rut Shehri* (Translation of Fair Play). He has been associated with *Koshur Samachar* as editor of its Kashmiri section. Besides being honoured with *Sauhard Samman* by UP Hindi Sansthan, he has received *Best Book Prize* in Kashmiri (1960) from Ministry of Education and *Pandit Krishen Joo Razdan Saraswati Puraskar* (2005) from JK Vichar Manch.

Bismil, Tara Chand

Pandit Tara Chand 'Bismil', born in 1904 AD, was a Kashmiri dramatist and prose writer, who wrote Koshur Ramayan, *Tarachand Ramayan*, a dramatised version of the *Ramayana* in Kashmiri prose. He also authored other dramas, which include *Satach Vath, Akanandun* and *Bharat Milap*. One of his important contributions was translation of the *Bhagavad Gita* into Kashmiri, which appeared in many instalments in Pratap Magazine. He breathed his last in 1948 AD.

Chaman Lal 'Chaman'

Pandit Chaman Lal 'Chaman' was a noted poet, writer, editor and author in Kashmiri. He contributed to Kashmiri literature through his poems and nazams published, from time to time, in the leading journals and magazines. A collection of his poetic compositions was published under the title *Shabnamai Shaar*. Besides this, his name is associated with a number of publications, of Jammu and Kashmir Academy of Art, Culture and Languages, which include *Awal Nama Srinagar* (1978), *Anthology* (1979), *Tanqeed Number* (1980), *Manz Asia Number* (1981), *Annual Anthology* (1982), *Drama Number* (1983), *Tawarikh Navisi* and *Sufi Shairi Number* (1989). He breathed his last in 1996 AD.

Dass, Vishnu

Pandit Vishnu Dass or Vishnu Joo Razdan, born in 1890 AD at Bugam, Tehsil Kulgam, Anantnag, was a *Bhakta,* who composed devotional songs, which are quite popular among the devotees. His grandfather, Pandit Gopal Razdan from Safa Kadal, Srinagar, was posted in Anantnag and was married in a landlord family of Bugam. Gopal Razdan's mother was not happy with the marriage so she started teasing the bride, because of which she went back to her father's house, never to return. She was not allowed to take her son Narayan Razdan. At the age of 16, Narayan Razdan went in search of his mother to Bugam, stayed there, got married at Vessu and had three children, the youngest of them being Vishnu Razdan. Vishnu Razdan received religious education at home and studied the *Bhagavad Gita*, the *Ramayana*, the *Mahabharata* and other scriptures. He lived a farmer's life, spent his time in the company of saints and seers and would arrange *Satsangs* and religious discourses. He wrote *Bhajans* and other devotional songs. Some of these devotional songs are:

» *hey dayaalu chhus ba chanchal lolo, anugreh chaani bemar bala lolo...*

» *hey dayi booz kanai tse rost kas ba vanai, karyo aatsarnai...*

» *paadi kamlan tal biu aayisay karni cheuunii astoti...*[88p166]

» *pratakaal aav myeti antiu gash mati, chham cheuun aash mati puran...*[88p167]

(Source: Partly taken from the original[13p279] in English and original[88p166] in Hindi / Kashmiri)

Hundoo, Shiv Nath

Pandit Shiv Nath Hundoo, born in 1926 AD in Srinagar, is a scholar and author of *Vanavun*, a work on *Vanavun-lore* containing 1157 verses. The lore was orally dictated to him by his mother Smt. Janaki Devi, a doyen of *Vanavun-lore* tradition. He has ably put on record the renderings of the *Vanavun-lore* of his mother with very well researched additions, for posterity and a possible motivation to younger generations for the revival of the folklore. The book also contains Kashmiri in Devanagri script, a useful exposition as far as transliteration in Roman is concerned.

Jowhar, RL

Pandit Rattan Lal Jowhar, original name Rattan Lal Bhat, born in 1954 AD at Shopian, Kashmir, is a poet and writer, who has been contributing to Kashmiri literature since 1980. His works include *Kashir Luka Baeth* (1997), *Zoolan* (2004), Kashmiri translation of Baibendra Nath Saikia's collection of short stories 'Shrinkhal' and *Haruf Haruf Gawah* (2006), a compilation of his compositions. Under the *Satisar* series of Samprati, he has edited *Satisar I* (1997), *Satisar II* (1997), *Azuk Koshur Adab* (1998), *Jalai Watni Hund Adab* (2003) etc. He has written more than a dozen short stories and scripts for half a dozen TV plays and a dozen documentaries, some of which have been telecast. His poems and short stories have appeared in various journals and magazines. He was associated with *Kshir Bhavani Times*, official organ of Kashmiri Pandit Sabha, Jammu, as the editor of its Kashmiri section. Nagrad Adbi Sangam honoured him with *Vitasta Award*.

Kanwal, ML

Pandit Makhan Lal Kanwal, original name Makhan Lal Malla, born in 1936 AD at Sangrampura, Sopore, Kashmir, is a poet and a writer. He has been contributing to Kashmiri language and literature, under the pen name 'Kanwal', for the last four decades. He served as a teacher and retired as Education officer in 1994 AD. Starting his literary career in late 1950s, he has to his credit 3 collections of poetic compositions, namely, *Lolook Aalav* (1959), *Douri Nahinjar* (1965) and *Shihij Send* (2001). He has been associated with *Nagrad*, as editor and Chief editor, and *Satisar*, as co-editor. Some of his poems are part of syllabi of a course of University of Kashmir and also sung on Radio Kashmir. Besides an

honour by The State Institute of Education, he has been honoured with a *Bronze Medal* by Ministry of Home Affairs (1961-62), *Pandit Krishan Joo Razdan Puraskar* (2003) by JK Vichar Manch and *Vitasta Award* (2004).

Kaul, DN 'Nadim'

Pandit Dina Nath Kaul 'Nadim' (inset 273), born in 1916 AD at Sheshyar Habba Kadal, Srinagar, was an educationist, dramatist, writer and a poet of repute. He started as a teacher and rose to become the Principal of Hindu High School, Badiyar, Srinagar. He founded All Jammu Kashmir and Ladakh Teacher's Association and served as its first President. He also served as the member of the Legislative Council. Initially, he started writing in Hindi and Urdu but then switched over to Kashmiri in 1942 AD. Considered as a progressive poet, he wrote under the pen name 'Nadim', excelled as a Kashmiri poet and is known for his *Mohabbat* (love) and *Ishq* (devotion) songs. He was the first to write a sonnet, an opera and a short story in Kashmiri. Some of his articles and short stories were published in *Kongposh*. He authored *Shihil Kuel,* for which he got *Sahitya Akademi Award* (1987) and wrote opera *Bombhur Yemberzal*, for which he received the *Soviet Land Nehru Award* (1971), thus becoming the first Kashmiri Pandit to get the honour. His other operas include *Heemal-Nagarai*, *Neeki-ta-Badhi* and *Vyeth Vitasta*. He established National Cultural Front, along with Pandit Som Nath Zutshi, which helped in the advancement of Kashmiri literature and gave fillip to Kashmiri drama movement. He breathed his last in April 1988 AD at Srinagar. Some of his popular compositions are:

- *asi keuushirev tul nov ruut kadam...*
- *bomburo bomburo shyam rang bomburo...*
- *jagat jananni Bhawani meuuj panni...*
- *kamras manz chaas ta baaraan coat kodum naliu...*
- *me chham aash pagahiuch, pagah shooli duniyah...*
- *vathi baghiuchii kukily...*

Kaul, HK

Pandit Hari Krishen Kaul, born in 1934 AD at Srinagar, was a noted short story writer and playwright in Hindi and Kashmiri. He did MA (Hindi) from University of Kashmir and M.Phil from JNU and taught both at the University of Kashmir and JNU. He retired as Professor of Hindi. Initially, he started writing in Hindi but in 1966 AD tried his pen with Kashmiri and in a short span established himself as a prolific writer. Some of his famous stories in Kashmiri are *Taap*, *Haalas Chhu Raatul*, *Akh Uriyan Kath*, *Raag Varaag*, *Yath Raazdane, Laila Majnu Kiusiu*, *Sann Khel* and *Vyeth Vyetha*. Some of his stories in Hindi are *Chhaya*, *Arthi*, *Tokri Bhar Dhoop*, *Is Hamam Mein* and *Topi*. The Television serial *Dastaar*, which reflected his wit and humour in ample measure, was the adaptation of one of his short stories in Kashmiri. *Patah Laraan Parbat* was his first publication, which is a collection of his stories. Topics of most of his stories are centred on the community. He also translated many works from Kashmiri into Hindi. He was the recipient of the *Best Book of the Year Award* (1973, 1976, 1983, 1988 and 1998) from Jammu and Kashmir Academy of Art, Culture and Languages, *Soviet Land Nehru Award* (1989) and *Ministry of Education (HRD) Award* (1971, 1977, 1982 and 1992). He was honoured with *Sahitya Akademi Award* (2000) for his work *Yath Raazdane.* All Jammu and Kashmiri Punjabi Sabha also honoured him. He breathed his last on January 15, 2009 AD.

Kaul, JN 'Sagar'

Pandit Jagan Nath Kaul 'Sagar', born in 1936 AD at Manzgam, Kulgam, Kashmir, is a poet, who has been contributing to Kashmiri literature since 1955 AD under the pen name 'Sagar'. He has authored

Nov Partav (1962) and *Pared Chiih* (2004), both compilations of his poetic compositions and written *lilas*, ghazals and nazams. He is associated with Radio and Television, at Srinagar and Jammu and has served Nagrad Adbi Sangam, Jammu, as its President and Secretary.

Kaul, ML 'Mahav'

Pandit Makhan Lal Kaul 'Mahav', born in 1926 AD at Srinagar, was a famous journalist and a Kashmiri poet, who through his literary and poetic brilliance created a niche for himself in the literary circles. He specialised and excelled in poetry of humour and satire and regaled his audience everywhere. He participated in mushairas and presented hilarious bits. During his career, he was associated initially with *Hamdard* and then with *Daily Khidmat*. He also edited the famous Urdu newspaper *Navjiwan.* He will be remembered for his contributions, not only during the Parmeshwari episode in 1967 AD but also for creating the awareness among the community, in general, on various issues, including the need for the reforms in the community.

Kaul, Nand Lal

Pandit Nand Lal Kaul 'Nana', also known as Nand Lal Kaul (Mandloo), born in 1870 AD, was a Patwari (a revenue official), who had developed a flair for writing in Kashmiri, especially on mythological themes. He wrote under his pen name 'Nana' and produced high quality dramas using simple and effective language. As a renowned Kashmiri dramatist, he is credited with having written the first Kashmiri drama, *Satach Kahvat* (touchstone of truth), based on the mythological story of Raja Harishchandra, in 1929 AD. This drama was successfully staged at Raghunath Mandir in Srinagar under the banner of Dramatic Society of Kharyar, Srinagar. It is interesting to note that the movement for staging Kashmiri dramas started from the *Pathshalas* housed in some of the temples in the city. Staging of *Satach Kahvat* was a success and the drama became so popular that it was re-staged in Srinagar for a number of years. Subsequently, Pandit Nand Lal Kaul gave many other quality dramas, which include *Krishna Sudhama*, *Prahlad Bhagat*, *Ramun Raj* and *Savitri Sativan*. Many of his dramas were staged in 1930s and subsequent years. He breathed his last in 1940 AD.

Kaul, PN 'Sayil'

Pandit Prithvi Nath Kaul 'Sayil', born in 1938 AD at Shalla Kadal, Srinagar, is a devotional poet, author, scriptwriter and an editor. He started his career in 1961 AD as a teacher but then got associated with Social Education Centres of the State and worked in the field of formal and non-formal education. He has been contributing to Kashmiri literature, especially the *lila* movement, for many decades. As a writer, he has to his credit *lilas* like *Aahi, Aradhana, Aum, Lola Naad, Prema Posh*; drama scripts for stage, Radio and Television; operas like *Athwas* and *Meuuj Kashir*; musical plays like *Rangbulbul* and *Sani Lai Soon Pai*; dramas like *Parvatimangal* and *Wuneb* and some children's books. As an editor, he was associated with *Gaash,* a Kashmiri weekly, *Kshir Bhavani Times* and *Shuddhavidya*. Besides receiving the *Best Teacher Award*, he has been honoured by College of Education, Jammu, Rashtriya Bhasha Samiti, All India Radio and Devanagri Lipi Parishad.

Kaul, Sarwanand 'Premi '

Pandit Sarwanand Kaul 'Premi', born in 1924 AD at Soaf Shali, Anantnag, was a poet, writer, translator, teacher, scholar and a social worker of repute. With a Master's Degree in Hindi, he started his career with Khadi Bhandar but later on joined J&K Education Department in 1954 AD and served for 23 long years. He started his literary career under his pen name 'Premi' and initially wrote in Urdu but later on switched over to Kashmiri. During his literary career, spanning more than four decades, he composed

poems, which reflect a new style. He wrote more than two dozen books in Kashmiri (*Paan Tsaadar, Rooda Jaer, Kalami Premi, Payami Premi, Bhakti Kosam, Osh ta Vush* etc.), 10 books in Hindi (*Parmarth Shatak, Ropa Bhawani* etc.), half a dozen books in English (*Tears of Love and Joy, Spiritual Doses, Merza Kak Ji*), and three in Urdu (*Kashmir Ki Beti, Hamara Mahjoor* and translation of the *Bhagavad Gita)*. Pandit Sarwanand was killed by the terrorists, along with his son Shri Virender Kaul near his village in Anantnag on 1st May 1990 AD. For his contributions, he was honoured with *Gold Medal* by J&K Government, *Shri Bhatt Puraskar* (1997) by JK Vichar Manch, *Shaheed Tika Lal Taploo Puraskar* (2005) and *Sharda Samman* (2006) by Sanjeevani Sharda Kendra, Jammu.

Kaul, Vishnu

Pandit Vishnu Kaul, original name Vishambar Nath Kaul, born in 1875 AD and hailing from Devas village, was a scholar of Sanskrit, Persian, Hindi and Kashmiri. He is the author of Koshur Ramayan, *Vishnu Pratap Ramayan*, one of the seven known *Ramayanas* in Kashmiri, which he completed in 1914 AD. The work is available as a Manuscript in the library of University of Kashmir's Hindi Department. Before him, three *Ramayanas* were written in Kashmiri and were authored by Prakash Ram, Shankar Raina and Anand Ram. Pandit Vishnu Kaul composed his *Ramayan* in Kashmiri verse, numbering thirty thousand and dedicated it to Maharaja Pratap Singh. Pandit Kaul was a teacher. He taught at many places, which include Aishmuqam, Chowgam, Chowgalpora, Mattan, Nagam and Vesu. Besides *Vishnu Pratap Ramayan*, he has other works also to his credit. Writing under his pen name 'Anadil', his other works include *Diwane Anadil*, *Bahartaveel Anadil* and *Inashai Anadil*.

Kaul, Zinda

Master Zinda Kaul (inset 274), popularly known as 'Master Ji', was a teacher, scholar and a poet of repute. He was born to Lakshman Pandit in 1884 AD at Shihilteng, Habba Kadal, Srinagar. In spite of the financial hardships, his father wanted to give him good education. He studied at private schools, run by Pandit Balak Kaul Jan and Pandit Damodar respectively. As a young boy, he took to poetry, which won him appreciation from one and all. Subsequently, due to poverty, his father wanted to discontinue his studies but the sympathetic teachers arranged for his books and he got some lessons in English. His education was, however, discontinued when he was made an apprentice to Pandit Hari Prasad, a photographer. Zinda Kaul not only maintained the business accounts of his employer but also quietly studied English dictionary and replied letters received by various businessmen. To quench his thirst, he decided to study further and passed Matriculation with distinction. Though he got a job in Accountant General's Office as a clerk, yet his inner instinct made him to change and join as a teacher in the Hindu School. Thus began the success story of Zinda Kaul, who continued his quest for learning and completed his Intermediate in 1908 AD and BA in 1915 AD. He also worked with Department of Archaeology and Publicity, where from he retired in 1939 AD. After this, he taught at Vasanta Girls High School, Habba Kadal, Srinagar. In the literary field, 'Master Ji' became a prolific writer in Kashmiri, Urdu, Hindi and Persian.

He started his poetic career with Persian, Urdu and Hindi but later on switched over to Kashmiri. He studied Kashmir Shaivism*, Upanishad* and Vedanta. In 1941 AD, Mercantile press brought out a publication *Patra Pushpa*, a collection of his Hindi poems. Pandit Amar Nath Raina brought out, in 1966 AD, *Diwani Saabit* containing his work in Persian and Urdu. 'Master Ji' became the first Kashmiri poet to win *Sahitya Akademi Award* (1956), given to him for *Sumran*, a collection of his 35 poems in Kashmiri. *Sumran* was originally written in 1951 AD in Devanagri script and was in two parts. Subsequently, because of his command in English and Persian languages, 'Master Ji' combined the

two parts and brought out a version in Nastaliq, along with English translation, in 1955 AD, the version that won him the coveted award. Some of the known poems in *Sumran* include *Prem Kanhaya, Prem Stuti, Dhruv Narayan Samvad* and *Bhrata Bhaav*. He also edited the poetic collections of Parmanand and composed devotional songs of his own. 'Master Ji' breathed his last in 1966 AD at the age of 82 years. Some of his popular compositions are:

- » *az vaati bhuzum mol myon, kosam watan vothravsay...*[89p136]
- » *paanay mye paan havith aashaayi daarnavith... jyogi raayo...*[89p180]
- » *sumran paniun ditsenam premuk nishaaniu vyesiyey...*[89p136]
- » *tarvun chhu karnov hak dith chhu vanaan, kanh ma seuu tariv apoor...*[89p148]
- » *yaar sendey daadi dodmut... asi naaras kya karey...*[89p140]

Kemmu, ML

Pandit Moti Lal Kemmu, born in 1933 AD at Zaindar Mohalla, Srinagar, is a theatre director, playwright and a noted cultural activist. He has been contributing to theatre movement and literature for more than four decades. After graduation (1953) from University of Jammu and Kashmir and Dramatics (1961-64), on a National scholarship from MS Baroda University, he joined Jammu and Kashmir Academy of Art, Culture and Languages and rose to the position of Additional Secretary, a post he held till retirement in 1991 AD. He is credited with having revived folk theatre, patronised *baandpather*, a folk art and written a book *Bhand Natyam*, which gives the history of *bhands* and folk arts of Kashmir. He learnt Kathak under Prof. Sunder Lal Gangani at Baroda. He started writing in 1967 AD with his, now famous, Kashmiri drama *Nagar vodas* (disconsolate city), which he left incomplete then but completed and published it twenty eight years later. He has more than a dozen books to his credit, both in Hindi and Kashmiri, which include some translation works. His Hindi works include *Teen Asangat Aikanki*, a collection of 3 plays and a novel *Pashu Gatha* (2003). His works in Kashmiri include collection of plays like *Trunov* (1964), *Mangai* (1965), *Chhai* (1965), *Dakh Yeli Chalan* (1994), *Nagar Udas* (1997), *Shaaph* (2000), *Band Natyam* (2001), *Band Duhayi* (2002) and many more. Many of his plays have been translated into Hindi. Since early seventies, he has conducted dozens of theatre, folk theatre and playwright workshops, in association with leading theatre groups of the Valley and has more than 50 productions of Hindi and Kashmiri plays to his credit. As a theatre director, his productions include *Yeti chhu Banavyn* (1967), *Taqdeer* (1968) and *Havas* (1969). He founded *Abhinav Bharati*, a Hindi cultural organisation. He has won many awards, which include *Best Book Award* (1966, 1969, 1973, 1982, 1985), *Best Drama Director Award* (1960, 1989), *Best Scriptwriter Award* (1972), *Sahitya Akademi Award* (1982), for *Natak Truch, Sangeet Natak Akademi Award* (1997) and *Ksheminder Raina Award* (2009) and *Pandit Kalhan Award*.

Koul, Moti Lal 'Naaz'

Pandit Moti Lal Koul 'Naaz', born in 1936 AD at Rainawari, Srinagar, is a poet, who has been contributing to Kashmiri literature for the last four decades. He started his career at Higher Secondary School, Shalimar in 1951 AD and retired as Headmaster, Government High School Ompora, Badgam in 1994 AD. He did B.Ed. (1965) and MA in History (1974), both from University of Kashmir. As a poet, he composed hundreds of poems in the form of ghazals, nazams and *vaakhs*, which have been published in journals and Newspapers like *Sheeraz, Son Adab, Koshur Samachar, Kshir Bhavani Times, Desh, Martand, Hamdard* and many others. Besides Kashmiri translation of *Geetanjali*, in verse, he has published two collections of his poems titled *Kenh Ghazal, Kenh Nazma* (1976-77), which got him *Best Book Award* from Jammu and Kashmir Academy of Art, Culture and Languages and *Poshkuj* (2002), which contains 138 ghazals, 63 nazams and a few *vaakhs*.

Koul, ON

Prof. Omkar Nath Koul, born in 1941 AD at Bugam, Kashmir, is an educationist, a linguist and a creative writer of international fame. After graduation, he did MA (1963) in Hindi and Linguistics from University of Jammu and Kashmir, Ph.D. (1968) in Linguistics from KM Institute of Hindi Studies and Linguistics, Agra University and MA (1971) Linguistics from University of Illinois, USA. In his professional career, he held positions of Research Assistant and Instructor in Hindi and Urdu Languages, University of Illinois (1967-71), Principal, Northern Language Centre, Patiala (1971-87), Professor and Head Faculty of Languages, Lal Bahadur Shastri National Academy of Administration, Mussourie (1987-94) and Director Central Institute of Indian Languages, Mysore. He has been working for the last so many years on Kashmiri language and its development. He has written more than 150 papers in various journals and has authored / edited more than 50 books. Some of his works include *Kashmiri and Hindi* (1974), *Linguistic Studies of Kashmiri* (1977), *Kashmiri: A Socio-linguistic Survey* (1983), *An Intensive Course in Kashmiri*, A *Dictionary of Kashmiri Proverbs* (1992), *Linguistic Heritage of India and Asia* (2000), *Language Education & Communication* (2005), *Studies in Kashmiri Linguistics* (2005) and many more. He has received *Pandit Krishen Joo Razdan Saraswati Puraskar* (2004).

Lal Ded

Lal Ded, the great saint poetess was born in the 14th century in a Kashmiri Pandit family at Sempore near Pampore, in Pandrethan village (ancient village of *Puranadhisthana*), about 6 kms from Srinagar. Towards the later part of her life, she attained the status and respect of a mother (*Ded* in Kashmiri). Her original name was Lalita, fondly called *Lalla* and *Lalleshwari* by Hindus and *Lal Moj* or *Lalla Arifa* by Muslims. There are variations as regards her exact date of birth. It is recorded as between 1300-1320 AD (*Rishi Nama*), the year 1360 AD (Prof. CL Sapru) and middle of the 14th century (Pandit PNK Bamzai). However, based on the study and research work done by Prof. JL Kaul, the more authentic date of her birth appears to be between 1317-20 AD and date of death between 1387-90 AD. Right from her childhood, she was deeply influenced by religious thought and had shown remarkable intellect to pursue the goal of realisation of God. At her parental home, Lalleshwari studied the *Bhagavad Gita*, learnt about Kashmir Shaivism and undertook some spiritual practices.

At the age of 12, she was married to a boy, *Nika* (Sona Bhat) by name, who hailed from Drangbal near Pampore. As per Kashmiri tradition, her in-laws named her *Padmavati*. From day one Lalleshwari did not enjoy marital comfort as she was ill-treated by her mother-in-law. She, however, never complained about it to any one so much so that not only did she take the happenings in her stride, but also continued to show her love and affection towards her husband and mother-in-law. She was a gifted *Yogini,* who was not disturbed by the happenings around her. Neither her mother-in-law nor her husband, both unintelligent as they were, could recognize her talent and spiritual powers. Her mother-in-law not only continued to ill-treat her but also incited *Nika* against her. He suspected Lalleshwari on various counts, but nothing deterred her from moving ahead on her chosen path. While at her in-law's, she continued her search for God, visited holy places, offered prayers and performed Yogic *Sadhana*. Her spiritual prowess had reached such heights that people began to talk of her miracles, though she never ever tried to show off such powers. One of the miracles recounted by various authors pertains to *Lal Trag*, Lalla's pond, a beautiful pond, which came into existence due to her miracle. As per legend, it is said that one day as usual when, after prayers and *Sadhana*, she returned to her house with a pitcher of water, her husband struck the pitcher with a stick. The pitcher broke while the water froze over her head. With the frozen water she filled every pot in the kitchen and threw the rest in the compound, where miraculously appeared a beautiful pond, which exists

even today. The pond measures about 250′ x 50′. After this miracle, people from all over the place came to see her, because of which she left the place, never to return again. It is a tradition among the Kashmiri Pandits living in the region that their bridegroom visits and offers prayers at this pond before proceeding to the bride's place. She lived a pious life entrenched in truth, Yogic philosophy and Shaivism and became a legend in her lifetime. She was initiated into Shaivism and blessed by her family *Guru* Sedh Mol (Sidha Shrikanth), who is said to be a descendant of Vasugupta (the one, who re-introduced the philosophy of Kashmir Shaivism).

Her belief and rich experiences are reflected in the verses, called *Lal vaakhs*, composed by her in Kashmiri. Through her *vaakhs,* she succeeded in putting across the messages of Vedanta and *Shivdarshan* in a language, which a common man could understand and appreciate. She started a new trend, because of which literary people consider her as the founder of modern Kashmiri language. As a poetess in Kashmiri, she has been rated very high and given a place of pride. Her *Lal vaakhs* not only preach love, affection, tolerance, good conduct and devotion to God but also give an insight into the practices adopted by her to achieve God realisation. According to Prof. Wakhlu, "Lalleshwari belongs to this genre of mystics, who sang many truths that are common to many Hindus and Muslims. No doubt, her religious philosophy is fundamentally based on *Yoga* and *Shaivism*, which she expressed in precise, apt and sweet Kashmiri dialect. According to her, devotion to God requires purity of heart and concentration of mind which she expressed in beautiful verse."[98p289] It is said that towards the end of life, when Lal Ded's soul left her physical body somewhere near Bijbehara town, both the Hindu and Muslim communities wanted to perform her last rites according to their own religious belief, since members of both the communities held her in high esteem. Seeing this, the spirit of Lal Ded is believed to have asked for two large washbasins, in one of which she sat and inverted the other over her. Slowly the body is stated to have shrunk till the two washbasins overlapped. The faithfuls on removing the upper washbasin found nothing but a liquid, which was then shared by the two communities for performing the last rites.

Lal Ded's *vaakhs* have come down initially through the oral tradition and much later in the written form. Pandit Dharam Das Darvesh gets the credit of being the preceptor of the oral renderings of *Lal vaakh*. A number of authors have written about her and her *vaakhs* in Sanskrit, Kashmiri, English, Hindi and Urdu. Pandit Bhaskar Razdan (Bhaskara Rajanaka) was the first to write on Lal Ded and compile 60 of her *vaakhs* in Sharda script in 18th century, which were later on published by J&K Research and Publication Department. George A Grierson and Lionel Barnett, with the assistance of Pandit Mukandram Shastri, published her *vaakhs* under the title *Lalla Vakyani* in 1920 AD. Sir Richard Temple wrote *The Word of Lalla the Prophetess* (1924) and Georg Buhler wrote *Wise Sayings of Laleshwari: Vakyani* (1938). Others, who wrote include Prof. Jaya Lal Kaul (*Lal Ded*, 1973), Pandit Janki Nath Bhan and Prof. BN Parimoo (*The Ascent of the Self*, 1987). Pandit Anand Koul (*Life Sketch of Laleshwari* and *Lallavakyani*, 1921), Pandit Prem Nath Bazaz, Pandit BN Sopori (*Voice of Experience: Lal Vaakh of Lal Ded*, 1999), Pandit RN Kaul (*Kashmir's Mystic Poetess Lalla Ded alias Lalla Arifa*, 1999) and Smt. Bimla Raina (*Lal Ded Meri Drishti Mein*). Those, who translated her *vaakhs* include Pandit Moti Lal Saqi (Kashmiri), Pandit SN Haleem, Dr. SS Toshkhani and Dr. Shiban Kishen Raina (Hindi) and Prof. Nand Lal Kaul 'Talib' (Urdu). A comparative study of the *Lal vaakhs* listed in the works of some of these authors reveals, a) A number of *Lal vaakhs,* which do not reflect the philosophy and experiences of her life, have been attributed to her, b) Some *Lal vaakhs,* which are listed and explained in the work of a particular author, do not figure in other works, and c) A variation exists in some of the *Lal vaakhs* and do not match word to word with others.

Some of her prominent *Lal vaakhs* are:

- *aami paniu sodrus navi chhas lamaan, katyi boozi day myon mye ti diyi taar...*[32p62]
- *aayes kami dishi ta kami vatey, gatshiu kami dishi kav zaaniu vath...*[32p70]
- *aayes ti syodui ta gatshiu ti syodui, syedis hol mye karem kyah...*[32p90]
- *aayes vatey gayes na vatey, suman sothay luusum doh...*[32p66]
- *akuy omkaar yus naabi daray, kumbui bramaandas sum garay, akh sui...*[32p146]
- *babri langas mushik no muuray, huuen basti koophuur malniu kya neeray...*[32p260]
- *bhaan gol tay prakaash aav zuvney, tsandiur gol tay motui tsyeth...*[32p158]
- *bront'h kaali aasan tithi keran, t'ang tsuunt' papan tseeran siuut...*[32p256]
- *deumi duthum shabnum pewaan, deumi duthum pewaan suur...*[32p238]
- *diiv vat'aa diivar vat'aa, heri bon chu ikvat' puza kas karak...*[32p136]
- *gaat'ulah akh vuchhum bochhi siuut maraan, pan zan haraan puniu...*[32p70]
- *goriu shabdas yus yatsh patsh baray, gyaniu vagyiu rati tsyeth torgas...*[32p122]
- *goran vonnam kunui vatsun, nebriu dopnam andar atsun...*[32p84]
- *goras pritshyom saasi lat'ay, yes niu kenh vanaan tas kyah naav...*[32p88]
- *grat'iu chhu pheraan zeray zeray ohkui zaaniu grat'uk tshal...*[32p124]
- *kenh chhi nyendri heut vudi, kentsan vudan nyesiur pyeyii...*[32p190]
- *kheniu kheniu karaan kun no waatakh, na kheniu gatshakh ahankeuuri...*[32p90]
- *kus mari ta kasu maaran mari kus tai maaran kas...*[32p122]
- *kyah kariu peuuntsan dahan ta kahan, vokhshun yeth leji karith yim gayi...*[32p66]
- *lal bo tsaayes soman baagiu baras, vuchhum shivas shakti miilith...*[32p216]
- *latan hund maaz laaryom vatan, euk heuuvnam eukichii vath...*[32p160]
- *meukris zan mal tsolum manas, adiu mye lobum zaanas zaan...*[32p178]
- *mud'as gyaneuch kath no veunzay kharas goor diniu raavi doh...*[32p82]
- *naabiud baaras at'agand d'yol goom, deh kaan holgoom hekiu kyoh...*[32p86]
- *omkaar shariir kewal zonum, shabda swaruup, ras gand siuutii hyeth...*[32p307]
- *omkaar yeli layi onum vuhi korum panum paan...*[32p170]
- *omui aadi tay omui sorum, omui t'hurum panun paan...*[32p269]
- *ooriu ti paanai yooriu ti paanai, paanai paanas chhuniu meelaan...*[32p270]
- *paraan paraan zev taal phajim, che yugi karay tajim niu zanh...*[32p110]
- *pot zuuni vat'ith mot booliunovum, dag lalneuuvium day seunz praye...*[32p162]
- *raaz hamas euusith looguth kolui kustaam tsolui kyahtaam hyeth...*[32p186]
- *shunihyuk meuudaan kod'um paanas, me lali ruuzium na bod na hosh...*[32p182]
- *tsaalun chhu vuzmaliu ta trat'ay, tsaalun chhu mandinyen gat'akaar...*[32p92]
- *tshandaan lusus peuun paanas, tshyephi gyanas yot nae konts...*[32p178]
- *tsiu na biu na day na dyaan, gav paanay sarva kriyi meushith...*[32p222]
- *t'yoth mod'ur tay myut'h zahar, yas yuth zonukh jatan bhaav...*[32p84]
- *yeth sarsas sirni phol niu vecchii, tath sariu sakli poony chan...*[32p192]
- *zagtas andar keuutyah peuulim, seuurii chhi tshandaan day siunz vath...*[32p301]

Because of the deep meaning of the *Lal vaakhs,* some *vaakhs*, with relevance to the topic / title of the chapter of this book, have been used, along with English translation, at the end of each chapter.

Majboor, Arjan Dev

Pandit Arjan Dev 'Majboor', born in 1924 AD at Zainapora, Pulwama, Kashmir, is a poet, writer, critic and a translator of repute. Academically, he has a Master's Degree in Hindi. With a grip over Sanskrit,

Persian, Urdu and Dogri, he has been contributing to the literature in Kashmiri, Hindi and Urdu since 1950 AD. After his return from Lahore, where he studied Sanskrit, he worked for *Hamdard, Kongposh* and Progressive Writer's movement, besides having a brief stint with J&K Education Department. His poems, short stories and critical essays have appeared in various journals. He has a number of books and translation works to his credit. These include *Kalami Majboor* (1955)*, Aman ta Zindgi* (1956), *Kuliyat-i-Lala Lakshman* (edited, 1982), *Krishna Razdan* (monograph, 1990), *Rahul Sankriteyan* (Hindi, 1992), *Nund Rishi* (Hindi) and *Zindagi Jeenay Kay Liay* (Urdu, 2000). His other works include *Arnimal* (2003); four poetic collections, namely, *Dash Haar* (1983), *Dazwin Kosam* (1987), *Paed Samayik* (1993) and *Teol* (1995) and translation work *Obra Shechh,* translation of Kalidasa's *Meghdoot* (Kashmiri, 1972) and Urdu translation of *Nilamata Purana* (2007). Many of his poems have been translated into other Indian languages. *Leaves of Chinar* (1973) by RK Bharati and *Waves* (1999 & 2000) by Arvind Gigoo, are two English translations of his poetic collections. His poems reflect his deep love for the rich cultural heritage and the memories of the possessions lost due to the mass exodus. One of his works has been discussed in another work[42p67-97]. He has been honoured with Award from Jammu and Kashmir Academy of Art, Culture and Languages (1995), for his book *Paed Samayik, Poets Foundation Award* (2000) by Poets Foundation Kolkatta; J&K *Rashtra Bhasha Prachar Samiti Hindi Award* (2005); *Vitasta Award* (2005) by Nagrad Adbi Sangam, *Pandit Krishen Joo Razdan Saraswati Puraskar* (2005) by JK Vichar Manch and *Samprati Samman* (2006).

Pandit, SN

Shri Som Nath Pandit, from Noorpora, Kashmir, is a scholar and writer in Kashmiri. He is MA in Sanskrit, Kamil (Hons.) in Kashmiri and M.Phil. in Kashmiri. He started his career with University of Kashmir, Srinagar. During his tenure of more than 2 decades, he edited more than 20 textbooks in Kashmiri meant for undergraduates and postgraduate students. He has also been associated with *Anhar*, the research journal of the University. He has served on the editorial board of tri lingual dictionary committee, Ministry of Education, Government of India. He is the author of three books, namely, *Kashren Battan Hend Rasam ta Rewaj* (1982), *Ropa Bhawani-Akh Saam* in Kashmiri and *Kashmiri Hindu Sanskars (Rituals, Rites and Customs) – A Study* (2006), in English.

Pandita, ML

Pandit Makhan Lal Pandita, born in 1939 AD at Pori Bagh Karawara, Shopian, is a short story writer in Kashmiri. While in the Valley, he was interested in English but after displacement in 1990 AD, he started serious writing in Kashmiri. He has written *Karaen Pheur* (2000), *Girdaab* (2003) and *Rambiar Batthis Pyeth* (2006), all compilations of his short stories.

Pardesi, SL

Pandit Sham Lal Pardesi (inset 275), born in 1942 AD at Kharbrari, Anantnag, was a prose writer, political activist, translator and a poet. After schooling, he started his career as a teacher. Right from his early days, he had deep love for poetry, which he presented in early 1960s. He has to his credit publications like *Awaz-i-Pardesi* (1962), a collection of his poems; *Kashir Lok Baeth* vol. 7 (1977), published by Jammu and Kashmir Academy of Art, Culture and Languages, and *Shuer Bhashi*; translation, into Kashmiri, of the poems of Alexander Pushkin of erstwhile USSR, a work which won him *Soviet Land Nehru Award* (1981) and life history of Munshi Prem Chand. He also produced and directed *Aalav Dito Sai* for Doordarshan Delhi. He served as member of the Advisory Board of Sahitya Akademi, New Delhi; Doordarshan Srinagar and other professional bodies. He breathed his last in 1997 AD.

Prakash Ram

Pandit Prakash Ram, born in 1819 AD at Kurigam, tehsil Doru, Anantnag, was a *Rama Bhakt,* who got the inspiration to write the *Ramayana* in Kashmiri. He wrote *Rama Avatar Charit,* in 1847 AD, which incidently happens to be the first *Ramayana* in Kashmiri. Though after him six other authors wrote *Ramayana* in Kashmiri, yet his *Ramayana* stands out as the most popular and a pride possession of many Pandit families. The language used by him is simple, easy to understand and has a touch of Kashmiri locale and its environment, which is why it has become so popular. The poetic verses take a devotee through the local traditions, customs, ceremonies, dresses and places of pilgrimage of Kashmir. Depiction of Mata Sita in Kashmiri attire of *tarngiu* and *pheran* has added a local colour to the episode. Since its composition, *Rama Avatar Charit* has been published many a time. First time Pratap Steam Press, Srinagar, published it in 1910 AD in Persio-Arabic script. Second time Kwaja Ali Mohammad Bookseller Habba Kadal published it in 1915 AD. In 1930 AD, George A Grierson got a short version of it published in Roman script through Royal Asiatic Society, Bengal and experts opine that publishing it in a short version has done injustice to the text. In 1965 AD, Jammu and Kashmir Academy of Art, Culture and Languages brought out a publication in Persio-Arabic script, which was edited by the noted Sanskrit scholar Dr. Balji Nath Pandit. Besides this remarkable piece of work, Pandit Prakash Ram has also written a number of *lilas* and is credited with having founded the *lila* movement. His other works include *Krishna Avatar*, *Shiva Lagan* and *Akanandun*. Pandit Prakash Ram breathed his last at his native place in 1885 AD. Some of his famous compositions are:

» *aav bahaar bol bulbulo, son valo bharyo shaadi...*
» *kaushalya hyend gobroo, karyoo guriu guuroo...*
» *laagyoo posh sheray, ramchandra chaani veray...*
» *ramchandra hari naranay, laagay daaniu daaniu hi...*
» *vandyoo mon ba paadan, tshaartho ramraadan...*

Premi, Prem Nath

Pandit Prem Nath Premi, born in 1922 AD at Mohalla Ganesh Ghat, Srinagar, was a *Bhakti* poet and a writer in Hindi and Kashmiri. As a *Bhakti* poet, he composed *lilas,* which occupy a prominent position. He has to his credit collections like *Prem Darshan, Durga Avatar* and *Sudhama Charit* in Kashmiri and *Praschit* in Hindi. He breathed his last in 2000 AD. Some of his compositions are:

» *dil pholi darshan chaanay, suriu matya sorapha gosaanay...*[89p148]
» *oos kas roozith andri veuur, kyem niyi preuut'ith myen panpeuur...*[89p131]

Raina, Bimla

Smt. Bimla Raina, born in 1947 AD at Khah Bazar, Anantnag, is a Poetess, who is known for her literary works in recent years. She has composed more than 500 *vaakhs.* Knowledgeable people give her the credit for having brought to life the mystic Kashmiri *vaakhs*. As per tradition, Bimla Ji was married in a Raina family of Karfalli Mohalla, where she devoted her life not only to the care of the family but also to nurture the poetess in her. Her works include *Resh Malyun Myon* (1998), a collection of 298 *vaakhs, Vyeth Ma Chhe Shongith* (2003), a collection of 213 *vaakhs* and some *nazams,* and *Lal Ded Meri Drishti Mein* (2007). The compilations give the feel of the literary, philosophical and spiritual depths of the poetess. Though her works have been published only recently, yet the quantum and quality of her compositions reveal that she must have been engrossed in this literary work since long. She has contributed articles in the leading journals. Arvind Gigoo has translated her work *Resh Malyun Myon* into English, under the title *The Silence Within*. She has been honoured with *Rasa Award* by Javdani Memorial Literary Society, Jammu, *Lalleshwari Award* (2005) by Pandit Prem

Nath Shastri Sanskritik Shodh Sansthan, *Sadiq Memorial Award* (2006) by Sadiq Memorial Society, *Pandit Krishen Joo Razdan Saraswati Puraskar* (2006), *Mahatma Gandhi Award* (2006) and Jammu and Kashmir Academy of Art, Culture and Languages Award (2007), for *Lal Myani* Nazri.

Raina, KN 'Bagwan'

Pandit Kashi Nath Raina 'Bagwan', born in 1921 AD at Anantnag, Kashmir, was a well-known poet, author and a social activist. He started his career as a teacher in 1940 AD. He did graduation and B.Ed. (1956) from University of Kashmir. During his professional career as a teacher and educator, he held positions of Headmaster Teachers Training School, Anantnag (1973) and Headmaster High School Mattan, Anantnag (1974), where from he retired in 1975 AD. After retirement, he joined Happy Home High School and served as its Principal till 1999 AD. He started writing poetry at an early age and over the years, wrote more than 100 devotional songs, 150 ghazals and dozens of nazams. He published the first compilation of his poems, *Nalah Dil* (1940). His other works include two collections of devotional songs, *Sharika Daya* (1950) and *Achhar Gondh* (2001), a collection of proverbs and idioms *Mokhta Dael* (2001), with about 1700 phrases and idioms and *Tyoth Nabad* (2001), a collection of his ghazals and nazams. He is credited with having successfully completed, in spite of his failing health, two voluminous works of translating the *Bhaagwat* (17800 verses from 334 *Adhyayas*) in two volumes and the *Mahabharata* (8000 verses from 156 *Adhyayas*) into Kashmiri. He founded Bazmi-Adab, an organisation of poets and writers, in 1960 AD and since 1991 AD was associated with Nagrad Adbi Sangam, Jammu. On the social front, he served teachers community as General Secretary Teachers Association, Anantnag for 30 years and Pensioners as Secretary Pensioners Association, Anantnag. Pandit Raina breathed his last in June 2008 AD. One of his famous compositions is:

» *ganyomut chhum dilas manz lol jagat mata mye darshun haav...* (11 *Shlokas*)

Raina, MK

Pandit Maharaj Krishen Raina, born in 1948 AD, is a writer and a linguist, who has been contributing to Kashmiri language and literature in exile. Professionally an engineer, Pandit Raina is a short story writer and has made a mark in a short span. He is the author of *Tsok Modur* (2004), a collection of his short stories, *Kenh Non Kenh Son* and *Penta Chord*. As a linguist, he has put his efforts not only in developing and using fonts for writing Kashmiri in Devanagri script but also for reproducing Kashmiri classics in Kashmiri. He is associated with Project *Zaan*.

Razdan, AK

Pandit Autar Krishen Razdan, born in 1942 AD at Purshyar, Habba Kadal, Srinagar, is a known storywriter, cultural historian and a translator, both in Hindi and Kashmiri. He has been contributing to both for the last four decades. Pandit Razdan started his literary career in the late 1950s and has to his credit about 300 research papers, 100 short stories, dozens of Radio talks and a dozen publications. His works include collection of his short stories in Hindi, namely, *Saugaat* (1982), *Dil Uchhla Dekhne* (1985), *Atank Beej* (1995), *Arsh Se Farash Tak* (2002) and *Roop Ka Rog* (2007); collection of short stories in Kashmiri like *LBW* (1992) and translation works like *Shrinagri* (1975), *Panchtantra Ki Kahaniyan* (1993), *Namalwar* etc. Many of his short stories have been translated into various Indian languages. He has been associated with Kashmiri Cultural Forum and has served *Pragti-Punji* as its Sub-Editor. For his contributions, he has been honoured with *Best book Award* by Jammu and Kashmir Academy of Art, Culture and Languages (1976, 1996), Award for non-Hindi speaking persons (1997) by HRD Ministry, *Pandit Krishen Joo Razdan Saraswati Puraskar* (2004) by JK Vichar Manch and *Silver Jubilee Celebration Award* (2006) by AIKS, New Delhi.

Rehbar, AK

Pandit Autar Krishen 'Rehbar', born in 1933 AD, is a noted Kashmiri short story writer and a critic, who has been writing under the pen name 'Rehbar'. He was the first to write the history of Kashmiri literature. One of his works *Tabruk*, a collection of his short stories, was published in 1958 AD. His other works include *Chai*, a piece of humourous prose, *Talaash* and *Ba Chhus Choor*. He translated Tagore's drama *Chitra* and Goldsmith's drama *She Stoops To Conquer* into Kashmiri. He has a long association with Radio Kashmir and has been serving the cause of Kashmiri language as a producer. He is also associated with various other literary organisations. He has received many awards, which include Award from Jammu and Kashmir Academy of Art, Culture and Languages (1966), for his work *Kashri Adbech Tawarikh* (A History of Kashmiri Literature), *Pandit Krishen Joo Razdan Saraswati Puraskar,* by JK Vichar Manch and Award by Rangmanch for his book *Talaash*.

Sanyasi, Balkrishan

Pandit Balkrishan Sanyasi, original name Balmukund Vaishnavi, born in 1943 AD at Sheshyar, Habba Kadal, Srinagar, is a known poet and writer, both in Hindi and Kashmiri. After graduation, he did MA in Political Science from University of Kashmir and started his career with a Government job in 1966 AD in AG's office, Srinagar, where he served till retirement in 2003 AD. He started his literary journey as a poet in 1962, under the pen name 'Balkrishan Sanyasi'. He continued to compose *nazams*, *ghazals* and *chupat*, which have appeared from time to time in leading magazines and periodicals like *Shiraz* and *Son Adab* of Jammu and Kashmir Academy of Art, Culture and Languages, journals of Bharati Gyan Peeth and Sahitya Akademi, New Delhi and *Koshur Samachar*, Delhi. His major work *Shreh ta Veh* (2004), a compilation of his more than 150 poetic compositions, has received literary acclaim. Some of his poems portray love, while others express pain and anguish due to exile. Some of his poems have been translated into other languages. His poetic compositions include *Ash Pheri Rotmakh*, *Shishargeuunt'h* and *Shaaph*. Experts opine that Pandit Sanyasi has given a psychological and philosophical orientation to Kashmiri poetry. For his contributions to Kashmiri literature, he was honoured by J&K Rashtriya Bhasha Samiti (1972) and also honoured with *Pandit Krishan joo Razdan Saraswati Puraskar* (2006) by JK Vichar Manch.

Sapru, AN

Pandit Amar Nath Sapru, son of Pandit Radha Krishen Sapru, was born in 1883 AD at Sialkote, now in Pakistan. His ancestors had moved to Sialkote. Pandit Amar Nath studied up to Matric, learnt English, Persian, Arabic and Urdu and served Upper Chenab Circle at Sialkote and Lahore. As a believer of religious traditions, he authored a book *Posh Puuza* which was published by his cousin Pandit Ravi Narain Handoo in 1914 AD and was acclaimed not only as a piece of excellent literary work but also as a significant contribution to the Kashmiri heritage. After retirement, Pandit Sapru moved to Gurukul, Kangri, Hardwar, where he learnt Sanskrit and Hindi, taught for a while and helped the organisation in administration. At *Gurukul,* he was allowed to build a house with a garden, which subsequently he donated to the *Gurukul* along with the books in his possession. He breathed his last in 1960 AD.

Saqi, ML

Pandit Moti Lal Saqi, born in 1936 AD at Srinagar, was a noted poet, author, editor and a serious researcher. When he lost his father, at an early age, his mother went back to her native place in village Mahnoor and brought him up there. Moti Lal started working just after Matriculation but continued his studies and completed BA (1966), as a private candidate. Right from the childhood, he had

interest in poetry and his interest got a fillip from his mother as well as from Abdul Ahad Azad, a noted poet. In 1968 AD, he joined Radio Kashmir as a reporter. After working for a few years, he changed his job and joined Jammu and Kashmir Academy of Art, Culture and Languages in 1973 AD. His talent blossomed in this institution and achieved literary heights. During his literary pursuits, he wrote 6 operas, many Radio plays, short stories, 300 research papers and nearly two dozen books. Besides translating, into Kashmiri, the Kalhana's *Rajatarangini*, Dr. Iqbal's poems, Tagore's drama *Sacrifice*, Letters of John Keats, he has done compilations on *Sheikh-ul-Alam* (Nund Rishi), Parmanand and Samad Mir. He edited five volumes of folk songs and two volumes of Sufi poetry titled *Kashir Sufi Shairi*. His works include his poetic collection *Modiur Khwaab* and *Mansar*. He worked as Assistant Editor in *Koshur Encyclopedia* project of Jammu and Kashmir Academy of Art, Culture and Languages. He was honoured with Award from Jammu and Kashmir Academy of Art, Culture and Languages (1980), *Sahitya Akademi Award* (1981), for *Mansar, Arnimal Award* (1989), KPA Bombay's Award for literature and education, *Padma Shri* (1989) and *Sahityakar Samman* of the Hindi Academy (2002-03). He breathed his last in 1999 AD. Some of his popular compositions are:

- *chhi hati mati sheri pyet'h asi paad cheyni, kshema asi kar mata Bhawani...*
- *chhonui draamut chhus safras raah museuufir, na chhus patiu kanh zi yus...*
- *gagar lagimit chhi yeth mandoori heri bon, yeman gayi veuuns ath...*

Saroor, JL

Pandit Jawahar Lal Saroor, born in 1939 AD at Mahnoor, Badgam, Kashmir, is a poet and author in Kashmiri since 1956 AD. He has been writing under the pen name 'Saroor'. He initially started with Urdu but soon switched over to Kashmiri. He has to his credit compilations of his poetic compositions, which include *Loluk Sada* (1956), *Paghiuch Aash* (1957), *Wajad* (1997), *Shivayi Namah OM* (2002), *Posha Halam* (2005), *Lol Ta Reh* (2006) and *Loveh Ta Gulab* (2008). Some of his compositions reflect the anguish and pain of displaced Kashmiri Pandits, in general, and the author, in particular. Pandit RK Bharati has translated some of his poems into English and titled *Pining For The Morrow*. Nagrad Adbi Sangam, Jammu, which he served as its Secretary and member of the editorial board has honoured him with *Satisar Award* (1995).

Shad, PN

Pandit Prem Nath 'Shad', original name Prem Nath Bhat, born in 1934 AD at Qazi Bagh, Badgam, Kashmir, is a Poet and ghazal writer in Kashmiri. He has been contributing to the Kashmiri literature since 1950 AD in the form of *ghazals, lilas, naats* and folklore. He did Diploma in Agricultural Sciences in 1956 AD and started his career with the State Education Department in 1959 AD at Higher Secondary School, Kathua. Subsequently, he did BA (1968), B.Ed. (1971) and continued to serve in the Education Department till his retirement in 1992 AD. During his literary career, he has composed *lilas*, some of which have appeared in journals and are also available as recorded cassettes. He has published 3 poetic collections, *Nowbahar* (1956), *Sarva Shuhul* (2003), *Yadan Hund Adan Gam* (2006) and 2 *lila* collections, *Vandana* (2003, 2006) and *Khona Sri Karbala* (1982). He has been honoured with *Vitasta Award* (2004) by Nagrad Adbi Sangam and *Certificate of Merit* by JRS Videovision. He has also received third prize in mushaira organised by Mahjoor Foundation, Srinagar.

Shant, RL

Prof. (Dr.) Rattan Lal Shant, born in 1938 at Badiyarbala, Srinagar, is a Poet, short story writer, author, educationist, playwright and a translator. After topping in BA, B.Sc. (1957) from University of Jammu and Kashmir, he did MA in Hindi and D. Phil. from Allahabad University and started his career

initially from Kashmiri University and then taught in various colleges of the Valley. After retirement in 1996 AD, he has been participating in various literary activities. He has written and published about five dozen articles, a hundred stories, many poetic compositions, dramas and nearly two dozen books. His literary works in Hindi include poetic compilations *Khoti Kirnen* (1965) and *Kavita Abhi Bhi* (1997); translation works *Poshmal* (1977), *Nundrushi, Awazon Ke Arth* (2002); Literary Criticism: *Kashmir: Sahityik Sandarbh* (1990) and *Samay Ke Tevar* (2007). His works in Kashmiri include collections of his stories *Aechharwalan Pyeth Koh* (1972), *Trikoonjal* (2002), *Raevimit Maaney* (2003) and *Tshen* (2005). His other works in Kashmiri include translations: *Garu Badlee* (2001), *Tre Benni* and *Alberuni Sund Hindostan* (2007), which are translations of Ramapad Choudhury's *Bari Badley Jayi*, Anton Chekov's *Three Sisters* and Alberuni's *India* respectively, edited works *Nasruch Kitab*, *Azyuk Kashur Afsana* (2008) and monograph `*Sarvanand Premi*'. He has to his credit about five-dozen dramas, many of which have been adopted for Radio and Television. As an editor and contributor, he has been associated with journals / periodicals like *Kashyap*, *Kshir Bhavani Times, Vaakh* and *Naad.* His life and work is covered in another reference[42p58-66]. He has been honoured with *President's Gold Medal* (1957), The Jammu and Kashmir Academy of Art, Culture and Languages Award (1966), *Soviet Land Nehru Award* (1976), *Rashtra Bhasha Samiti Puraskar* (1980, 2004) and *Sauhard Samman* (1996, 1999), *Pandit Krishen Joo Razdan Saraswati Puraskar* (2005), *Bhasha Bharati Samman* (2007) by Central Institute of Indian Languages, Mysore and *Sahitya Akademi Award* (2007). He was interviewed for AIR's National Programme `Author of the month' in October, 2008 AD.

Shastri, ON

Pandit Onkar Nath Shastri, born in 1941 AD at Bijbehara, is a religious teacher and a *Shastri*. In his early life, he learnt Sanskrit from his grandfather and *Shastri Vidhya* from his father, Pandit Prem Nath Shastri. After doing Shastri (1962) from Raghunath Shastri Pathshala, Jammu, he served as a religious teacher in the army and as a teacher in Department of Education, J&K till his retirement. He continued the family tradition of preparing and publishing *Nechhipater* under the aegis of Vijayeshwar Panchang Kariyalaya. He has published *Navgreh Puja* (2004), *Nitya Niyam Vidhi* (2004), *Dahim Kahim Bahim Doh* (2005) and *Hum Aur Hamare Sanskar* (2005). He established Prem Nath Shastri Sanskritik Shodh Sansthan in 2003, under the aegis of which he organised 108 *Hawans*. Seven of these *Hawans* were performed in the Valley at the shrines at Ziethyar, Tikkar, Bhadrakali, Chakrishor, Tulamulla, Mattan and Nagbal (Anantnag).

Shastri, PN

Pandit Prem Nath Shastri (inset 276), born in 1920 AD at Bijbehara, Kashmir, was a scholar and a *Jyotishi*. He is credited with having contributed to the continuation of the religious traditions, by the community, not only by bringing out *Vijayeshwar Panchang*, books, literature, audio and video cassettes but also by giving discourses on various aspects of the Hindu faith. He lost his mother when he was only two years old. After his preliminary education at Anantnag, study of Vedas and other religious scriptures, initially at Lahore and then at Raghunath Temple Pathshala, Jammu, he got a job in the Education Department but had to forgo the opportunity as per his father's wishes. At the age of 21, he decided to carry forward the 300-year-old tradition of publishing the yearly *Vijayeshwar Panchang*, called *Nechhipater* in Kashmiri, which acts as a guidebook to the general masses for the events in a calendar year. This in itself is a major contribution in the service of the community and has helped the community to maintain the traditions even when displaced. Shastri Ji was a simple, religious and a practical person, who took pride in the rich cultural heritage of the community. He stood for the preservation of the traditions and worked towards that end throughout his life. He is credited with

having published a number of religious books for a common devotee and in a script (Urdu and Devanagri), that one could understand. These include books on *Puja*, *Karma Kanda* and translation of the *Bhagavad Gita* into Urdu. Some of his books include *Ganesh Sahastra Namavali, Karma Kanda Deepak, Rama Mala, Shiva Sahastra Namavali, Shivratri Puja, Vishnu Sahastra Namavali* and many others. For his contributions, he was honoured with *Sharda Samman*, by Sanjeevani Sharda Kendra, Jammu. Shastri Ji breathed his last in 1999 AD. His *Jayanti* falls on *euushid gat'iu pachh satam* and *Nirvana Divas* on *beuuderpeth gat'iu pachh doy.*

Talashi, RL

Dr. Rattan Lal Talashi, born in 1956 AD at Kounzgam, Anantnag, Kashmir, is a teacher, poet, scholar and writer in Kashmiri. After graduation, he did Diploma in Kashmiri (1981), MA in Kashmiri (1983), M. Phil. (1984) and Ph.D. (1987) and joined PG Department of Kashmiri, University of Kashmir, Srinagar, where he has been teaching. For a brief period (1994-98), he taught Kashmiri at Northern Regional Language Centre, Patiala. Dr. Talashi has half a dozen books to his credit. These include *Parmanand* (1993), *Kashri Adbuk Twareekh - Akh Khakiu* (1996), *Punjabi–Kashmiri Dictionary* (1999), *Aankwan* (2000) and *Kashir Zabaan - Akh Gramari Vetchnai* (2002). He was co-editor of *Qaaf*, a literary journal in Kashmiri and *Satisar*, annual journal of Samprati.

Vaishnavi, TN

Pandit Triloki Nath Vaishnavi was a poet, writer and a dramatist. He wrote both in Kashmiri and Hindi, under the pen name 'Rafi Kashmiri'. He wrote scripts for two very popular Kashmiri dramas *Harish Chandra Raza*, which was staged at Sheetalnath, and *Daaj*. He was a social reformer and was against the child marriage. One of his compositions reads:

bat'iu vopdesh zit'hen hund kya, karun lyokten vivah shuubya
rachhit lalvith mangith avlaad, karun paanay tabah shuubya
vanaan nechvis tse veuunsay saas,
sanaan kona chhuk samajas god'iu, patoalakan gamah shuubya

Vasudev ji

Pandit Vasudev Ji hailed from Beervah, district Badgam. Nothing much is known about his personal life, except that he lived before Pandit Prakash Ram. He was a devotional poet and his devotional compositions in Kashmiri are quite popular and are sung to propitiate gods and goddesses and invoke their blessings. Some of his compositions are:

» *haa jiv kath pyet'h man bramrovuth, tse koniu zonuth daat ch day...*
» *omui aad omas andar pantsaakaar, omui zagat deuurith kewal niraakaar...*
» *omuk nirnai kus vani byon byon chhus vistaar,... harmokhay namaskar...*
» *karsay sona poshan maaliu, az yiy laliu sonyey...*
» *kar yiy me kun gindun dimas tsandan haar, aad shakti shiv jiyas namaskar...*
» *man chum meuuliu ha pannis yaaras, praaras ashimuqam...*
» *prabaat aav poshnuulo van, sondar vaani prasan kari man...*
» *toot'htam veshnarpan krishniu jeevai, hare ram narayan vasudivai; govind charnar...*

Besides the above, the following poets, writers and scholars of Kashmiri deserve a mention:

- **Abhilash, Badri Nath**, born in 1942 AD at Achan, Pulwama, is a devotional poet, who has contributed to Kashmiri literature. He has published collection of his 48 devotional poems, *lilas* and *vatsun* (a verse sung in chorus) in his book *Kshema Posh* (2003). He is associated with

literary organisations like Nagrad Adbi Sangam,Jammu, Nagrai Literary Forum and Samprati. He has been honoured by Swami Lakshman Joo Ashram, Jammu and Nagrad Adbi Sangam, Jammu.

- **Agoish, Rajandar** is a poet and a writer in Kashmiri. He has written a dozen articles and composed scores of ghazals and nazams since 1980 AD. His write-ups and poetic compositions have appeared in *Koshur Samachar, Kshir Bhavani Times*, *Aalav* and other community journals.
- **Amar Nath** is the author of Koshur Ramayan, *Amar Ramayan,* written in 1950 AD in Persian, in which he has made liberal use of Sanskrit words. The text has not been published and is believed to be available as a Manuscript.
- **Ambardar, Nand Lal** was an poet and writer in Kashmiri. He is author of *Lol ta Husun*.
- **Anand Ram** is the author of Koshur Ramayan, *Anand Ramavatar Charit*, in verse, a work based on *Rama Charit Manas*. In his *Ramayan*, Pandit Anand Ram has made liberal use of Sanskrit words. The text has not been published and is available as a Manuscript.
- **Bhan, Pyaray**, born in 1946 AD at Bulbul Lankar, Srinagar, is a poet, who has contributed to Kashmiri literature in exile. He started his literary career in 1987 AD. He has published more than five dozen poems in leading journals. He has been participating in various *mushairas*, besides *Pamposh* programme of Radio, Jammu and *Kongposh* programme of Doordarshan, Jammu.
- **Bhat, Laxman** hailed from Nagam. He edited the poetic collections of Parmanand.
- **Bhat, Pran Nath 'Gareeb'** from Murran Kashmir, is a devotional poet, playwright and a saintly person with a good following. Besides writing two plays *Hyot Dyut Chhu Anighot* and *Cheti Warur* for Radio and *Arman*, an Urdu play staged at Tagore Hall, Srinagar, he has to his credit publications, namely, *Gareeban Nazran*, *Posh Wan*, a collection of ghazals and Nazams and *Sanjeevani*, a collection of *vaakhs*, *lilas* and *Bhajans*. He has translated Gitanjali into Kashmiri verse.
- **Chrangoo, Omkar Nath** has translated Adi Shankaracharya's *Saundarya Lahiri* into Hindi and Kashmiri. He has been honoured with *Sharika Samman* in 1999 AD.
- **Dhar, Pushkar Nath** is the author of *Chetinaav*, a collection of essays in Kashmiri language.
- **Dharam Das Darvesh**, from Gushi village, is considered as the preceptor of the oral renderings of *Lal vaakhs,* before they were recorded on paper.
- **Dassi, Chandra** is a Kashmiri Poetess, who is author of *Pazruk Naad* and *Chandra vaakh* (2002).
- **Hali, Brij Nath**, born in 1939 AD at Hali, Pulwama, is a poet, who has to his credit poetic collections *Krishna Bhakti* (1962), *Myen Aalav* (1998), *Sozi Jigar Myon* (2001) and *Kreshven Amaar* (2004). He has also translated *Mahimnastrot* into Kashmiri verse.
- **Kaul, Hari Krishen** is a poet and short story writer. He has authored 3 plays and 2 collections of short stories. He published the *vaakhs* composed by *Retse Ded*, his mother, in 1980 AD.
- **Kaul, Hriday 'Bharati'** is a familiar name in Kashmiri literary circles. He has been around for a long time and has been writing short stories in his own style and has written on the changing trends in Kashmiri society. His literary works include *Chakravyu*, a collection of his short stories.
- **Kaul, Mohini** is a devotional poet and the author of *Shuhul Naar* (2003), a compilation of 115 Kashmiri *Bhajans* and *Loliuch Vuzin* (2007), with 106 poems.
- **Kaul, Prem Nath 'Arpan'** is a writer and author in Kashmiri. He has authored a number of books. His major contribution is the translation of the *Bhagavad Gita* into Kashmiri.
- **Kaul, Shankar** is the author ofKashmiri Ramayan, *Shankar Ramayan* (not available now) in 1870 AD in Sharda script. A Devanagri copy of the Manuscript is in the J&K Research Library.
- **Kaul, Shantiveer** is a poet in Kashmiri, Hindi and English .
- **Kosum, Jawahir Lal** is the author of Kashmiri-Hindi dictionary.
- **Koul, Girija** is a Kashmiri poetess, who has written *Guru Dakshina* (2001)
- **Masarat, Radhey Nath** is a noted poet of Kashmiri.

- **Masroof, Moti Lal** from Deegam, Shopian, is a poet. He is the author of *Yaath Wava Haali Manz* (2003), a compilation of his poetic compositions and *Shradha Posh* (2006), a collection of *lilas*. He is a regular contributor to *Aalav, Kshir Bhavani Times, Koshur Samachar, Naad, Satisar* etc.
- **Pandit, Sunita Raina** is a poetess, who has to her credit, besides *Chinar Kay Aasoon* (1988), a collection of her poetic composition in Hindi, four other publications *Rihij Yaad* (2001), *Suanzal* (2003), *Pot Zuni Vathit* (2004) and *Mansar Tsunum* (2006), all collections of her poetic compositions in Kashmiri. She has been honoured by Vishwa Samvaad Kendra, Meerut (2003) and has received *Vitasta Award* (2004) and *Pandit Krishen Joo Razdan Saraswati Puraskar* (2004).
- **Pandita, Prem Nath 'Prem'**, from Sopore Kashmir, is a devotional poet, who has 3 *lila* collections, namely, *Prem Bhakti Sagar* (1999), *Myen Sumran* (2001) and *Meuunzi Guell*, to his credit. He retired as Police Inspector from J&K Police.
- **Raina, Gopi** of Patiala has translated a Punjabi novel into Kashmiri.
- **Raina, MK 'Ratnakar'**, a poet and a writer, is a Senior Director in Prasar Bharati.
- **Raina, Dr. Shankar**, a Heart specialist by profession with a deep interest in writing, wrote a number of stories in Kashmiri, mostly centred on a hospital. His published work *Zyitni Zowl* and radio drama *Harud*, were instant successes. The readers also liked his another story, *Waen Kahanz Vaeur*. However, he had stopped writing much before he breathed his last in 1977 AD.
- **Roshan Lal 'Roshan'** born in 1949 AD at Wachi, Pulwama, is a poet in Kashmiri. Professionally, he is a teacher, who served the State Education Department from 1965 to 2007 AD. As a poet, he has two collections of his poems *Bhaav Posh* (2000) and *Vunil Vatav Meuunz* (2003) to his credit. Besides serving Nagrad Adbi Sangam, Jammu, as its General Secretary, he was also associated with DDK, Jammu and National Council for Promotion of Urdu Language.
- **Saqi, Vijay**, son of Late Pandit Moti Lal Saqi, is a poet and a writer. He has brought out *Paardi Posh* (mercurial flowers) containing 34 ghazals, 9 nazams and other poems.
- **Saraf, Dr. Roshan**, a medico by profession, is a singer and poet, who has given public performances. As a poet, he has published *Lola Osh*, a compilation of his poetic compositions and *Rhythmical Rhythm*, a book of verses in English. He writes under the pen name 'Roshi Roshi'.
- **Vimal, Satish** is a translator, broadcaster and a poet in Hindi, Kashmiri and Urdu. He is the author of *Dag Chhi Kuni*.
- **Vishwas, Vishwa Nath** is a poet from Sopore. He belongs to the same family, which produced such literary persons as Vasudev 'Reh', Raghu Nath Kastoor, Umesh Kaul and Hridey Kaul 'Bharati'.

8.1.5.3 Contributions to Persian Language and Literature (E3)

With the advent of Islam in the fourteenth century, Persian started to gain prominence and was finally made the Court language by Sultan Zain-ul-Abidin. The Kashmiri Brahmin scholars and intelligentsia, who had carved out a niche in Sanskrit language and literature, felt the impact of the decision but could not stay behind. Not only did they learn the language themselves but also prepared their wards for the change. According to Pandit Bamzai, "No doubt, there is evidence to show, even long before the time of Sultan, the Hindus of Kashmir had taken to the study of Persian..... The fact that Srivara, Sultan Zain-ul-Abidin's Court poet and chronicler, knew both Persian and Arabic besides Sanskrit, shows that the Kashmiri Brahmins must have begun to study Persian quite sometime before its adoption as the language of the Court and medium of official correspondence."[1p575] According to Pandit TN Dhar, "When Persian replaced Sanskrit as the Court language, the local Kashmiris faced a serious problem of learning the language in the shortest of time. It is said that bi-lingual and tri-lingual verses were composed, committed to memory and thus an effort was made to

learn the new language."[11p13] An example of the bi-lingual verse (Kashmir-Persian) includes, "Roni lagani Zongla bastan, Natsun hao raqsidan ast, banda paether murdami raqas, sonth amad bahar - Tying the jingles is called 'Zongla bastan', dancing is called 'Raqsidan', male folk dance is 'Murdami Raqas' and the advent of spring is called 'Bahar amad'.[11p13] The use of Persian as the Court language continued during the Mughal, Afghan, Sikh and Dogra rule. During this period, Kashmiris, both Muslims and Hindus, contributed to the enrichment of Persian language and literature. Some of the Pandit scholars, who contributed include such names as Pandit Birbal Kachru 'Varasta', Pandit Bhawani Das Kachru 'Neku', Pandit Raja Kaul 'Arzabegi', Pandit Chandra Bhan 'Brahman' and Pandit Lachi Ram 'Saroor'. Other notables include Pandit Narain Dass 'Zamir', Pandit Avtara Bhatta, Pandit Raja Kak Dhar, Pandit Shankar Ju Akhun, Pandit Tabah Ram 'Turki' and many others.

The prominent Kashmiri Pandit poets, writers and scholars of Persian, included in this work, are listed in Annexure - 15. A brief account of each, in alphabetical order, is as under:

Bhan, Chandra 'Brahman'
Pandit Chandra Bhan 'Brahman' was one of the earliest Persian scholars to have secured the patronage at the Court of Shah Jehan. He attended to Emperor Shah Jehan during his travels and recorded daily occurrences. His ancestors had moved out of the Valley during the time of Sikandar Butshikan and settled in Lahore, where he became the pupil of Allama Abdul Hakim of Sialkot. He became the favourite of both Dara Shikoh and Aurangzeb. He was honoured with the title of Rai Chandra Bhan. He wrote under the pen name 'Brahman'. As a master of Persian language, he is known for his poetic compositions and collection of letters.

Kachru, Bhawani Das
Pandit Bhawani Das Kachru, a noted Persian poet and writer, was a Peshkar of Juma Khan Alkuzai in 1788 AD during the Afghan rule. He was bestowed with village Handwara as his *Jagir* for his Persian compositions. He wrote under the pen name 'Neku'. He is the author of *Bahr-i-Tavil*. Pandit Bhawani Das belonged to the Kachru family of Rainawari. He was married to the famous Kashmiri poetess Arnimal[px520]. Because of his high position in Delhi darbar and association with various dancers of the place, he deserted her because of which she took to poetry in despair and desperation.

Kachru, Birbal
Pandit Birbal Kachru was a poet, scholar and a historian, who wrote under the pen name 'Varasta'. He wrote *Mukhtasar Tarikh-i-Kashmir* in 1835 AD during the reign of Maharaja Ranjit Singh.

Kachru, Daya Ram
Pandit Daya Ram Kachru, who knew Sanskrit, Persian and English, excelled as a Persian poet under the pen name 'Khushdil'. He earned a name for the fascinating Persian poetry he wrote describing the beautiful landscape of Kashmir. He was in the service of Wazir Wafadar Khan Sadozai.

Zinda Ram
Pandit Zinda Ram 'Mobid' was an 18th century noted Persian poet. He has written at a time when some people were bent upon dividing the society and creating religious tensions. His works reflect his stature above the rest, one who upheld the age-old tradition of tolerance and brotherhood.

Besides the above, the following poets, writers and scholars of Persian deserve a mention:

- **Akhun, Shankar Ju** was a Persian writer, who wrote under the pen name 'Girami'.
- **Arzabegi, Raja Kaul** was a Persian poet and scholar, who rose to prominence during the reign of Maharaja Ranbir Singh. He wrote under the pen name 'Dairi'.
- **Bhat, Haldar** (1850-1944 AD), from Murran, was a Persian scholar, who translated *Shrimad Bhagavad Gita* into Persian.
- **Bhatta, Avtara** remembered *Shah Nama* by heart and used to recite it to Sultan Zain-ul-Abidin.
- **Dass, Narain** was a Persian poet. He wrote under the pen name 'Zamir'.
- **Dhar, Dwarka Nath**, Ph. D. in Persian, retired as Professor from Government Degree College, Anantnag.
- **Dhar, Raja Kak** was a Persian poet and scholar. He wrote under the pen name 'Farukh'.
- **Dhar, Ved Lal** was a Persian poet.
- **Ganz, Daya Ram** was a Persian poet.
- **Karihalu, Anand Ram** (Rai Rayan), an accomplished Persian and Arabic poet and scholar, was a favourite of Shah Alam II.
- **Kaul, Hari** was a Persian poet.
- **Saroor, Lachiram** was a Persian poet and writer, who rose through merit to a high position in the Court of Nawab of Oudh.
- **Tikku, Daya Shankar** was a noted Urdu and Persian poet, who wrote under the pen name 'Figaar'.
- **Tikku, Dr. GL** is the author of *Persian Poetry in Kashmir*.
- **Turki, Tabah Ram** was a Persian poet and scholar.

8.1.5.4 Contributions to Urdu language and literature (E4)

With the decline of the Mughal rule, Persian ceased to be the Court language and Urdu took its place. Unfortunately, Persian also suffered the same fate as Sanskrit. In the State, one of the first orders issued by the State Council on its constitution in 1889 AD was to change the Court language from Persian to Urdu.[1p716] For the Pandits it was a repetition of the history. They, however, were quick to pick up the new language and establish themselves with ease. As mentioned earlier, people composed tri-lingual verses (Persian-Urdu-Kashmiri) and committed the verses to memory. Examples include "*Kuja budi, kahan tha, kati osukh; khan boodam, dere tha, gari osus, Chi khordi, kya khaya, kya sa khyot; du nana, do rotiyan, chochi jorah*"[11p13]. The part that Kashmiris played in the development and enrichment of Urdu has once again been historic and all-important. In fact, Kashmiris, whether Hindus or Muslims, who moved to various parts of India from the middle of the seventeenth century onwards and settled down in Punjab, Delhi, Rajasthan and other parts of the country, used Urdu quite freely and in the process almost forgot their mother tongue, Kashmiri. They ultimately, came to regard Urdu as if their mother tongue. In Kashmir itself, Urdu having become the Court language was in full use. In spite of this, there was hardly any newspaper published in Urdu in the Valley, which one could use to express himself or herself. *Akhbar-i-Aam* was a weekly, published from Lahore by Pandit Gopi Nath Gurtu, which provided an opportunity to many writers in Urdu to give expression to their ideas and feelings. In later years Kashmiris made significant contributions to Urdu fiction, prose, drama and poetry. The great but tragic genius, Pandit Rattan Nath Dhar 'Sarshar' is credited with having laid the foundation of the Urdu novel and Urdu fiction. Others include Pandit Prem Nath 'Dhar', who wrote *Kagaz Ka Vasudeva* and Pandit Prem Nath Sadhu 'Pardesi'. Those, who excelled in Urdu prose include Sir Tej Bahadur Sapru, Pandit Tribhuwan Nath Sapru 'Hajar' and Pandit Shiv Narain 'Shamim', to name only a few. In Urdu journalism one can name Pandit Brij Narain

'Chakbast', Pandit Dina Nath Chikan 'Mast', Pandit Gopi Nath Gurtu and Pandit Hargopal Kaul 'Khasta', considered by some as the father of Urdu journalism. Urdu poetry also received its due from Pandit Anand Narayan Mulla, Pandit Brij Mohan Chakbast, Pandit Brij Mohan Dattatreya 'Kaifi', Pandit Daya Shankar 'Nasim', Pandit Dina Nath Kaul 'Nadim', Pandit Nand Lal Kaul 'Talib' and Master Zinda Kaul. Pandit Dina Nath Kaul 'Nadim' and Master Zinda Kaul started as Urdu poets but later on switched over to Kashmiri. There are a number of writers, who contributed to Urdu language and literature only as part timers. These include Dr. Kanwar Kishen Kaul 'Hamdam', author of *Naseem-e-Sehar*. The contribution of Pandit Brij Krishan Kaul 'Bekhabar' and Pandit Jagmohan Nath Raina 'Shauk' in bringing out in 1932 a monumental work *Bahar-e-Gulshan-e-Kashmir* in two volumes, giving the work of three hundred and twenty five Kashmiri Poets in Persian and Urdu, deserves a special mention.

The prominent Kashmiri Pandit poets, writers and scholars of Urdu, included in this work, are listed in Annexure - 15. A brief account of each, in alphabetical order, is as under:

Bhat, Gangadhar

Pandit Gangadhar Bhat 'Dehati', born in 1916 AD at Murran, Pulwama, Kashmir, was a short story writer, dramatist and a poet. After his father's death, his elder brother, Pandit Madhusudan Bhat, who gave him the early education, brought him up. After completing 9th standard at Murran and Matriculation at Srinagar, he did BA, B.Ed. and M.Ed. and took tuitions in his spare time. He started writing short stories and took journalism as his career. Initially, he teamed up with Pandit Vishambar Nath Kaul, editor of Urdu daily *Pratap*, to work for Urdu daily *Swasitka*. He also worked for *Desh*, a daily started by Pandit Kashyap Bandhu. This gave him a breakthrough in his career and he established himself as an Urdu scholar and writer. Subsequently, he contributed to other papers and worked for other dailies and weeklies like *Dehat Sudhar*, *Dehati Duniya*, *Parivartan*, *Jyoti*, *Navjeevan* and *Vichar*. He breathed his last in 1978 AD.

Chakbast, Brij Narain

Pandit Brij Narain Chakbast (inset 277), son of Pandit Udit Narayan, the Deputy Collector, was a noted Urdu poet, writer, lawyer and a social reformer. He was only five when he lost his father and was brought up by his elder brother Pandit Maharaj Narain. He started poetry at the age of twelve and subsequently became popular as a poet under the appellation 'Chakbast'. At the professional level, he did LL B (1907) and started his practice but his interest in poetry and writing continued side by side. He was the editor of Urdu newspapers *Morasala-i-Kashmir* and *Subeh-i-Umeed*. His poem *Watan Ko Ham, Watan Ham Ko Mubarak* is quite popular. He translated the *Ramayana* into Urdu. While returning from Rae Bareli, after attending a Court case, he breathed his last in the train on February 12, 1926 AD. To keep his memories alive, the *Biradari,* after his demise, floated a fund, known as Brij Narain Chakbast Memorial Fund, which is used to provide financial assistance to deserving students and widows of the Community. Some of his poetic compositions are:

» *Fida Watan Pe Jo Ho Aadmi Diler Hai Woh, Jo Yeh Nahin Toa Fakat Hadiyun...*
» *Jis Jagah Dekho Muhabbat Ka Bada Afsaana Hai, Ishq Ke Apne Watan Mein...*

Dar, Rattan Nath

Pandit Rattan Nath Dar 'Sarshar', born in 1847 AD, was the son of Pandit Baij Nath Dar, who had moved out of Valley for better prospects. He had his early schooling in Arabic and Persian and later on he studied English. In his professional career, he became a journalist, poet, translator and novelist of eminence, all in one. Considered as one of the pioneers of modern fiction in Urdu, he had attained

proficiency in Persian and Urdu languages and wrote under the pen name 'Sarshar'. His poems reflect great wit and humour. As a schoolteacher at Lucknow, he started writing for Urdu dailies *Matat-ul-Hind*, *Avadh Akhbar* and *Avadh Panch*. He created *Fasana-i-Azad*, a masterpiece of Urdu literature, which gave him fame and recognition. It was universally acclaimed as a great work of art. He joined *Avadh Akhbar*, owned by Munshi Nawal Kishore, who had started a printing press in Lucknow in 1858 AD, as its editor in 1878 AD. His literary class was so great that scholars continue to work on him for their Doctoral works. He breathed his last in 1902 AD.

Dattatreya, Brij Mohan

Pandit Brij Mohan Dattatreya 'Kaifi', born to Pandit Kanhaiyya Lal Dattatreya in 1866 AD, was a renowned poet and scholar of Persian and Urdu. His ancestors, who initially used to write Kaul Dattatreya but later on used only Dattatreya, had quite earlier moved out of the Valley and settled at Bazar Sita Ram, Delhi, the area where most of the Kashmiri Pandits stayed those days. Besides receiving lessons in the traditional languages, Persian and Urdu and acquiring knowledge of Sanskrit, Hindi, English and Arabic, he did BA (1887) from Punjab University, Lahore and started his career as a Deputy Collector in Punjab. He became Collector in Hill State, Chenini and subsequently served J&K Government during Maharaja Pratap Singh's rule as Assistant Town Secretary and finally retired in 1922 AD. As a guest faculty, he visited many Universities in India and abroad and delivered lectures on the history of Urdu poetry writing. As an Urdu poet of repute, he was the first Indian to write on theatre. He was associated with *Anjaman-e-taraqqi-i*-Urdu. His contributions, besides articles and write-ups in leading Urdu magazines of the time, include compositions like *Baghe Dil, Ishq*, *Prem Tarangini* and *Taranae Haqeekat;* dramas like *Murari Dada* and *Raj Dulari* and other works like *Aurat Aur Uski Talim*, *Bharat Darpan*, *Chirag Hidayat*, *Kham Khana-e-Kaifi*, *Nehatrana*, *Prem Devi*, *Prem Tarangini*, *Roop Chalisa*, *Shaukate Hind*, *Tanzikr Kaisari* etc.

Gurtu, Mukund Ram

Pandit Mukund Ram Gurtu (1831-1897) was a journalist, who in the second half of 19th century pioneered the advent of modern journalism in Lahore. He founded Mittra Vilas Press at Lahore in 1861 AD and published newspapers *Akhbar-i-Aam* (Urdu), *Arjuna* (English) and *Mittra Vilasa* (Hindi).

Hatash, Piarey

Pandit Piarey Hatash, original name Piarey Lal Handoo, born in 1948 at Anantnag, is a poet, writer and translator, who has been in the field since early seventies. He has done *Prabhakar*, *Adib Kamil*, M.A. in Hindi and Urdu, B.Ed. and PG Diploma in Journalism and Mass Communication. He started his career in 1969 AD as Urdu lecturer in J&K Education Department, served in various Higher Secondary Schools and State Institute of Education and retired in 2006 AD. He has written books in Kashmiri, Hindi and Urdu, including some translation works. These include poetic compilations like *Kalami Hatash* (1976), *Sarood* (1979), *Lamhat-i-Gumshuda* (2001), *Gardishi Ayaam* (2007) and monograph of Dr. S Radhakrishnan (Kashmiri, 2000). His translation works include *Aandhi Sharad Ki* (2004), translation of stories of Dr. RK Bhat, *Prem Chand Kalmuk Sipah* (2007), translation in Hindi and Kashmiri and other works.

Kathju, Moti Lal

Pandit Moti Lal Kathju 'Bismil', born around 1826 AD at Delhi, was an Urdu poet, writer and journalist of repute. His father Pandit Atma Ram Kathju had moved from Kathlishwar, Srinagar to Delhi around 1820 AD and lived at Bazar Sita Ram, Delhi. Young Moti Lal studied Persian and Urdu and later on

also learnt English. He studied at Delhi College. As a poet and writer, he started composing poetry in Urdu under the pen name 'Bismil' and earned a reputation in the literary circles. While at Delhi College, he formed Delhi Translation Society in 1843 AD with an aim to translate important English works into Urdu. Over the years, the society translated dozens of important works, which immensely benefited the Urdu-knowing people. Pandit Moti Lal Kathju started his career as a journalist by working for and contributing to the *Urdu Akhbar* of Delhi as its co-editor. He worked for the newspaper for ten years. Because of his knowledge of Persian, Urdu and English, the British appointed him as *Mir Munshi* in Punjab Government in 1854 AD. He joined the service at Lahore. His honesty and integrity saw him occupy higher positions of Judicial Assistant Commissioner, Punjab (1869) and Officiating Judge, Punjab (1877) but could not rise further due to the qualification bar. He breathed his last in 1888 AD at the age of 62 years. (Source: Taken from the original[86p84-] in English)

Malmohi, Amar

Dr. Amar Malmohi, original name Amar Nath Bhat, born in 1940 at Malmoh, Magam, Kashmir, is a poet, playwright and a writer, who has been contributing to Kashmiri and Urdu literature for the last five decades. After graduation, he did MA (History), MA (English), MA (Urdu) and Ph.D. (Kashmiri). He retired as a Professor of Urdu in 1998 AD. On the literary front, he has to his credit half a dozen works like *Kuchley Phool* (1961), a novel, *Zaifran Zar* (1964), short story collection, *Katha Sarit Sagara*, Urdu translation of Somedev's work and *Tresh ta Tarpan* (1977), a novel and *Vakhnay ta Vachnay* (2002), estimate of contemporary Kashmiri poets and writers, in Kashmiri. Besides these, he has written for Radio and TV and has published a number of research articles in reputed journals. He has won number of honours and awards, which include *Best Book Award* (1977), for *Tresh ta Tarpan,* by Jammu and Kashmir Academy of Art, Culture and Languages, *Best Radio Play Award* (1988), for *Pralaya Bronh*; *Best Radio Script Award* (1989), for *Dug ta Dagh* and *Sahitya Akademi Award* (1994), for *Kathasaritasagara.* The Ministry of Culture, GOI also awarded him Senior Fellowship (2004), for the project 'Literary expressions of the human predicament in Kashmiri literature'.

Mattoo, Dina Nath

Pandit Dina Nath Mattoo, born in 1901 AD at Bana Mohalla, Srinagar, was a noted Urdu poet and a writer, who wrote under the pen name 'Dilgir'. Initially, he studied Urdu and Persian and subsequently learnt English. He accepted the job of a teacher in a Mission School at Kohat-banu. Soon he became very popular among his students and in 1921 AD, he along with his students, participated in bonfire of foreign goods, a call given by Mahatma Gandhi, for which he was dismissed from the school. After returning to Srinagar, he got a Government job as a teacher and served as an English teacher at Raghunath Middle School, Chota Bazar. Throughout his life, he took keen interest in social service. He also wrote a number of devotional songs.

Munshi, Gauri Prasad

Kunwar Gauri Prasad Munshi 'Hamdam', born in 1880 AD at Agra, was a short story writer in Urdu. An ancestor of his had moved out of the Valley in 18th century and settled in Delhi. Another ancestor, namely, Raja Daya Ram Munshi had got a *Jagir* near Muzzafarnagar in Bihar during Mughal rule and his son Kunwar Thakur Prasad Munshi had become Mir Munshi of the agent of Governor General. Gauri Prasad Munshi lost his father at the age of nine and was brought up by his mother. Because of land holdings, there was a sustainable income. He received his early education in Persian and Urdu through Maulvis and learnt Persian classic *Gulistan Bostan* through his father. Subsequently, he learnt English and Arabic at Agra College. Around 1901 AD, he wrote stories and novels, details of which

got published in local newspapers. One of his stories *Iran Ka Shahzada* was published in *Al Aziz* newspaper. Besides writing various articles on British Government, he is believed to have written more than a dozen novels, after which, he suddenly stopped writing. Because of his financial losses he became a serious person. This woke up a poet in him and he started writing poetry under the name 'Hamdam'. It is said that he could produce a couplet on any occasion, any time and any topic. After the demise of his youngest son in 1927 AD, he composed many sad poems. He breathed his last in 1934 AD at the age of 54. (Source: Translated into English from the original[85p117] in Hindi)

Mushran, Sunder Narain

Pandit Sunder Narain Mushran, a famous Rais of Farrukabad, was a well-known writer and an excellent orator. He had deep interest in Urdu and contributed immensely to its growth. He breathed his last in 1937 AD. A compilation of his writings and speeches, written or delivered, during his literary career was published by his admirers under the title *Katbat-e-Mushran* in 1937 AD.

Nasim, Daya Shankar

Pandit Daya Shankar 'Nasim', born in 1811 AD, was a noted Urdu Poet of Kashmir whose ancestors had moved to Lucknow. He lost his father at an early age. He wrote under the pen name 'Nasim' and created such works as *Gulzar-i-Nasim* and *Gul-e-Bakauli*, a masnavi narrating the love story of *Gul-e-Bakauli.* He breathed his last in 1843 AD.

Pardesi, PN

Pandit Prem Nath 'Pardesi' (inset 278), original name Prem Nath Sadhu, born in 1908 AD at Fateh Kadal, Srinagar, was a writer in Urdu and Kashmiri. After the death of his father, he was brought up by his grandfather from his mother's side. His grandfather, Pandit Mukand Kaul Sadhu, who died when Prem Nath was still young, was a literary figure, who used to hold literary symposia. This environment and the works of Munshi Prem Chand, Iqbal and Tagore influenced him. Prem Nath received his education up to matriculation. Because of the financial difficulties, he discontinued his studies and took up a Government job in Excise and Customs Department, where he became an Inspector. In 1947 AD, he was posted to Radio Kashmir as a Programme Assistant. Initially, he took to Poetry, wrote under the pen name 'Raunaq' and published his poems in *Akhbar-i-Aam, Hamdard, Ranbir* and *Vitasta*. Later on, he switched over to prose and writing of short stories, under the pen name 'Pardesi'. His literary interests included variety of topics like social reform, politics, literary discussions and State Administration. Most of his works are in Urdu and include *Jahan Sarhad*, *Teka Batni*, *Imam Sahib* etc. He wrote for the Radio programmes *Wutal Buji*, *Jawabi Hamla* and *Gumband Ki Awaz*. He also wrote dramas in Kashmiri, which include *Maqbool Sherwani* and *Bhata Haar* (1945). Many of his dramas were staged. He has to his credit three of his collections *Sham-o-Sahar*, *Duniya Hamari* and *Behtey Chirag*. He was popularly known as Prem Chand of Kashmir. He was associated with Progressive Writers Association. He got deeply involved in the work of Radio Kashmir and worked with devotion in spite of his failing health. He breathed his last in 1955 AD at the age of 47.

Patwari, Veerindar

Pandit Veerindar Patwari, born in 1940 AD at Srinagar, is a short story writer, who has been contributing to Urdu language and literature for the last four decades. A Civil Engineer by profession, Pandit Patwari retired as an Executive Engineer from the State Government services. As a writer, he has written more than 200 short stories in Urdu, about two dozen short stories in Kashmiri, a number of plays for Radio, Television and Theatre and a number of books. His short stories have appeared from

time to time in reputed journals. Some of his works include *Farishte Khamosh Hain* (1981), *Akhri Din* (1983), *Doosri Kiran* (1986), *Awaz Sargoshyun Ki* (1994), *Ek Adhuri Kahani* (2002) and many others. For his contributions, he has been honoured by Urdu Academy, Delhi.

Premi, Brij

Dr. Brij Premi (inset 279), original name Brij Krishen Aima, born in 1935 AD at Drabiyar, Habba Kadal, Srinagar, was a noted writer, scholar and a researcher, who contributed to Urdu literature in ample measure. He wrote under the pen name ' Brij Premi'. He lost his father when he was only 14 and being the sole earning member got a job, in place of his father, initially in the boy service and then as a teacher. While in service, he did BA (1953), B.Ed. (1960), MA Urdu, Ph.D. (1970) in Urdu from University of Kashmir, joined the same University and rose to the position of a Reader in Urdu. During his Ph.D., he worked on Urdu novelist Saddat Hassan Manto. His dissertation is a highly acclaimed literary work and is considered by the experts as an authentic work on Manto. Right from the childhood, he had an urge to write. During his literary career, he wrote more than five dozen short stories, the first one *Aaka* in 1949 AD and published nearly a dozen books which include *Harfi Jastajoo* (1982), *Saddat Hassan Manto - Hayat Aur Karnamey* (1986), *Zauq-i-nazar* (1987), *Chand Tahreerein* (1988), *Kashmir Ke Mazameen* (1989), *Jalwe Sadrang* (1985, 1989) and many more. A number of works have been compiled and published on Dr. Brij Premi, by his son. These include *Brij Premi - Ek Mutala* (1993), *Manto Katha* (1994), *Sapnoo Ki Shyam* (1995), *Vechhnai* (1999), *Varasat* (2003) and *Brij Premi - Ek Shaksyat Aur Fun* (2003). Dr. Brij Premi breathed his last in 1990 AD.

Raina, Mohinder

Pandit Mohinder Raina, born in 1920 AD at Srinagar, was a poet, journalist and a theatre activist. He did graduation from SP College Srinagar and postgraduation in Persian from Lahore. He started writing poetry in Urdu at an early age and published his compositions in various papers. As a journalist, he worked with *Hamdard* and *Khidmat* but subsequently joined Legislative Assembly, where he served till his retirement in 1975 AD. Besides being a Founder Member of J&K Cultural Front (Anjumaney Tariqpasand Musnafeen), along with Dina Nath Kaul 'Nadim', Rehman Rahi, Somnath Zutshi and others, he recited poetry in *mushairas*, participated in Radio programmes and wrote for Radio features and documentaries. After retirement, he worked as a journalist for *Daily Sach*. Pandit Raina breathed his last in 1997 AD. DDK Jammu telecast in 1997 AD a docudrama on him titled *Face In The Crowd*.

Razdan, SL

Pandit Sham Lal Razdan was a reputed journalist, in Urdu, who created a niche in the journalistic circles at Jammu. Prior to 1947 AD, he was running a business in Kashmiri Handicrafts at Lahore but because of the communal frenzy at the time of partition he lost everything and came to India. Having managed to save his life with the help of a Muslim friend, he, after coming to India had to make a new beginning. He started his journalistic career in 1948 AD as a reporter with *Ujjala*, a Jammu based Urdu daily. In 1953 AD, he launched his own weekly paper *Sharda,* which was subsequently upgraded to a daily. As the Chief editor of the paper, he maintained high standards of journalism, which saw the growth in its readership. He was an upright journalist, who wrote on the various public issues including the problems of the displaced people from the Pandit community. During his long journalistic career, he had attained a high stature because of which his fellow journalists and also political heavyweights respected him. He had also learnt the art of calligraphy from his brother Pandit Kashi Nath Razdan, who retired as Head Katib Government Press, Srinagar. Pandit Razdan breathed his last in May 2006 AD at Jammu.

Romani, Premi

Dr. Premi Romani, original name Subhash Chander Aima, born in 1953 AD at Rangteng, Srinagar, is a poet, critic, author and writer in Urdu, who is currently the Principal, Government Girls Higher Secondary School, Shastri Nagar, Jammu. He started his literary career in 1968 AD and ever since has been writing for Radio, Television and Journals. He did Ph.D. in Urdu in 2000 from University of Jammu. Dr. Romani has to his credit more than a dozen books, which include *Jadeed Urdu Shairi - Chand Mutaliya* (1980), *Auraq* (1987), *Tahreer-o-Taqreer* (1989), *Radd-i-Amal* (1994), *Tasurat* (1997), *Pesh Raft* (2000), *Iqbal Aur Jadeed Urdu Shairi* (2004), *Mazhar Imam - Hayat Aur Fun* (2005) and many more. His book *Pesh Raft* contains information on other noted writers such as Dr. Iqbal, Tagore, Jagan Nath Azad, Pandit Shyam Lal Aima, Rasa Javidani, Pandit Prem Nath Pardesi and Pandit Prithvi Nath Sayil. After the demise of his father in 1990 AD, he compiled and published more than a dozen books on Dr. Brij Premi and his works. For his contribtions, he has been honoured with *Rasa Javidani Memorial Literary Award* (2002) and *Prem Sangeet Niketan Award* (2004). He has also been honoured by Urdu Academy of Uttar Pradesh (2004-05) and Urdu Academy of West Bengal (2005-06).

Ticku, PN

Pandit Pushkar Nath Ticku, born in 1932 AD at Srinagar, is a noted playwright and a short story writer. After graduation (1958) from University of Kashmir, he joined AG's office at Srinagar and moved to Jammu in 1953 AD. He started his literary career in Urdu in 1953 with his first story *Kahani Abhi Adhuri Hai* and published his stories in various journals at regular intervals. He has to his credit *Andhere Ujale*, *Dal Key Baasi*, *Ishq Ka Chand Adhura* and *Kaanch Ki Duniya*, all collections of his short stories. Some of his short stories have been translated into other languages. He also wrote for Radio and Television. Besides first prize in the All India camp for Radio playwrights, he has won All *India Akashvani Award* (1983) for *Sawan Jaley* and *Bhadoon Jaley*. He breathed his last in 2005 AD.

Wattal, NL

Pandit Nand Lal Wattal (inset 280), born in 1916 AD at Srinagar, was a journalist of repute, who is known to have set high standards in professional journalism and discharged his duties with professional integrity and honesty. He lost his mother in his childhood and was brought up under the care of his grandparents. After his schooling from Mission School and graduation in 1939 AD, he started his career as a journalist with *Hamdard*, a daily owned by Pandit PN Bazaz. With this started his training and exposure in the field of journalism. After working for a few years, as the Sub-Editor of *Hamdard*, he parted ways with Pandit Bazaz and joined *Navyug* another daily, as its editor. In this paper as a policy he supported the independent movement of Sheikh Abdullah's National Conference. In 1948 AD, while Sheikh Mohammad Abdullah was at the helm of affairs in the State, Pandit Wattal was asked to take over the editorship of *Khidmat*, the official organ of National Conference. He accepted the offer and remained with it till the last. Known as a 'Gentleman Journalist', Pandit Wattal, using his analytical mind, wrote on various issues without fear or favour. Readers would enjoy his long editorials, which reflected his knowledge, deep understanding and critical assessment of the subject under consideration. During his professional career, spanning more than four decades, he was also associated with AIR and his voice was heard initially in the programmes broadcast to counter propaganda from Azad Kashmir Radio and then in *Halat-e-Hazra Peh Tabsura* (commentary on current events). Pandit Wattal breathed his last in 1997 AD.

Zutshi, Anand Mohan

Pandit Anand Mohan Zutshi, born in 1925 AD at Bazar Sita Ram, Delhi, is a versatile Urdu poet and

a celebrated journalist, who has been writing under the pen name 'Gulzar Dehlvi'. He belongs to a well-known family of poets. His father Pandit Trubhavan Nath Zutshi was a noted poet, who wrote under the pen name 'Zaar'. His *Guru* was Pandit Brij Mohan Dattatreya 'Kaifi'. In his early years, he was influenced by Mahatma Gandhi and Pandit Jawahar Lal Nehru, because of which he participated in the freedom struggle. During his professional career, he has set a record of reciting more than 40,000 *shaer* (verses) in various *mushairas* (congregations held for poets), seminars and conferences. For his contributions, he has been honoured with *World Peace Poetry Award*, *Buzm-e-Urdu Award*, *Government of India Award, Urdu Academy Award, Ghalib Award* and others. His creative compositions reflect his firm belief in communal harmony and composite culture of India.

Besides the above, the following poets, writers and scholars of Urdu deserve a mention:

- **Bhan, Tej Bahadur**, born in 1931 AD at Srinagar, was a freelance writer. He is the author of *Jehlum Ke Seene Par* (1960), *Aurat* (1965), *Talash* (1990) and a novel *Sailab Aur Katre* (1970), all in Urdu. His stories have been translated into many other languages.
- **Chikan, Dina Nath 'Mast'** was a journalist in Urdu and editor of *Subeh-i-Kashmir*.
- **Gurkha, Shamboo Nath**, a journalist, is Editor-in-Chief of the weekly *Jannat-e-Kashmir*, Jammu.
- **Gurtu, Gopi Nath** was a journalist in Urdu, who earned the fame as the editor of *Akhbar-i-Aam*, published from Lahore.
- **Gurtu, Santosh Kumar**, born in Lahore in 1927 AD, is a journalist, who was associated with Urdu daily *Pratap* from 1945 to 1987 AD, when he retired. He was given the *Scroll of Honour* from the International Organisation of Journalists (IOJ). He is the author of *Lahore Nama*.
- **Kanna, Prem Nath** was a journalist, who served as the editor of *Martand*.
- **Kanwal, DK** is a storywriter in Urdu. Some of his stories are *Yeh Kis Ka Lahu Hai, Shikast* and *Deewar*. He has also written a novel *Naya Safar*.
- **Kashmiri, Maikash**, original name Kailash Nath Kaul, is a poet, who has to his credit four publications of his poetic compositions. These include *Balihuma* (1998), *Balianqa* (1999), *Shahri Taawus* (2005) and *Saz-e-Rag-Jaan* (2006).
- **Kaul, Brij Krishan 'Bekhabar'** was a writer in Urdu, who co-authored and published, with Jagmohan Nath Raina 'Shauk', *Bahar-e-Gulshan-e-Kashmir* (1932), a monumental work in two volumes containing details of the life and works of some of the prominent Kashmiri Pandits.
- **Kaul, Bhushan Lal Kothidar** is a writer in Urdu, who has translated *Sai Satcharitra*, into Urdu under the title *Sab Ka Maalik Ek* from the English version by Shri Nagesh Vasudeo Gunaji.
- **Kaul, Nand Lal 'Talib'** is an Urdu writer of repute. He translated Lal Ded's *vaakhs,* from Prof. Jia Lal Kaul's book on Lal Ded, into Urdu. He served as Professor at Amar Singh College.
- **Kaul, Umesh** is a storywriter in Urdu and an art historian. His first story appeared in 1955 AD. Some his stories are *Is Paar Us Paar, Dayira Aur Markaz, Aurat Aur Mara*. He was associated with Radio. A number of his stories and dramas were broadcast.
- **Madan, Janki Nath** was a scholar and writer, who translated the *Bhagavad Gita* into Urdu prose.
- **Parimoo, Dr. Radha Krishen** was a writer known for his contribution to Urdu.
- **Raina, Arjan Nath** retired as Professor of Geography. He was the co-editor of *Diwan-i-Sabit*.
- **Raina, Jagmohan Nath 'Shauk'** was an Urdu poet, who co-authored and published, with Brij Krishan Kaul 'Bekhabar', *Bahar-e-Gulshan-e-Kashmir* (1932), a monumental work in two volumes containing details of the life and works of some of the prominent Kashmiri Pandits.
- **Sahibi, Iqbal Krishen** was an Urdu poet, who wrote under the pen name 'Sahar' and published his poems and compositions in Urdu dailies and other journals. He breathed his last in 1903 AD.
- **Sahibi, Jeevan Lal** was a writer, who translated *Star of Mangrella* into Urdu.

- **Sapru, Tribhuwan Nath 'Hijr'** was a prose writer in Urdu.
- **Trisal, Kashi Nath** was a poet and a short story writer in Urdu.
- **Tufchi, Brij Nath** was a correspondent. He was associated with PTI and Radio.
- **Tufchi, Pran Nath** was a correspondent of an Urdu daily.

8.1.5.5 Contributions to Hindi Language and Literature (E5)

Kashmiri Pandits over decades have been reading, writing and speaking Hindi with as much ease as any other language. Though not their mother tongue, yet they have contributed to its popularity and growth in ample measure. Experts point out that the earliest use of Hindi vocabulary, by Kashmiri scholars, is found in the works of Ropa Bhawani, Pandit Parmanand, Pandit Krishen Joo Razdan and Pandit Govind Kaul of Wanpoh. Ropa (Roopa) Bhawani's *vaakhs* (after Lal Ded's) are interspersed with Hindi phrases and clauses. Some of her compoitions reflect use of full sentences in Hindi. Pandit Parmanand, besides composing poems in Kashmiri, also wrote poetry in Hindi. He took advantage of the opportunity, he got during Shri Amarnath Yatra, to meet *Yatris* from outside the Valley, who knew Hindi. This way, he learnt the language and made use of it in his compositions. Similarly, Pandit Laxman Joo and Pandit Krishan Joo Razdan composed poems with a mix of both Kashmiri and Hindi. Pandit Thakur Joo Manwati also contributed to Hindi literature. The first opportunity to learn and popularise Hindi was provided by Maharaja Ranbir Singh with the establishment of 'Dharmarth Trust', as a result of which Kashmiris interacted with Hindi knowing people from other places. The next opportunity to promote and popularise Hindi in the Valley came with the establishment of Sri Pratap Singh Hindu High School, by Annie Besant in 1898 AD, which later on was upgraded and renamed as Sri Pratap College for boys in 1905 AD. Subsequently, the teaching of Hindi as a language started in various schools and colleges. Many other organisations, both private and Government, contributed to the spread and popularisation of Hindi in the Valley, which include Arya Samaj, Kashmir Hindi Sahitya Sammelan, J&K Rashtra Bhasha Prachar Samiti etc. Under the auspices of Brahman Mahamandal, Pandit DP Kachroo started *Chandroday*, the first weekly paper in Hindi, in Kashmir.

J&K Rashtra Bhasha Prachar Samiti, a branch centre of Rashtra Bhasha Prachar Samiti, Vardha, started its functioning in 1956 AD from Ganda Sing building, Lal Chowk, Srinagar. It worked for the propagation of Hindi and started examinations of *Prathmik, Prarambhik, Pravesh* and *Parichay*. The persons who were associated with the Samiti included Prof. Jagaddhar Zadoo (first President), Prof. KN Dhar, Pandit Lakshmi Narayan Sapru, Pandit Shambu Nath Parimoo, Prof. CL Sapru, Dr. Nizam-ud-din, Dr. Mohd Ayub Khan, Smt. Kamla Parimoo (Alkausar), Smt. Jaikishori Chaudhury, Prof. PN Madhup, Pandit ML Chattoo (Pramod), Prof. KL Bhalla of Jammu and others. The organisation also published *Neelja* and a quarterly journal *Satisar*. Kashmir Hindi Sahitya Sammelan, started in early 1950s at Kral Khud, Srinagar, as an affiliate of Nagari Pracharini Sabha, Banaras, also contributed to the popularisation of Hindi in the Valley. Those associated with it included Pandit AN Sabni (first President), Prof. KN Dhar, Prof. Chaman Lal Sapru, Dr. SS Toshkhani, Pandit Moti Lal Kemmu, Prof. Hari Krishens Kaul, Shri Harbans Singh Azad, Pandit Mohan Nirash and others. The organisation published a monthly magazine *Kashyap*. Others, who either contributed to Hindi as writers or worked for the propagation of Hindi in the Valley include Pandit Shamboo Nath 'Kewal', Pandit Moti Lal 'Chatak', Pandit Tribhuvan Nath Shastri, Pandit Amar Nath Kak, Prof. Vir Vishveshwar Mattoo, Pandit Shridhar Joo Dulloo, Pandit Tara Chand Sapru, Pandit Kashyap Bandhu, Pandit Dina Nath 'Din', Pandit Jeevan Lal 'Prem' and others. Subsequently, Prof. BN Pandit, Pandit Janki Nath Kaul 'Kamal', Dr. Arjun Nath Raina, Pandit PN Pushp, Pandit Gopi Nath Vaishnavi, Pandit Jia Lal Kaul, Pandit Gobind Joo

Razdan and others contributed to its growth. With the making of Hindi as the National language, the spread and growth of Hindi got further impetus. Branches of known organisations and institutions, engaged in popularisation of Hindi, were set up and examinations started by various institutions. Spread and development of Hindi received further impetus from many theatre personalities, who successfully staged a number of Hindi dramas under the auspices of their respective theatres. In due course, Hindi literature got enriched with the contributions of many more poets, writers, scholars and translators. Hindi writers and the scholars in the current phase include Smt. Chandra Kanta, Prof. RL Shant, Prof. CL Sapru, Prof. BL Kaul, Pandit BN Sharga, Dr. Agnishekhar, Smt. Meera Kant, Pandit MK Santoshi, Smt. Kshama Koul, Smt. Sanjana Koul, Smt. Nirmala Aima, Pandit BN Betab, Pandit AD Majboor, Pandit ON Koul, Pandit SK Raina and others. Some of these received due encouragement from Jammu and Kashmir Academy of Art, Culture and Languages while others got an opportunity to express themselves in leading dailies, weeklies and other publications like *Kashyap*, *Neelja*, *Hindi Sheeraza* – a yearly publication of J&K Cultural Academy and *Hamara Sahitya*. Many of the above mentioned writers, who were recognised at the national Level, published their works in centrally published journals like *Dharamayug*, *Saptahik*, *Hindustan*, *Kadambini*, *Samakalin* etc. The contributions of Kashmiri Muslims are equally laudable. Master Zinda Kaul and Pandit Dina Nath Kaul 'Nadim' also contributed to its growth in their early phases.

The prominent Kashmiri Pandit poets, writers and scholars of Hindi, included in this work, are listed in Annexure - 15. A brief account of each, in alphabetical order, is as under:

Agnishekhar

Dr. Agnishekhar is a political and social activist, poet and a writer in Hindi. He has been leading 'Panun Kashmir', an organisation fighting for the rights of Kashmiri Pandits, as its Convener for a number of years. He is the Patron of Shirya Bhatt Mission Hospital and Research Centre, Durga Nagar, Jammu. As a poet, his contributions include three collections of poems *Kisi Bhi Samay* (1992), *Mujh Se Chhin Li Gayi Meri Nadi* (1996) and *Kaalvrksha Ki Chhaya Mein* (2002), besides a number of articles and a few short stories. The collection of his poems, *Kalvrksha Ki Chhaya Mein* depicts the sufferings of the community as a result of the exodus. He has been honoured with *Girija Prasad Mathur Smriti Puraskar* (2003) and *Sutra Samman* (2006), both for his collection *Kalvrksha Ki Chhaya Mein*. Some of his compositions include *Pradhan Mantri Aur Makkhi* and *Satisar,* a long featurised poem.

Bharat, MK

Dr. Maharaj Krishen 'Bharat' is a poet and a writer in Hindi. He has a Doctorate in Hindi from Dr. Bhim Rao Ambedkar University, Agra. He has contributed to Hindi literature in exile. After his displacement from the Valley, he struggled for his existence and finally started working for *Panchjany*, a well-known weekly. With the assistance of Hindi Academy, Delhi, he published *Phiran Mein Chhipaye Tiranga*in (1995), a compilation of his 71 poems for which he was honoured by the President of India in 1997 AD. He has also translated some of the works of Khushwant Singh. His latest poetry collection is *Neev Tujhe Naman* (2006).

Bhat, RN

Dr. Raj Nath Bhat, born in 1956 AD, is a linguist, writer and author. After graduation, he did MA Linguistics (1978), Ph.D. (1983) and MA Hindi (1999), all from Kurukshetra University. He taught at Universities of Kurukshetra, Asmara and is currently Head of Department of Linguistics, Banaras

Hindu University. Besides a number of research papers, he has published *Bhasha Vignan Aur Hindi Bhasha* and *Prayojanamulak* in Hindi, Psycholinguistics*: An introduction* in English and co-authored *A Course in Kashmiri*, which has been made available on audiocassettes for the ease of the learner.

Chandra Kanta

Smt. Chandra Kanta, born in 1938 AD at Ganpatyar, Srinagar, is a poetess and a fiction and short story writer in Hindi. After graduation, she did MA in Hindi literature from Birla Arts College, Pilani, Rajasthan, B.Ed. from University of Jammu and Kashmir and *Prabhakar*. She lost her mother when she was only seven. To give a vent to her emotions, she started writing poems. During her earlier days, she took part in plays like *Savitri, Raja Harishchander* and *Akanandun*, staged by Sheetalnath Dramatic Club, Srinagar. Since 1967 AD, she has been contributing to Hindi literature in the form of short stories, novels and poems. She has written around 200 short stories, which have been published in more than a dozen compilations. Some of these works include *Salakhon Ke Peeche* (1975), *Galat Logon Ke Beech* (1984), *Poshnool Ki Vaapsi* (1988), *Suraj Ugne Tak* (1994), *Kali Barf* (1996), *Katha Nagar* (2001) and *Abbu Ne Kaha Tha* (2005). She has half a dozen novels to her credit, which include *Ailaan Gali Zinda Hai*, *Yahan Vitasta Behti Hai* and *Katha Satisar*. Besides these, she has also published a collection of her poems, *Yahin Kahin Aas Paas* (1999). For her literary contributions, she has been honoured by Jammu and Kashmir Academy of Art, Culture and Languages (1982, 1986, 1994), Haryana Sahitya Akademi (1997), Hindi Academy, Delhi (2002) and the Ministry of Human Resource Development, GOI (1983, 1989, 2005). She has also been honoured with *Chandrawati Sukhla Samman, Kalpana Chawla Excellency Award* (2006), *Vyas Samman* (2005) by Birla Foundation, for her novel *Katha Satisar,* and *Silver Jubilee Celebration Award* (2006) by AIKS, New Delhi.

Dhar, KN

Prof. Kashi Nath Dhar, born in 1923 AD at Rahbab Sahib, Srinagar, was a noted poet, writer, critic, translator and an author, who left his imprint on the literary canvass of Kashmir. After graduation (1942) from Srinagar and MA in Sanskrit from Lahore, he started his career at Government College, Poonch, in Sanskrit Department. Thereafter, he served in SP College, Srinagar. During this period, he completed MA in Hindi, as a private candidate. Subsequently, he served in Government College, Sopore and Amar Singh College, Srinagar, where he served as the Head of Department of Sanskrit, a post he held till his retirement. Prof. Dhar has to his credit a dozen books, both in English and Hindi. These include *A Rosary of Hundred Beads* (1981), translation of *shruks* of Nund Rishi, *Glimpses of Kashmiri Culture*, *Nund Rishi Influence On Kashmiri Mysticism,* translation works in English like *Srivara's Zaina Rajatarangini* (1994), *Vasugupta Shiva-sutra*, *Panchastavi* and translation work in Hindi like *Bhagavaan Gopinath Ji - Saint Of All Times* (1981) and the *Nilamata Purana*. The book titled *Kashi Nath Dhar Rachnawali*, edited by Prof. CL Sapru and published by Jammu and Kashmir Art, Culture and Languages, is a tribute to this great writer. He contributed to various newspapers and periodicals like *Kashyap*, *Nilja* and *Torchlight*. He was also associated with Radio and Television. Prof. Dhar breathed his last in 1984 AD.

Dhar, TN 'Kundan'

Pandit TN Dhar 'Kundan', born in 1934 AD at Srinagar, is a poet, author, coloumnist and a writer in Hindi, English and Kashmiri. After graduation, he did Sanskrit (Hons.), *Prabhakara* in Hindi and ICWA from London Institute of Chartered Cost and Works Accounts. He had a brief stint as a teacher and scriptwriter and newsreader, at Radio Kashmir, before joining Indian Audit Department. He has worked in Rashtriya Sanskrit Sansthan, Rashtriya Veda Vidya Pratishthan and Shri Lal Bahadur Shastri Sanskrit

Vidhyapeetha. He wrote poetry in Kashmiri and Hindi and edited Hindi section of college magazine. His poems have been included in the anthologies published by Sahitya Akademi, New Delhi and Jammu and Kashmir Academy of Art, Culture and Languages. Besides a regular contributor to the various magazines, he has been a consulting editor for *Aalav*. He has to his credit more than a dozen books in English, Hindi and Kashmiri, which include *Main Samudra Hun* (1992), *Philosophy of a Common Man* (2003), *A Window on Kashmir* (2003), *A Portrait of Indian Culture* (2003), *Swapna Ta Sonch* (2004), *Saints and Sages of Kashmir* (edited, 2004) and *Kashmiri Pandit Community - A Profile* (2006). Pandit Dhar has represented Kashmiri language in *Sarva-bhasha Kavi Sammelan* in 1967 AD on the National Hook up on AIR. He is the recipient of *Prem Nath Bhat Memorial Amateur Journalists Award* (2000) and *Pandit Krishan Joo Razdan Saraswati Samman*.

Gurtu, Shachi Rani

Dr. Shachi Rani Gurtu, a writer, poet and a critic, was born at Ladnun near Bikaner, Rajasthan, where her father was a reputed *Vaid*. Right from her childhood, she had interest in reading and writing. After her marriage at Hisar, she went to Muradabad, where she worked as Principal of Girls Inter-college, Agra and finally settled in Delhi at Daryaganj, a centre of writers those days. She started writing for papers and her contributions, as a Hindi critic, are praise worthy. She breathed her last in 1986 AD.

Hakhoo, CL

Pandit Chamanlal Hakhoo, born in 1938 AD at Srinagar, is MA in Hindi. He started as a teacher but subsequently shifted to script writing in films division. He joined as a Producer in Doordarshan, Srinagar. As an art critic, he wrote for *The Times of India*, Bombay and wroked as guest lecturer for Punjabi University, Patiala. He wrote a dozen Kashmiri short stories for media including television. He is the author of Kashmiri novel *Nangu Pather* (2007) and English translation *Valley of the Naked* (2007). He retired as Depuy Director from Doordarshan in 1998 AD.

Handoo, JL

Dr. Jawahar Lal Handoo, born in 1941 AD at Srinagar, is a Kashmiri linguist and folklorist. After Master's Degree from University of Kashmir and Ph.D. from Kurukshetra University, he started his career as a lecturer in Hindi at Kurukshetra University, lecturer in Kashmiri at CIIL Patiala and then as Professor and Head, Department of Folklore, CIIL Mysore. He has been a visiting Professor to various universities abroad. He has to his credit about a dozen books in Hindi and English, which include *Kashmiri Aur Hindi Ke Lokgit: Ek Tulnatamak Adhyayan* (1971), *Loksahitya: Swaroop Evam Sarvekshan* (1982), *Kashmiri Phonetic Reader* (1973), *Hindi Kashmiri Common Vocabulary* (1975), *Current Trends in Folklore* (1978) and *Folktales of India* (1987). He has served as the Vice President of International Society for Oral Narrative Research (1995-99) and President, Indian Folklore Congress (1985). He has received awards and honours, which include *First Subsidy Award* (1970) from Jammu and Kashmir Academy of Art, Culture and Languages, *National Award* (1972) for Kashmiri and Hindi Folk songs from Ministry of Education, Hon. Doctorate of Philosophy (*honoris causa*) from Academy of Folklore, Calcutta and Doctoral Fellowship from Government of India.

Handoo, Jia Lal

Dr. Jia Lal Handoo, born in 1927 AD at Srinagar, is a selfless social worker, an educationist, a critic and a writer in Hindi. He has been contributing to literature for the last five decades. After graduation, he did MA (Sanskrit and Hindi) from Punjab University and Ph.D. (Hindi) from Kurukshetra and

started his career in 1948 AD with the Department of Education, Punjab and served in various colleges till his retirement in 1985 AD. After retirement, he served as Principal, GGDSD College, Rajpur (Palampur), HP. As a writer, his stories have appeared in various magazines and newspapers. He has to his credit about a dozen books, which include *Prabodh Hindi Vyakran* (1954), *Prabandh Parag* (1955), *Basha Aur Sahitya Ka Vivechan* (1962), *Kashmiri Aur Hindi Sufi Kavy Ka Tulnatmak Adhyen* (1973), *Kashmir Kee Adhbut Lok Kathayen* (2001) and *Peelay Patoon Ka Aashiana* (2006). Other works include books for courses in Punjab University, namely, *Pratinidhi Kavy* (1952), *Pratinidhi Kahaniyan* (1954), *Raas Vilaas* (1978), *Himachal Ki Shresht Kahaniyan* (2001) and translation work *Shresht Kashmiri Lok Geet* (1990). He was associated with Sahitya Akademi, Chandigarh, Hindi Department, Punjab University, various stations of Akashvani and Doordarshan and *Sundarvani*, an official journal of Kashmiri Sabha, Chandigarh, as the editor of its Hindi section. On the social front, he has been providing care, food and medicines to the destitute patients at PGI, Chandigarh. For his literary contributions and social services, he has been honoured with *Sauhard Samman* (1997) by UP Hindi Sanstha and *Sahitya Varidhi Award* (2006) by Hindi Sahitya Sammelan, Prayag, Allahabad. His name also figures in *The International Directory of Distinguished Leadership,* published by American Biographical Institute and Who is Who, published by Sahitya Akademi, New Delhi.

Kaul, BL

Prof. Bhushan Lal Kaul (inset 281), born in 1941 AD at Srinagar, was an educationist, a Hindi scholar and an author. After doing MA (Hindi) from University of Jammu and Kashmir and Doctorate in Literature (D. Lit.), he started his career as a lecturer in University of Kashmir from where he retired as Professor of Hindi in 2001 AD. During his professional career, spanning more than three decades, he held important positions of Dean student welfare and Dean and Professor Hindi Department. Besides publishing more than 100 research papers, in leading journals, he has to his credit half a dozen books, which include *Sahitya Aur Visthapan: Sandarb Kashmir* (2003), *Arzath* (2003), *Vimarsh* (2005), *Pankhudian Gulab Ki* (2006) in Hindi, *Praznath* (2007), a collection of critical essays in Kashmiri and Kashmir Ki Sant Parampara (edited). Some of his works reflect a critical appraisal of some of the works of selected Kashmiri writers and poets. In *Sahitya Aur Visthapan: Sandarb Kashmir,* he has covered works of some of the well-known poets and discussed the contents and concepts of their works. He was the first Chairman (1995-2003) of Sanjeevani Sharda Kendra, Bohri, Jammu. He was honoured with *Sauhard Samman* (2006) and Award from Jammu and Kashmir Academy of Art, Culture and Languages (2007), for his book *Arzath*. He breathed his last on February 16, 2009.

Koul, Kshama

Dr. Kshama Koul is a poetess and author in Hindi. She has written *Samay Ke Baad* (1996), *Badlon Mein Aag* (2000), a collection of poems and *Dardpur* (2005) – a novel. Her poetic collection *Badlon Mein Aag*, which reflects tragic tale of the hurt that has been inflicted on the Valley and the community, contains 88 poems. She has covered many aspects of the displaced community including their anguish and anger. She has received *Sarswat Award, Budh Singh Bapna Samman, Bharatendu Samman* and *Sahityakar Samman*, for her novel *Dardpur* and *Rashtrapati Award* (1997) for her poetic collection *Badlon Mein Aag*. She has also received *Pandit Krishen Joo Razdan Saraswati Puraskar* (2006).

Madhup, Prithvi Nath

Pandit Prithvi Nath 'Madhup', son of the noted author of Koshur Ramayan, *Sharma Ramayan,* Pandit Nilkanth Sharma, is a Hindi Poet and writer. Born in 1934 AD, he got his early education in Srinagar, did MA and B.Ed. and started his career in 1956 AD in Islamia College, Srinagar and then moved to

Kendriya Vidhyalaya, where from he retired as Principal in 1996 AD. Right from his student days, he had a flair for poetry, which saw him subsequently mature as a writer of repute. He has to his credit more than a dozen publications, which, besides works on Kashmiri language and literature, include collections of poetic compositions like *Ve Mukhar Kshyen* (1962), *Khoya Chehra* (1973), *Khuli Aankh Ki Dastan* (1985), *Rukhi Nadi* (1999) and *Mohtaj Nahin Naam Ke Vyatha* (2002). His works reflect anguish and pain about the happenings in Kashmir. He has been honoured by Central Hindi Directorate, HRD Ministry, GOI, for his book *Kashmiriat: Sansktriti Kay Tanay Banay,* Jammu and Kashmir Academy of Art, Culture and Languages, Rashtra Bhasha Prachar Samiti and UP Hindi Directorate. He was also honoured with *Pandit Krishen Joo Razdan Saraswati Samman* by JK Vichar Manch.

Mattoo, Vir Vishveshwar

Prof. Vir Vishveshwar Mattoo (inset 282), born in 1921 AD at Srinagar, was an educationist and a noted Hindi writer and poet. As a Professor in Hindi and Sanskrit, he taught at DAV College, Srinagar and DAV College, Ambala, Punjab. After retirement in 1949 AD, he took up assignment in Army Education Corps and worked in various establishments till 1979 AD. During his professional career, he authored many textbooks, which include *Hindi Teacher* (1941) in Urdu, *Bharat Ki Bhasha* (1941) in Urdu, *Devanagri Teacher* (1942) in Hindi, *Kavaya Latika* (1949) in Hindi and *Complete Guide To Hindi* (1950) in English. He was involved in introduction and propagation of Hindi in J&K State from 1936 to 1947 AD and was the first to establish a Hindi literary forum, Hindi Sahitya Parishad, Srinagar. Besides working as an editor of journals like *Mahavir, Swastika* and *Pamposh* and being a regular contributor to various newspapers and journals, he was associated with DDK for its 85 episode popular serial *Kashmir File*. He breathed his last in 2005 AD.

Meera Kant

Dr. Meera Kant, born in 1958 AD at Srinagar, is a known playwright, novelist and an author in Hindi. After graduation, she did Masters in Hindi literature from University of Delhi and Ph.D. in Journalism from Jamia Millia Islamia. She joined NCERT Delhi in 1992 AD and is serving as editor (Publications). As a writer, she has written scripts for Radio and Doordarshan and contributed articles to *The Hindustan Times* and *Navbharat Times*. She has to her credit a number of books, plays, including street plays and ballets. Her works include *Hyphen* and *Kagazi Burj,* collection of stories; plays like *Nepathya Raag, Ihamrig, Bhuvaneshwar Dar Bhuvaneshwar*, *Kandhe Par Baitha Tha Shaap*, *Huma Ko Ud Jaane Do* and *Ant Haazir Ho*, novels *Tatha Kim, Urf Hitler* and many more. A number of her plays have been translated into English and also staged. *Kali Burf*, *Ihamrig* and *Nepathya Raag* are some of the plays, which have been staged. She has been honoured with *Mohan Rakesh Samman* (2003) for her play *Nepathya Raag, Seth Govind Das Samman* (2003) for her play *Ihamrig, Ambika Prasad Divya Smriti Puraskar* (2004) for the novel *Tatah Kim* and *Sahityakar Samman* (2005-06) of Hindi Akademi, Delhi. Health and Family Welfare Ministry has also honoured her in 1992 AD.

Mohan Nirash

Pandit Mohan Nirash was a Hindi poet, writer and a Radio artist. Starting his career with Radio Kashmir as a scriptwriter and producer of educational programme *Pragaash*, Mohan Nirash made a name for himself. He rose to the position of Programme Executive, a post he held till retirement. His works include *Kavita Khanabadosh*, *Shunyakal* and *Ibarat Se Alag*. His poems reflect the unfortunate and the pathetic condition of the community. Not only did he translate many Radio plays into Kashmiri, but also translated many Kashmiri dramas and short stories into Hindi. He breathed his last in October 2000 AD.

Premi, Subhash

Pandit Subhash Premi, born in 1957 AD at Srinagar, is a lyricist in Hindi, who has been around for the last few decades. Though he did not study Hindi beyond 8th Standard, yet he chose the language as the medium of his expression. He wrote under the pen name 'Suman'. He has to his credit more than 100 lyrics. Many of his lyrics have not only been picturised and telecast by Doordarshan Kendra, Srinagar but also sung by leading singers like Rajinder Kachroo, Vijay Malla, Kailash Mehra, Dr. Vinod, Dr. Ashwani and others. As a worker for the propagation of Hindi literature in the Valley, he became the youngest ever General Secretary of Kashmir Hindi Sahitya Sammelan at the age of seventeen. After shifting to Faridabad, due to the displacement from the Valley, he pursued his interest and earned a name in Hindi ghazals. He has anchored / acted in quite a few documentary / feature presentations including docu-drama *Yi Chhu Myon Wattan*, *Nund Bon Wattan* etc., telecast by DD Kashir.

Pushp, PN

Prof. Prithvi Nath Pushp, born in 1917 AD at Srinagar, was a noted scholar, linguist, poet, writer and translator of international fame. He was in the service of J&K Education Department for more than 3 decades and retired as Director, Jammu and Kashmir Department of Libraries, Research, Museum and Archives. He has written scores of research papers on various aspects of Kashmiri culture and literature in English, Hindi, Urdu and Kashmiri. He has not only written poems, depicting anguish of the members of the displaced community, but also translated lyrics of Lal Ded, Habba Khatoon and other poets and many short stories in Kashmiri into Hindi. He has a number of publications to his credit, which include *History of Kashmiri Literature* and Translation of Tagore's *Chokher Balli*. *Lagav Tseuh* and *Sanvun Saz* are his poetic collections. He was on the advisory board of the Urdu-Kashmiri and Kashmiri-Kashmiri Dictionaries of the Jammu and Kashmir Academy of Art, Culture and Languages.

Raina, SK

Dr. Shiban Krishan Raina, born in 1940 AD at Srinagar, is a Hindi writer and a translator of works from Kashmiri to Hindi. He is proficient in Kashmiri, Hindi, English and Urdu. After graduation, he did MA in Hindi (1962) from University of Kashmir, Ph.D. in Hindi from Kurukshetra University and joined as a Fellow at Indian Institute of Advanced Study, Shimla. He also did MA in English (1965) from Rajasthan University. During his professional career, spanning more than two decades, Dr. Raina has published more than a dozen books and hundreds of papers. Some of his works are *Kashmiri Bhasha Aur Sahitya,* critical analysis of *Kashmiri Ramayan: Ramavatarcharit, Lal Ded, Habba Khatoon, Shair-e-Kashmir Mahjoor* and *Kashmiri Kavitriyan Aur Unka Rachna Sansar*. He has been honoured with the *Prize and Certificate* (1972) by Central Hindi Directorate, Government of India, *Tamra Patra* and cash Award (1983) by Bihar Rajya Bhasha Vibhag, Patna and *Tamra Patra* and cash Award (1990) by UP Hindi Sansthan. He has also received the *First Translation Award* (1996-97), instituted by Rajasthan Sahitya Akademi, *Divi Vageesh Award* from Bharatiya Anuvaad Parishad, Delhi and *Sahitya Shree* and *Sahitya Gaurav* from some literary organisations. Dr. Raina retired as Principal and Head of Hindi Department, Government College, Bibi Rani, Alwar, Rajasthan.

Santoshi, MK

Pandit Maharaj Krishen 'Santoshi', born in 1954 AD at Martand, Anantnag, Kashmir, is a Poet and a writer in Hindi, who has been contributing to the Hindi literature for the last few decades. After graduation, he did MA in English literature from Punjab University. His literary career started in 1973 and over the years he has composed poems, which have appeared in reputed mazazines and journals.

His compilations include *Iss Bar Shayed* (1980), *Burf Par Nangay Paon* (1993), *Yeh Samay Kavita Ka Nahin* (1996) and *Vitasta Ka Teesra Kinara* (2005), for which he got Award from Jammu and Kashmir Academy of Art, Culture and Languages. Some of his compilations are linked to *meuuj kashir* (Kashmir) and depict killings, turbulent conditions and the struggle and anguish of members of the displaced community. He has also written short stories, which include *Bichhu Gaas, Apharan* and *Ghar Vaapsi, Kosch*. In one of his short stories, *Apna Apna Aknandun*, he uses folk tale of Akanandun to depict the killings in the Valley. He has also translated works of some of the Kashmiri poets. Hindi Directorate, Delhi, has awarded him for his work *Burf Par Nangay Paon* in 1993 AD.

Sapru, CL

Prof. Chaman Lal Sapru, born in 1935 AD at Purshyar, Srinagar, is a writer and author in Hindi and Kashmiri. He has authored more than two dozen books, which include *Kashmiri Bhasha Pravesh*, *Kesar Aur Kamal* (1969), *Dina Nath Nadim Abhinandan Grantha* (1986), *Kashmir Ki Pratinidhi Kahaniyan*, *Kashmir Ki Pratinidhi Kavitayen*, *Kashi Nath Dhar Rachnavali* (2000), *Santoor-Ke-Swar*, *Vyetha Kashmiri Vitasta Ki* (2003) and *Sri Ramakrishna Katha Amryath* (2005) – a Kashmiri translation. Besides being associated with *Koshur Samachar* as the Editor of its Hindi section, he has edited Hindi Journals like *Kashyap, Satisar*, *Neelja* etc. He has brought out his translation works in the form of a compilation titled *Santoor Ki awaz*. He has been hounered with *Hindi Ratna Award* (2002) and 15th *Sahityakar Samman* by Hindi Academy, Delhi (2003). He has also been honoured by All Jammu and Kashmir Punjabi Sabha, The Management of Rural and Agricultural Banking Corporation and Akhil Karnataka Hindi Sahitya Akademi.

Sharga, BN

Dr. Baikunth Nath Sharga, born in 1938 AD to Pandit Kailas Nath Sharga of Kashmiri Mohalla, Lucknow, is a writer and author, both in Hindi and English. After schooling and higher education, he got doctorate in Chemistry from Lucknow University. Subsequently, he spent more than thirty years in teaching Chemistry. He started as a Lecturer and retired as a Reader. His social, cultural and literary leanings brought him in close contact with various organisations. He has done a yeoman service to the community by collecting and collating information on many notable Kashmiris, who over centuries have excelled in various fields. He has authored six volumes of *Kashmiri Panditoon Kay Anmol Ratna* and has written hundreds of articles in various journals. He has been associated with theatre and has produced more than 400 plays. He was declared the *Man of the Year* (1998) by the American Biological Institute, North Carolina, USA and has received *Silver Plaque* and *Citation* from Sir Tej Bahadur Sapru Memorial Trust (2004). All India Qamar Foundation also felicitated him along with other noted personalities of Lucknow in 2006. He has served the community as President, Kashmiri Association Lucknow and Vice President, AIKS, New Delhi.

Toshkhani, SS

Dr. Shashi Shekhar Toshkhani, son of Prof. Srikanth Toshkhani, born in 1935 AD at Srinagar, is a linguist, poet, scholar, writer and translator. He did MA in English, MA in Hindi and Ph.D. Besides his poetic collection *Thoda Sa Aakash,* he has to his credit 8 books, which include translation works. He has also to his credit *Kashmiri Sahitya Ka Itihas* (1985) and *Lal Ded: The Great Kashmiri Saint Poetess of Kashmir* (edited, 2002). For his research project on *Bhakti tradition of Kashmir,* he got the fellowship of Ministry of Culture, Government of India and for *Rituals and Ritual Arts of Kashmir* the fellowship of Indira Gandhi National Centre for Arts. He founded Kashmir Hindi Sahitya Sammelan, Srinagar and was associated with Nityanand Shastri Kashmir Research Institute and its Monthly

Newsletter *Unmesh*. He is the Editor of *Vimarsh*, the quarterly newsletter of Heritage Kashmir, New Delhi. For his contribution to Hindi and Kashmiri language and literature, he has been honoured with *Pandit Krishen Joo Razdan Saraswati Puraskar* (2002) by JK Vichar Manch and *Silver Jubilee Celebration Award* (2006) by AIKS, New Delhi.

Besides the above, the following poets, writers and scholars of Hindi deserve a mention:

- **Aima, Nirmal** is a teacher, poet and a writer. She has done MA (Hindi), M.Ed., Degree in Journalism (1997) and Ph.D. in Education. As a writer, she has authored *Amit Shabd* (1999), a book of her poetic collection, *Dhara Ke Liye* (2004) and *Anmol Vachan* (2005). She is the recipient of *Kavitri Mahadevi Verma Samman* and Title of *Acharya* by Jamini Academy, Panipat.
- **Handoo, Prem Nath** was associated with Roopa Devi Sharda Peeth and was responsible for printing and publishing *Mahatmyas* in Hindi.
- **Kaul, Sanjana** is a short story writer and a novelist.
- **Kaul, Som Nath** is a poet and short story writer.
- **Khachhru, Jaya** is a poet, who has contributed to the Kashmiri literature in exile. She has written *Samay*.
- **Koul, CL**, MA (English & Hindi), a serving Senior Lecturer and Head, Department of Hindi, Migrant Institute Satwari, Jammu, is a writer in Hindi, English and Urdu. He is the author of *Love is God*, *Sher-e-Kashmir* and *International Shakti Indira Gandhi*.
- **Langar, Rita** is a poet, coloumnist and women's rights activist.
- **Munshi, Vimla** is a Hindi writer and author.
- **Peshin, Swaroop Narayan** is a devoted Hindi activist and a writer.
- **Phoola Chandra**, a medico, is the author *of Mera Kashmiri Ateet aur Vartaman* (2007).
- **Prem, Jeevan Lal** was a poet, writer and an artist. Besides publishing his poems in magazines, he has also published a collection of his poems.
- **Raina, CL** is a writer, Indologist and a visiting Professor to University of Florida, USA. He has authored the book *Shri Mata Ropa Bhawani Rahasyopdesha* and has been responsible for introducing the subject of *Ropa Bhawani*, under the title Female Goddess of India, in the University.
- **Razdan, Rajni Pathre** is a poet and a short story writer. She has authored *Bol Meri Machhli Kitna Panni* and a chapter on Kashmir in *Bhartiya Bhashanteel Stree Sahitayacha Magova*, a volume published in Marathi.
- **Shah, MK** is a short story writer, playwright, film maker and a coloumnist.
- **Shastri, Sona Bhat**, son of Pandit Govind Bhat Shastri, published Hindi translation of *Panchastavi*.
- **Siddha, Hari Krishen** is a poet and a writer. He has authored *Meri Kavita Mere Geet* (1981), *Sukhi Nadi* (1983), *Martand Itihas Aur Mithak* (2005) and *Shri Amar Nath Baba* (2005) in Hindi and *Chandan Haar* (1999) and *Chandan Maal* (2006) in Kashmiri.

8.1.5.6 Contributions to English Language and Literature (E6)

English as a language was introduced in the Valley in the beginning of 20th century. Many members from the community saw an opportunity in this and enrolled themselves in the schools where teaching in English had begun. The beginning was made by a few students, who with a view to learn English, enrolled themselves in the Mission School. It is said that the first batch consisted of only five students and Pandit Anand Koul was one of the five students to learn English. Within a couple of years, many of these learned men excelled not only in English speaking and writing but also in securing good jobs, for which Britishers required the services of the locals.

The prominent Kashmiri Pandit poets, writers and scholars of English, included in this work, are listed in Annexure - 15. A brief account of each, in alphabetical order, is as under:

Bamzai, PNK

Pandit Prithvi Nath Kaul Bamzai, born in 1910 AD at Zaina Kadal, Srinagar, in a Kashmiri Pandit family of scholarly traditions, received his first lessons in historical research from his father, Pandit Anand Koul. After getting a degree from Punjab University, he started writing articles and papers on the history of Kashmir. In 1954 AD, he joined Publications Division of Ministry of Information & Broadcasting, Government of India, as editor, of the *Illustrated Kashmir*, a post he held for six years. During his tenure, he served as editor of almost all the journals of the Ministry. His other assignments included Advisor (Publication) to the Government of Ethiopia. After retirement as Indian Information Service Officer, he worked as a freelance writer. He has written a number of articles, which were published in various journals in India and abroad. He authored a number of books, which include his monumental work, *A History of Kashmir*, with a foreword by Pandit Jawahar Lal Nehru and *Culture and Political History of Kashmir* in 3 volumes. Writing was his first love and he continued to write almost till end, except for a few years at the fag end due to his failing health. He was recipient of Senior Fellowships of ICHR and Indian Council of Social Science Research (ICSSR) for research on Kashmir and related topics. He was awarded a *Robe of Honour* by Jammu and Kashmir Academy of Art, Culture and Languages. He breathed his last on August 22, 2007 AD at New Delhi.

Bharati, RK

Pandit Ram Krishen Bharati, original name Ram Krishen Pandit, born in 1937 AD at Kakran, Kulgam Kashmir, was a writer, translator and a journalist. He did Masters in Hindi and English, B.Ed. (1964), M.Ed. (1971) and Diploma in journalism. He served Education Department and retired as Senior Headmaster in 1993 AD. He had command over many languages including English, Hindi, Kashmiri and Urdu. As a writer, he wrote under the pen name 'Bharati'. He has translated a number of books, which include *Safar-e-Zindagi* (translation of Dr. Karan Singh's book titled *Heir Apparent*) into Urdu, *An Alien in a Native Land* (translation of Jagan Nath Azad's book titled *Vattan Mein Ajnabi*), two books of Wali Mohd and two books of S Anand, into English. He has also translated Kashmiri poetry of Arjan Dev Majboor and Piarey Hatash, into English.

Bhat, Chander M

Pandit Chander Mohan Bhat, born in 1960 AD at Murran, Pulwama, is a writer and a poet. After graduation in 1979 AD, he started his career with Department of Posts, Government Of India and served in Ladakh, Baramulla, New Delhi and Udhampur. He has done P.G. Diploma in Journalism and has contributed articles to various newspapers and community magazines. He is the author of *Ocean By Drops* (2001), a compilation of his 128 poems in English, *Kashmir - Origin and History* (2001), *The Splendour of Amarnath* (2001), *Murran - My Village* (2003) and *Philately - The King of Hobbies* (2004). His book on *Murran* has brought alive the sweet memories to those, who were either born or brought up there or were associated with the village. He is associated with India study circle for Philately, Bucks England.

Dar, AN

Pandit AN Dar is a senior journalist and one of the first few graduates of the University of Kashmir to have started journalistic career. He has been serving the literary field for more than five decades. During his long professional career, he has held important positions of Resident Editor *The Indian*

Express, editor *Express News Services,* editor-in-Chief *The National Herald*, Chief New Delhi News Bureau and Chief Diplomatic Correspondent. As a Foreign Correspondent, he covered West Asia, North Africa and several Non-aligned countries. He also interviewed a number of leading world personalities. He was a member of UN journalistic mission to study and report on Palestine and Vietnam refugee problems. He has written a lot and continues to write on national and international affairs for some of the important newspapers. He has been honoured with *Acharya Abhinavagupta Samman* (2003) by Hindu Education Society Kashmir and *Silver Jubilee Celebration Award* (2006) by AIKS, New Delhi.

Dhar, AN

Prof. Amar Nath Dhar, born in 1929 AD at Srinagar, holds an MA Degree in English from University of Jammu and Kashmir, a P.G. Diploma in English studies followed by a Doctorate in English literature from CIEFL, Hyderabad. He is a distinguished scholar and a teacher having taught at the University of Kashmir and earlier at MAM College, Jammu. On his retirement, he was awarded a 2 year UGC Emeritus fellowship in English and subsequently a 2-year senior fellowship in literature by the Department of Culture, HRD Ministry, GOI. He has co-edited, along with Prof. Neerja Mattoo, Bhagavaan Gopinath Birth Centenary Volume titled *Our Spiritual Heritage*, based on the proceedings of a national seminar organised on this behalf. He authored the book titled *Mysticism Across Cultures* (2002), which won him an award from Jammu and Kashmir Academy of Art, Culture and Languages. A critical appreciation of his book *Mysticism Across Cultures* is contained in another work.[41p76-93] He is closely associated with Bhagavaan Gopinath Ji Trust as the Honorary Editor of the Religio-cultural *Patrika*, now titled as *Shuddhavidya*.

Dhar, Manmohan

Pandit Manmohan Dhar as an engineer established new heights of quality and grandeur in his field. He was the architect of the third important bridge of the world, constructed on Hoogly in Kolkatta and was acclaimed internationally for his work. Among others, the architect of modern India, Pandit Nehru, has placed on record his appreciation of Pandit Dhar's work. Even in old age, Pandit Dhar was active in the social sphere. He continued to write on different facets of Kashmir. He is the author of *On Indian Values, Kashmir and other Articles.* For his contributions, he was honoured with *Silver Jubilee Celebration Award* (2006) by AIKS, New Delhi. He breathed his last on January 21, 2009.

Dhar, SN

Prof. Som Nath Dhar, born in 1917 AD at Srinagar, was a teacher, journalist, diplomat and an author in English. After MA, LL B, BT and MIPR (London), he served on the staff of SP College in mid-forties. He had a stint as Sub-Editor of the *The Hindustan Times* and joined Ministry of External Affairs, where he served in New Delhi and Indian Missions abroad as First Secretary, Consul and Consul General. He retired from the diplomatic service in 1973 AD and started freelance writing. He presented a number of papers in conferences and seminars in India and abroad and also participated in a number of Television programmes. He has to his credit more than a dozen books, which include *Kashmir In Stories* (1947), *Chanakya and The Arthshastra* (1957), *Kashmir Folklore* (1959), *Jammu and Kashmir* (1977), *Folk Tales of Turkey* (1978), *Nepal: Land of Gods, Goddesses and Demons* (1885), co-authored with his wife, Asha Dhar, *Tales of Kashmir* (1992) and many more. He was honoured with *The National Citizen's Award* (1987), received from Vice President Dr. Shankar Dayal Sharma at Vigyan Bhawan, New Delhi, and the *Arnimal Award* (1989) by Kashmiri Pandits' Association, Mumbai. Prof. Dhar breathed his last on March 28, 2008 AD.

Ganjoo, Satish
Dr. Satish Ganjoo is an authority on Afghan affairs. His works include *Afghanistan's Struggle for Resurgence*, *Soviet-Afghan Relations*, *Kashmir Politics* and *Dictionary of History*. He has been honoured with *Rashtriya Gaurav Award*, *Certificate of Excellence*, by India International Friendship Society, and the *Best citizen of India Award* by NGO International Publishing House.

Gigoo, Arvind
Prof. Arvind Gigoo, born in 1945 AD at Khankah-i-Sokhta Nawa Kadal, Srinagar, is a poet, scholar and a writer in English. After MA in English from University of Kashmir, he worked in various colleges in the State and retired from Government Degree College for Boys, Udhampur in 2003. As a writer, besides authoring a book titled *The Ugly Kashmiri - Cameos In Exile,* he has a few English translation works to his credit. These include *The Waves* (1999), translation of Pandit Arjan Dev Majboor's poems in Kashmiri, and *The Silence Within* (2007), translation of Bimla Raina's work *Resh Malyun Myon* in Kashmiri. His translation of Dina Nath Nadim's poems was published in *The Indian Literature*. Ministry of Tourism and Culture, GOI awarded him 2 years Senior Fellowship in English Literature.

Jalali, PN
Pandit Pran Nath Jalali was a senior journalist and a freedom fighter. As a student, he joined the 'Quit Kashmir' movement launched by Sheikh Mohammad Abdullah and served several jail terms. Later on, he joined Progressive wing of National Conference. After 1947 AD, he took to journalism as his wholetime profession and got associated with *The Blitz*, *The Patriot*, *Kashmir News*, his own weekly, for varying periods. He finally joined *Press Trust of India* in early 1960s and retired as its Bureau Chief in J&K State. During his professional career, he wrote with professional excellence on varying subjects and for various journals and Newspapers. He breathed his last in February 2008 AD.

Kachru, Braj B
Prof. Braj B. Kachru is a renowned linguist, educationist, writer and author. In his professional career, he has held prestigious positions of Jubilee Professor of Liberal Arts and Sciences, Head of the Department of Linguistics and Director of English as an international language. He has also held positions of Director of the Linguistic Institute of the Linguistic Society of America and Director of the Centre for Advanced Study at the University of Illinois, USA. He is known for his research on Kashmiri language. Besides writing numerous research papers and review articles, including reviews on Kashmiri and Hindi languages and literatures, he has authored and edited more than 20 books including the prize-winning book *The Alchemy of English*, for which he won *Duke of Edinburgh Award* (1987). He has made literary contributions as co-editor of the journal *World Englishes*, Associate Editor of *the Oxford Compendium to the English Language* and as a contributor to *The Cambridge History of English Language*.

Kalla, KL
Prof. Krishan Lal Kalla is a writer in English. After postgraduation in English (1956) from University of Jammu and Kashmir, he joined Education Department as a lecturer and rose to the position of Professor and HOD of English, Amar Singh College, Srinagar, the position he held till his retirement in 1990 AD. Subsequently, he was awarded UGC research fellowship for his research on 'Loss of Faith in India and England - A Comparative Study'. He has written a number of articles for prominent journals and published several books on history, culture, religion and heritage. His works in English include *Mid Victorian Literature and Loss of Faith, Thomas Hardy and George Elliot, Culture of Kashmir,*

Literary Heritage of Kashmir, Lalla Rookh Rediscovered, Kashmir Shaivism and others. He has also edited *Eminent Personalities of Kashmir* (1997) and *Kashmir Panorama* (1997). He is a member of Kashmir Council of Research.

Kaul, RN

Pandit Ram Nath Kaul, born in 1921 AD at Bana Mohalla, Srinagar, is a poet, writer and an author in English. After doing MA (English) in 1945 AD from Punjab University, Lahore, he started his career as a lecturer in 1948 AD. He served as Principal Degree College, Bemina, Srinagar and Controller of Examinations, University of Kashmir. As a writer, he has been contributing his poems and articles in English to various journals and as an expert delivering talks on Radio Kashmir and Jammu. He has also written books, which include *Sheikh Mohammad Abdullah - A Political Phoenix* (1985), *Kashmiri Mystic Poetess Lall Ded alias Lalla Arifa* (1999) and *From The Happy Valley A flower Vase of English Verse* (1999).

Kaul, Shyam

Pandit Shyam Kaul, born in 1931 AD at Safapore, Kashmir, is a freelance journalist, who has been in the field for the last five decades. He has been writing on variety of subjects. After displacement from the Valley, he has been operating from Jammu and writing about the plight of the Kashmiris due to exile. He has been associated with professional organisations like AIR, National Press Agency, *National Herald*, *Qaumi Awaz*, *Kashmir times*, *Weekly Current*, to name a few. As an author, his works include *Agony of Kashmir, A Paradise Called Dispute* and *Jammu Kashmir & Ladakh – Ringside View* (edited with Pandit ON Kachroo). For his journalistic contributions, he has been honoured by *Sabzaar*, an NGO in 2007, Bakshi Memorial Society, Sadiq Memorial Society and Lal Ded Foundation.

Kaul, TN

Pandit Triloki Nath Kaul, born in 1922 AD at Srinagar, was a writer, author and a journalist. After doing MA in Economics, he started his career as a senior English and G.K. teacher in DAV High School, Quetta Baluchistan. After partition, he came to Delhi and settled there. He started working as a journalist and served *The Hindustan Times, The Tribune* and *The Times of India* for more than three decades and finally retired as a Chief Sub-Editor in 1982 AD. As a journalist, he got the opportunity to work under the managing editor of *The Hindustan Times*, Shri Devdas Gandhi, a disciplined person and a hard taskmaster. He was assigned the work of recording major events and analysing news. He also worked with Malgaonkar and Giri Lal Jain. Besides his journalistic activities, he was interested in art, culture and literature of Kashmir, wrote a number of articles for English dailies and literary journals and published a number of poems and short stories in English based on the works in Kashmiri language. His works include *My Flight Against Untruth*, *Thorns and Thistles* (Tr. 1986), *Poems of Mahjoor* (Tr. 1988), *Chronology of Literary Events in Kashmir* (Co-editor, 1990), *Modern Indian Literature: An Anthology* (Co-editor, 3 vols., 1992-94) and *Gems of Kashmiri Literature* (1996). He breathed his last in 2004 AD at the age of 82.

Koul, Anand

Pandit Anand Koul (inset 283), born in 1867 AD in Srinagar to Pandit Tota Kaul, a revenue official of his time, was a scholar, writer, an able administrator and a noted historian. He is considered as a pioneer of modern research in the history and folklore of Kashmir. He studied Sanskrit, Persian and English and became one of the first few Kashmiris to learn and write in English. With his knowledge of English, he assisted Rev. Hinton Knowles, successor of Rev. Doxey, to bring out *A Dictionary of*

Kashmiri Proverbs and Sayings in 1885 AD and became the first Headmaster in 1893 AD of the missionary school. This work aroused a lot of interest in him and he started looking into the past of Kashmir. In 1910 AD, he presented two papers, on the early period of Kashmir history, to the Asiatic Society of Bengal, which were published in its journal. Because of his ability, Pandit Anand Koul was appointed as the first President of Srinagar Municipality in 1914 AD. Besides working with Rev. Knowles, he wrote a number of books, which include *Geography of Jammu and Kashmir* (1913), *The Kashmiri Pandit* (1924), *Archaeological Remains of Kashmir* (1935). He also wrote on Lalla-Yogeshwari, Nund Rishi, Ropa Bhawani and Rishi Pir, the noted saints of Kashmir. In 1931 AD, he edited *Sayings of Lalleshwari* and published authentic life sketch of Lalla-Yogeshwari. His book *The Kashmiri Pandit* (1924) is the first anthropology of Kashmiri Pandits. Besides giving the early history, the belief, customs, character etc. of Kashmiri Pandits, it lists some of the prominent Pandits of the time.

Mattoo, Neerja

Prof. Neerja Mattoo, an educationist, writer and author in English, served as the Professor and Head of Department of English, Government College for Women, Srinagar. As a writer, besides writing on Ropa Bhawani and Lal Ded, she has to her credit a collection of Kashmiri short stories titled *The Stranger Beside Me* and the proceedings of the national seminar of KECSS titled *Our Spiritual Heritage,* co-edited with Prof. AN Dhar.

Pandit, KN

Dr. Kashi Nath Pandit, born at Baramulla, Kashmir, is a renowned Emeritus Professor, scholar and author. After schooling and graduation, he did MA from Punjab University and Ph.D. from Tehran University and started his career as a teacher in Department of Persian, University of Kashmir. Subsequently, he moved to the Centre of Central Asian Studies in the same University, where from he retired as its Director in 1987 AD. He became Emeritus Professor, first of the UGC and later of ICHR. He has authored *Avicenna - An Introduction*, *Baharistan-i-Shahi*, *Iran and Central Asia*, besides his travelogue *My Tajik Friends*, that won him *The Soviet Land Nehru Award*, and *Hafiz of Shiraz*, for which Jammu and Kashmir Academy of Art, Culture and Languages awarded him. All Jammu and Kashmiri Punjabi Sabha also honoured him. He has also been awarded a certificate of merit by the President of India for his contribution to classical studies in Persian. The President of the Republic of Tajikistan has made him an Honorary Life Member of Premier Tajik Cultural Organisation Payvand for his services to strengthening of Indo Tajik cultural relations. He pleaded the case of Kashmiri Pandit community at the UN Human Rights Commission in Geneva, New York and Vienna.

Pandit, ML

Pandit Moti Lal Pandit is a Shaiva and Buddhist scholar and an authority on philosophical and Tantric traditions of Trika system. Trained as a theologian and an authority on humanities and classical languages, he has widely written on Hinduism and Buddhism. He has to his credit around twenty books, which include *A Study in Modern Religion Esoterism, Being is Becoming, Transcendence and Negation, Beyond the Word Shunita, The Trika Saivism of Kashmir* and *Sense of Mahayana Spirituality*. As a Shiva scholar as well as a Buddhist scholar, he has delivered lectures at various places.

Pandita, SN

Pandit Surindar Nath Pandita, born in 1960 AD at Srinagar, grandson of the noted Sanskrit scholar Pandit Nityanand Shastri, is a serious researcher, writer, an author and a social activist. He is credited with having brought the history of Kashmiri Pandits alive by writing on Western and Kashmiri Indologists,

who from the later half of 19th century worked on Sanskrit Manuscripts in Kashmir. In the process he made a comprehensive assessment of one of the largest Sanskrit Manuscript storehouses - the Maharaja Ranbir Singh Sanskrit Manuscript Library, Jammu. Besides writing articles on heritage of Kashmir in various journals of repute, participating and delivering lectures in dozens of conferences and seminars on the related subject, he has scripted and co-directed films like *Pilgrimage to Kailash-Mansarovar*, *Cosmic Rhythms in Divine Abodes* and *Amarnath - the God of Immortality*. The University of Pecs, Hungary, De Montfort University, Leicester, UK and the SAALG conference of the British Library invited him to participate in international seminars and present his research work. He is the author of *Western Indologists and Sanskrit Savants of Kashmir* (2002), *Aurel Stein in Kashmir* (2004), *Scholar of Scholars Nityanand Shastri* (2007) and *A Photo-Portrait of Kashmiri Pandits* (2007, co-authored with Pandit Ramesh Manwati). He has been associated with NSKRI, New Delhi, as its Secretary and also with KECSS and is a member of working group on International Research and Library Committee. Shugden Tibetan International Society honoured him with an International Award. He has also received *Atisha Award* from Atisha Trust.

Raina, TN

Prof. Trilokinath Raina, born in 1922 AD at Srinagar, is an educationist, scholar, writer and author in English. He initially taught at SP College, Srinagar but then moved to National Defence Academy, Khadakvasala Pune. As a writer, he has translated poems of Mahjoor, Arif, Master Zinda Kaul, Dina Nath Nadim and others. *The Best of Mahjoor* is the translation of selected works of Mahjoor. He has also authored *An Anthology of Modern Kashmiri Verse* (1930-1960) and *A History of Kashmiri Literature*. He has also to his credit translations, some of which were published in *Vishwa Bharati Quarterly*, *Poetry India* and *Poetry East-West*.

Tiku, KL

Prof. Kanwar Lal Tiku, born at Sehyar, Ali Kadal, is a poet, scholar, writer in English and a theaterist, who worked under the direction of Pandit Kashi Nath Bhan, Pandit Sudama Ji Koul and Dr. BK Deambi. He served as the Professor at Guru Nanak University, Dabwali, Punjab till 2000 AD. He is the descendant of the noted poets Bhawani Das Kachru, from maternal side, and Pandit Sukh Jiwan Tiku, from paternal side. His collection of poems, *The Track*, is thought provoking and is against the garbage arising from the filthy political and social system. Despite spending the valuable years of his life outside the Valley, his love and passion for his motherland is remarkable as can be gauged from his English poetry.

Wakhlu, SN

Prof. Som Nath Wakhlu was the in-charge of Amar Mahal Museum and Library, Jammu and served as its founder Curator-cum-Librarian for more than two and half decades. Born at Srinagar, Prof. Wakhlu spent most his time at Jammu and started his career as a lecturer in English. He is a writer, historian, critic and an artist. He has delivered a number of Radio talks. He has written more than 250 papers, six of which have been included in *Encyclopedia of Indian Literature* by Sahitya Akademi, New Delhi. He is the author of *Golden Age of Pahari Art* and *The Rich Heritage of Jammu and Kashmir*.

Besides the above, there are a number of other scholars of English, who have made contributions to English literature and, therefore, deserve a mention. These include:

- **Aima, Anshul** is a young Poet and author of *Moods* (2005), a collection of his poems in English.
- **Bamezai, Dr. Gita** is Associate Professor, National Institute of Health and Family Welfare, New

Delhi. She has co-edited *Kashmiri Pandits: Looking to the Future* (2001), the proceedings of the seminars organised under the auspices of KECSS.

- **Bhan, DP**, was a journalist and a social worker, who served as Citizen Warden in Delhi Government, Chief of Bureau (Nepal and Afghanistan), Public Opinion Trends and Post Warden in Civil Defence. He was associated with *Koshur Samachar* of Kashmiri Samiti Delhi as editor (English) and Editor-in-Chief. He breathed his last in July 2008 AD.
- **Bhan, Prof. KL** is the author of *Paradise Lost: Seven Exoduses of Kashmiri Pandits.*
- **Bhat, Autar** is a senior correspondent of *The Excelsior*, Jammu.
- **Bhat, Jawahar Lal** is the author of *Yogiraj Swami Nand Lal Ji (A Biographical Study)*, 2008.
- **Chiragi, Mohan** is a journalist, who is editor of *Qaumi Awaz*, a daily published from Delhi.
- **Dhar, Prof. BB** served as the Professor and Head, Department of Mining, BHU and Director, CMRI, Dhanbad. He is the co-editor of *Kashmiri Pandits: Looking to the Future* (2001) of KECSS.
- **Dhar, JL** is the author of *An Interview With Self.*
- **Dhar, Krishna** is the author of *History of Dhar Family*.
- **Dhar, MK** is a journalist, who worked for *The Hindustan Times.*
- **Dhar, Tej N** is Professor of English in Asmara University, Northeast Africa. He has authored *History-Fiction Interface in Indian English Novel* and *Under the Shadow of Militancy* (2002).
- **Dhar, Trilokinath** is the author of *Rupa Bhawani - Life, Teachings and Philosophy*.
- **Fotedar, Shankar Nath** is the author of *Jagadguru Bhagwaan Gopinath Ji - A Biographical Study* (1974).
- **Ganhar, JN** is a noted journalist. He is the author of *Buddhism in Kashmir and Ladakh.* He served as the editor of *Kashmir Herald*.
- **Geeru, Jia Lal** is the author of *The Marvels of Kashmir* (1999).
- **Jalali, Jia Lal Kaul**, born in 1896 AD, was a writer in English. He was the first Kashmiri speaking to pass MA in English from Punjab University, Lahore. As a writer in English, he wrote the play *Himaal* and also edited *vaakhs* of Lal Ded. He breathed his last in 1985 AD.
- **Kachroo, Nagindra Mohan** is the author of *Weeping Willows - A Bouquet of Poems*.
- **Kachroo, P** is the author of *Forest Flora of Srinagar and Plants of Neighbourhood.*
- **Kak, BL**, a known journalist, started his journalistic career in 1961 AD with *The Excelsior* as its New Delhi Bureau Chief. He was associated with All India Radio, Srinagar. He is the author of five books, which include *Fall of Gilgit*, *Chasing Shadow of Ladakh* and *Lord Gopinath - Brevity His Beauty*. He breathed his last on August 5, 2007 AD.
- **Kak, Manju** is a writer and filmmaker. She has authored *First Flight in Colonelpura* and *Requiem for an Unsung Revolutionary and other Stories*.
- **Kak, Ram Nath** is the author of *Autumn leaves Kashmiri reminiscences* (1995).
- **Kak, RK** was a doyen of journalists, who served as the Head of Kashmir Union of Journalists. He was the first whole time correspondent of National daily *The Statesman*. The pre-1947 AD generation of Kashmiri journalists was almost totally inspired by him. In his writings, he specialised on matters and issues concerning Ladakh and was considered as an expert.
- **Kalla, Alok** is the author of *Kashmiri Pandits and Their Variety* (1989).
- **Kathju, Manorama** was a film correspondent, who worked for the famous film journal *screen.* She also owned and edited *Reel News*, published from Bombay.
- **Kaul, Advaitavadini** is a writer and author in English. Besides editing and revising Justice Jia Lal Kilam's book *A history of Kashmiri Pandits*, she has authored *Buddhist Savants of Kashmir - Their Contributions Abroad*.
- **Kaul, Ajay** is a journalist with PTI.

- **Kaul, Ashok** (Colonel) is the author of *Shivastotravali* of Utpaldeva.
- **Kaul, CB** is a journalist, who was associated with *The Indian Express* and now brings out a journal on tourism.
- **Kaul, Gwasha Lal** was a journalist, who founded and edited *Kashmir Chronicle*, a popular English daily of pre 1947 era. He also wrote *History of Kashmir*.
- **Kaul, RN** (Pandit Raghu Nath Kaul) is the author of *The Wail of Kashmir - In Quest of Peace*.
- **Kaul, Ravinder** is a writer in English and a well known critic on cultural matters.
- **Khar, Brij** served ONGC as the Executive Director. He is the author of *The Divide* (2007).
- **Khosa, Sunil** is a writer and an art historian.
- **Kotru, ML** is a journalist and analyst. He retired as the Resident Editor of *The Statesman* and now runs a syndicated News Service of his own. He is the author of *The Kashmir Story*.
- **Koul, Ashok K** is the author of *Lexical Borrowings in Kashmiri* (2008).
- **Koul, Mohan Lal** is the author of *Kashmir Past and Present: Unravelling the Mystique*.
- **Koul Sudha** is the author of *The Tiger Ladies - A Memoir of Kashmir.*
- **Kunzru, Hari** is a novelist and journalist. He has been associated with *The Guardian*, *The Daily Telegraph, Time Out magazine* and Sky TV. He was awarded the prestigious *Levlin Roy Award* for his book *Impressionist*. He, however, declined to accept the award. He has been named as *Best of Young British Novelists* (2003).
- **Madan, TN**, born in Srinagar, moved out of the Valley in 1949 AD to study and later to teach at the University of Lucknow. He served as the Honorary Professor at the Institute of Economic Growth, Delhi. He is the author *Family and Kinship – A Study of the Pandits of Rural Kashmir*, which earned him recognition in anthropological and sociological circles.
- **Moza, Dr. KK** is the author of *Shaivic Thought*.
- **Pahalwan, Anand Ram** is the author of *History of Kashmir*.
- **Pandit, Ram Chand** is a poet, who wrote English poetry like Sonnet.
- **Parimoo, BN** served in Amar Singh College, as the Professor of English. He is the author of *The Ascent of the Soul* and *Unity in Diversity*, translation of selected works of Nund Rishi.
- **Parimu, RK** was a Professor, writer and author. He is the author of *A History of Muslim Rule in Kashmir 1320-1819*.
- **Raina, Dina Nath** is the author of *Unhappy Kashmir:The Hidden Story* (1990) and *Kashmir Distortion and Reality*.
- **Raina, GN** is the author of *The Inimitable Sage*.
- **Raina, Jia Lal** was an eminent writer in English.
- **Raina, Piyaray 'Saddhak'** is a Geologist by profession. He is the author of *Socio-Cultural and Religious Traditions of Kashmiri Pandits* (2006).
- **Sapru, S** is the author of *Lost Shangri La: Glimpses of Ancient Kashmir*.
- **Sapru, Sonya Atal**, granddaughter of Major General Hira Lal Atal, is the author of *Zaika - Kashmiri Pandit Cuisine* (1999).
- **Sathu, JN** was a journalist, who worked with *Daily Telegraph*, London and *Deccan Herald*, Bangalore.
- **Sharga, Arun**, son of Late Pandit Kailas Nath Sharga, was a journalist, who served as The Chief Sub-Editor of *The Pioneer*, Lucknow.
- **Shivpuri, RC** served as the Vice President of *The Indian Express*.
- **Tikku, MK** as a journalist worked with *The Hindustan Times.*
- **Tikku, Nandini Khoshoo & Tikku, CL** translated Valmiki Ramayana into English, titled *Ramayana - A journey of a Pilgrim*. Earlier to this, they published *Tripurasundari - The Mother Divine.*

- **Tiku, Girdhari Lal** is a Persian Scholar, who worked as translator and an interpreter in Indian Embassy at Kabul and Tehran. Later on, he shifted and settled in United States of America and taught in the University of Illinois.
- **Wangu, Dr. Madhu Bazaz** is the author of *A Goddess is born: The emergence of Khir Bhawani in Kashmir*
- **Zutshi, JN** was a journalist, who started *Kashmir Sentinel*. Prior to this, he was closely associated with Sheikh Mohammad Abdullah and accompanied him, along with Pandit DP Dhar, to UNO after 1947 AD. He also served as Director of Information, Jammu and Kashmir.
- **Zutshi, PL** is the author of *A biographical Sketch of Pandit Kashyap Bandhu - A Leader & Reformer of Kashmir* (2004). He has served as the President of Kashmiri Sabha, Dehradun.

8.1.6 Mysticism and Spirituality (F)

Since time immemorial, the Valley of Kashmir has not only been bestowed with nature's bounty but also with a number of pious souls, who, through religious thoughts, meditation, *Yoga* and spiritual attainments enriched the cultural traditions of the Valley and also the lives of the people. The Valley has the unique distinction of having produced a galaxy of people, who, having followed a particular religious thought, contributed to Kashmiri culture and tradition. Whether it was Vedanta, Shaivism, Vaishnavism, Buddhism or Islam, Kashmiris have contributed to its growth and enrichment. It is, therefore, not surprising to find many saints and seers, both men and women, having blessed the Valley, because of which it has come to be known as *Rishi Bhoomi* or *reshveuur* (the Valley of *Rishis*). To begin with, the Valley was reclaimed and rehabilitated, after draining out water from *Satisar*, due to the penance and prayers of Kashyapa Rishi.

The saints and seers of the Valley have got so much inspired by its pious environment that they chose the path of spirituality and pursued different routes to achieve God realisation. Among the Pandits, some pursued their goal as a *Grehasti*[g1] (family person) and performed *Tapasya*, some practiced *Prana Abhyasa* (breath control), while others practiced *Yoga*. Some remained as part and parcel of their own *Grehasta*, some as members of *Grehasta* of their devotee, while many others moved out and wandered from place to place and stayed mostly at temples, shrines and *Ashrams*. Many spent their time in *Kutiyas* (hermitages), which, with the passage of time, became *Ashrams*. The saints and seers of the Valley are known to have lived simple and humble lives and practiced a strict code of conduct, which helped them to realise their goal. This probably is the reason why most of the Pandits show a lot of reverence to these great saints and seers, not only for the messages and teachings they have given to the entire mankind but also for having guided the community, especially at critical junctures in their journey. As followers of these righteous persons, some devotees have established *Ashrams* and trusts in their honour. Many others celebrate their *Jayantis* and *Nirvana* days every year to perpetuate their memory and follow their teachings. These bodies have thus kept Kashmiri Pandit traditions alive.

The prominent Kashmiri Pandit saints and seers, included in this work, are listed in Annexure - 15. A brief account of each, in alphabetical order, is as under:

Aftab Joo

Pandit Aftab Joo Bhaskar (inset 284) was born in 1883 AD at Karihama, Kupwara. Right from his childhood, he showed signs of becoming a saint by remaining aloof, away from worldly affairs, and

took to spirituality and Yogic practices. He became disciple of Pandit Gobind Ji Talashi of Chinkral Mohalla. His *Guru* initiated him into this line. As a life long celibate, he lived in a joint family. Because of his inner light, he was given the name *Bhaskar* (Sun - which gives light and removes darkness). He was a *Rama Bhakta* as well as a *Krishna Bhakta* and composed devotional songs, which he gave the name *Bhaskar Prakash*. It was only in 1959 AD that he gave consent to his disciple, Pandit Hari Krishen Koul of Rainawari, to publish *Bhaskar Prakash*. The collection of his devotional songs first appeared in Urdu and then in Devanagri script. Swami ji attained *Nirvana* in 1961 AD.

Aftab Joo

Swami Aftab Joo Wangnoo (inset 285), original name Aka Lal, born in 1893 AD at Babapora, Habba Kadal, Srinagar, was a saint, who right from his childhood had spiritual leanings. It is said that Pandit Zana Kak Tufchi, a saint from Kremshore, used to stay with the Wangnoo *Parivar* at Babapora. Young Aka Lal, therefore, found an environment in the family, which influenced him to the extent that he followed this line. He considered Swami Zana Kak as his *Guru* and served him with devotion. His *Guru* introduced him to *Sadhana*. Aftab Joo every day would visit Hari Parvat for a circumambulation and perform *Sadhana* at Mahakali Asthapana[px272]. He attained *Nirvana* in 1945 AD.[2p8]

Anand Ji

Anand Ji (inset 286), a saint and a Brahmachari, hailed from Vilagam, Handwara and used to stay at Tulamulla. In childhood he had some education in Urdu. Subsequently, he came in search of a job to Srinagar, where he got one with a Dulloo family. Right from his childhood, he had spiritual leanings and continued his *Sadhana* at Srinagar for many years. Later on, he moved to Tulamulla and started living there in the *Dharamshala* in a room just above Pandit Gasha Ram shopkeeper. At Tulamulla, he was mostly seen busy in his spiritual quest and *Puja-paat'h*, because of which he was blessed. His admirers used to throng his room in great numbers. Anand Ji attained *Nirvana* in 1985 AD at Srinagar, after a brief illness. His body was kept for *Darshan* of devotees at Sri Ramakrishna Ashram Shivalaya, Karan Nagar, Srinagar and then taken to the *Shamshan Bhoomi* at Karan Nagar, where his *Antyeshti Sanskar* was done by his admirers. His *Jayanti* falls on *euushid gat'iu pachh bah* and *Nirvana Divas* on *haar zuuniu pachh satam*.

Badshah Qalandar

Badshah Qalandar (inset 287), original name Maheshwar Nath, born around 1917 AD at Sheelpora, Badgam, was a mystic saint, who devoted his life to *Sadhana* and spiritual pursuits. His frequent visits to the *Ashram* of Swami Nand Lal at Tikkar, along with his father Pandit Nath JI, created spiritual interest in him. It is said that as a child prodigy, he would reveal secrets of nature to devotees at the *Ashram*, because of which Swami Ji named him 'Qalandar'. His parents wanted him to lead a *Grehasti* life, but he declined and instead chose to stay at the *Ashram*. Around 1970 AD, he started his next phase as a wanderer and went from place to place. He would always carry a bag containing a *chillim*[g1], *charas*, cigarettes, diary and a torch. He came in contact with Swami Gratta Bab[px569] and Swami Hari Krishen Ji. It is said that Swami Hari Krishen, with whom he visited many places, recognised his mystic powers and named him 'Badshah'. He thus became Badshah Qalandar. His devotees built an *Ashram* for him at Pandoka colony, Jammu, where he used to stay initially during winter months and then permanently after exodus in 1990 AD. He attained *Nirvana* in 1997 AD, after which his devotees built a Shiva Mandir within the premises of the *Ashram*. Besides offering daily *Puja*, observing his *Jayanti* on *tsithiur punim* and *Nirvana Divas* on *zeeth gat'iu pachh tsoram,* devotees perform half a dozen *Hawans,* for which a *Hawan Kond* has been constructed.

Brahmachari, Moti Lal

Swami Moti Lal Brahmachari (inset 288), born in 1946 AD at Zaindar Mohalla, Srinagar, was a saint, who worked towards his goal of enlightenment of his followers through discourses on the *Bhagavad Gita*, meditation, divine prayers of *Chandi*, *Maha Gayatri* and importance of *Yagnyas* and festivals. Right from his childhood, he had spiritual leanings and a religious bent of mind. His parents initiated him into religious scriptures at an early age and performed his *Yajyopavit* at the age of six. He studied up to High School, which enabled him to further his knowledge of scriptures. His *Guru* was Tathaji, a master of *Shakti Upasana* and well versed in *Upanishads, Puranas*, Tantric lore and Astrology. Through him, Swami Ji was initiated into *Chandi Upasana* and *Kundalini Yoga*. He went deeper into *Dhyan*, *Yoga* and *Siddhi*. A close disciple of Maharishi, he became one of the first TM Siddhi teachers in the country and conducted courses at Tiruputi and Rishikesh. In 1979 AD, through TM Siddhi, Iddhi, *Yogasan* programmes, he imparted knowledge to 4000 scholars at Maharishi Ashram, Noida. Swami Ji's dream of serving mankind was realised when he established Amar Adhaiyatmik Shakti Sadhana Ashram at Bhagwati Nagar on the Chandrabhaga Canal offshoot at Jammu. This is where Swami Ji taught, besides meditation and Siddhi*, the Bhagavad Gita, Durga Saptshati, Panchastavi*, *Bhawanisahasranama* and other religious texts, to his followers. Swami Ji attained *Nirvana* on April 27, 2004 AD.

Gopi Kishan

Pandit Gopi Kishan (inset 289), born in 1901 AD at Srinagar, was a Yogi, mystic, writer, social activist, leader and a renowned proponent of *Kundalini Yoga* Philosophy. Through his *Sadhana,* he mastered *Kundalini Yoga* and achieved name and fame as a *Kundalini Guru*. It is said that in his early life, he failed in an examination, because of which his mother felt disgusted. This made him to look inwards and know himself. He took help of *Yoga* and practiced it for many years, but at the same time did not give up his *Grehasti* (family life). He took a job in a departmental store, where corruption was prevalent. Since he had no interest in money, he became an eyesore to others and, therefore, was got transferred to Education Department. There, he continued his quest on the path of *Yoga* and practiced *Hata Yoga*. He also continued to study books, as his interest in learning was quite intense. After many years of intense *Sadhana,* there was awakening in him. A person, who had no knowledge of languages like German and Persian started pouring out poetry in German, Persian, Urdu and English. Word spread fast about his prowess. This was attributed to the awakening of his *Kundalini* (serpent power) and he came to be known as *Yogi Raj*. He became a preacher and established many *Kundalini* centres in places like Canada, New York, Los Angeles, Switzerland, Berlin, Florence, London and Paris. People from other countries came to these centres to quench their thirst. In his subsequent years, he used to be mostly away from the country. Over the years, he wrote more than a dozen books, all of them in English, which include *Kundalini, Biological Basis of Religion and Genius, The Secret of Yoga, Kundalini - The Custodian of Human Evolution*, *Higher Consciousness: The Evolutionary Thrust of Kundalini* and many more. Pandit Gopi Kishan was a simple and down to earth person, who would normally be seen dressed in *achkan* and *churidaar peuujamiu* and wearing a *dastaar* (turban). He is remembered for the contributions to *Yoga* philosophy, especially at the international level. After his *Nirvana* in 1984 AD, the erstwhile Sudhar Samiti was converted into Gopi Kishan Memorial Trust (Sudhar Samiti).

Gopinath Ji

Pandit Gopinath Ji (inset 290), born to Smt. Harmal and Pandit Narayan Joo Bhan, in 1898 AD at Bana Mohalla, Srinagar, was an eminent saint, who blessed the land and the people of Kashmir for seven

decades of his life. Pandit Gopinath Ji, unlike other saints of the Valley, came to be called as *Bhagavaan*, because of the higher level of consciousness, spiritual powers and his messages for universal love and brotherhood, in his lifetime. In his early childhood, he lost his ancestral home (because of which the family had to move from place to place), his mother, at the age of twelve, and his father, when he was in his late twenties. Under these difficult conditions Gopinath Ji, as a child, could study only up to eighth standard and due to financial reasons had to take up a job of a composer with 'Vishnath press' Fateh Kadal, Srinagar. Not feeling comfortable with the job, he started a grocery shop, first at Sekidafar and then at Vaniyar. After sometime, he left it and decided to follow his inner voice and path of spirituality.

Right from the childhood, he had spiritual leanings and an urge to realise God, because of which he remained a *Brahmachari* all through his life and started visiting other saints and places of worship. The saints, he interacted with, include Swami Baalji, Swami Jeevan Saeb and Swami Zana Kak. It is said that Swami Zana Kak was his *Guru*, who had prescribed his disciples to study *Guru Geeta*, because of which Gopinath Ji became a fond reader of the scripture. Gopinath Ji, in his journey to higher consciousness, practiced *Panchaanga Upasana* (meditating on five deities), worship of Mata Sharika, *Nirgunn Upasana* (meditating on Supreme reality without a form) and intense *Sadhana*. During his spiritual pursuits, he had a *chillim* (pipe for smoking), which he started using in his teens in the company of Swami Zana Kak Tufchi, a *tsong* (oil lamp), which he used during his seven years of intense *Sadhana,* and *Dhooni*[g1], as his companion. It is said that he would make use of a *Dhooni* even during his pilgrimages. Further, he not only stayed at various places but also visited most of the *Tirthasthans* and temples in the Valley. He stayed at Bana Mohalla (Khyabri's), Shallayar (Nagari's), Razwer Kadal (Bhan's), Sekidafar (Parimoo's), Safa Kadal (Dhar's), Rangteng (houses of Pandit DN Botta and Pandit Tika Lal), Dalhasanyar (Saraf's), Rishi Mohalla (Sathu's) and last of all Chondpur, Habba Kadal (Malla's, house of his niece).[15p4] The places of worship, he visited frequently, include Hari Parvat, Pokhribal, Vecharnag, Jyeshta Devi, Kheer Bhawani, Jwala Bhagwati, Bhadrakali, Gupta Ganga and Shri Amarnath Ji. As regards his food habits, he would usually skip his meals and when he did, he would take very little. He would take a cup of *mogiul chaay* or *shiir chaay*. He used to have *Vrats* quite often, which would last for a month, three months and at times even for six months.

A lot of literature, including books, giving details of his life history, achievements, *Updeshas* (messages), with stress on *sezar* (simplicity), *pazar* (truthfulness) and *shozar* (purity of life) and his mystic acts, have been published. The books written on him include *Jagadguru Bhagwaan Gopinath Ji - A Biographical Study* (Pandit SN Fotedar), *The Saint of All Times* (Prof. KN Dhar), *The Inimitable Sage* (Pandit GN Raina), *The Saint Extraordinary Bhagavaan Gopinath Ji* (Pandit TN Dhar 'Kundan'), *Lord Gopinath: Brevity His Beauty* (Pandit BL Kak), *Sadguru Namavali*, composed and translated into Hindi by Prof. ML Kukiloo and others. The official organ, *Shuddhavidya* (originally *Patrika),* of the Trust serves the community, in general, and the devotees, in particular, to preserve the heritage and promote Bhagavaan Gopinath consciousness. The published literature indicates that Gopinath Ji had reached the pinnacle of spirituality. It is said that he could cause change in weather, delay death and be present at more than one place at the same time. The great saint gave up his mortal frame on May 28, 1968 AD at the house of his niece at Chondapora, where he spent his last 11 years. In his memory, his followers established an *Ashram* at Durga Mandir, Kharyar[px271], Srinagar. At the *Ashram* they kept *khraav,* used by him, as a holy relic and also installed his marble statue. *Ashrams* were also established at various places[px307]. In his honour, his devotees perform *Maha Yagya* on *zeeth zuuniu pachh doy*, *Maha Jayanti* on *haar zuuniu pachh bah* and *Guru Poornima* on *euushid punim.*

Gratta Bab

Swami Gratta Bab (inset 291), original name Prasad Joo Koul, also known as *Gratta Mot*, was a *Mastana* saint, who hailed from Shopian, Kashmir. He is believed to have stayed at Shopian, Achhabal, Kupwara and Srinagar (Bana Mohalla, Kani Kadal, Sathu and Fateh Kadal). It was at Achhabal that he spent most of his time as a recluse in a water mill (*grat'iu* in Kashmiri), which gave him the name. In his childhood, he had learnt Sanskrit and Persian and would quote from scriptures. It is said that he would often be seen engrossed in meditation, because of which he attained spiritual bliss. His devotees attributed a number of miracles to him and followed him wherever he went. Dressed in a *pheran*, Gratta Bab made use of a *kangri* and *chillim* throughout his life. He attained *Nirvana* in 1962 AD. His *Nirvana Divas* falls on *shravan gat'iu pachh bah.*

Jalali, Govind Kaul

Swami Govind Kaul Jalali (inset 292), born in 1886 AD in a pious Pandit family of Pandit Sri Krishen Jalali of Bagdaji, Rainawari, was a *Grehasti* saint, who, right from the childhood, had developed a religious bent of mind because of the religious environment in the family. The family had subsequently moved and started living at Batayar, Ali Kadal, Srinagar. His *Guru* was Swami Ram Ji and to seek his blessings, he used to visit Shri Rama Shaiva (Trika) Ashram, Fateh Kadal. It is believed that Mata had blessed him in his early years. At the *Ashram*, he studied scriptures and with the blessings of Swami Ji became a Shaiva scholar. He is known to have performed a number of miracles. After the *Nirvana* of his *Guru*, he looked after the affairs of the *Ashram* till 1957 AD, when he attained *Nirvana*. His *Jayanti* falls on *zeeth gat'iu pachh peuuntsam* and *Nirvana Divas* on *haar gat'iu pachh satam.*

Jeevan Shah

Swami Jeevan Shah (inset 293), an eighteenth century saint popularly known as *Jeevan Saeb*, was born to Rajkak Pandit at Motiyar, Rainawari, Srinagar. His mother used to visit the shrine of Mata Kheer Bhawani at Tulamulla, pray and ask for a child. It is said that Mata Ragnya blessed her with two sons, who were given the names Hari and Jeevan. The second son, Jeevan, who in his later life became Swami Jeevan Shah, studied at a local school and learnt Persian, the language he often used to make his prophesies in his later years. He was married in his childhood, a common practice those days, but soon left his home and started *Sadhana* at a nearby place, in a room with only a wooden plank and nothing else. He performed his *Sadhana* in *Kag Aasan* (crow posture) for 60 long years. Hundreds and thousands of people held him in great reverence.

At Rainawari, there was an unwritten rule that any family solemnising marriage of their daughter would send the first *thaal* of the feast to Jeevan Shah and seek his blessings. He used to keep the *thaal* for weeks and distribute the contents among the visitors, even when stale. Because of his intense *Sadhana,* at Gosoingund, Lok Bhawan and Loduv, he attained a high level of spirituality and started performing miracles and make predictions. His devotees built an *Ashram* at Loduv[px301]. His spiritual prowess can be gauged from the various miracles recorded in history. These include providing relief to the population by bringing in rain, when people were faced with a severe drought, and prophesying the rise of Pandit Dila Ram, a semi illiterate, to the position of a Diwan of Afghan Governor Tariq Ali Khan and saving the life of Pandit Krishna Koul, a Police Officer, from the punishment of the Governor. Yet another instance can be narrated here. It is said that in the year 1783 AD during the reign of Azad Khan, a Pathan Governor, a group of Pathan soldiers kidnapped a Hindu girl from Misha Mohalla of Rainawari. Because of fear, the local Pandits could not raise their voice but approached Swami Jeevan Shah, who is said to have uttered a Persian couplet, which reads:

Agar Hukmi Khuda Naist, Ba Hukam Jeevan Shah;
Kishti Garki Aab Khud, Hindva Azaab Bala Shud

Translated it means that "If it is not the God's command, by my (Jeevan Shah's) own command the boat should capsize drowning all except the Hindu girl". The boat capsized and soldiers drowned, only the Hindu girl landed ashore safely. His *Jayanti* falls on *monjhor zuuniu pachh doy* and *Nirvana Divas* on *phagun gat'iu pachh doy.* (Source: Partly taken from Koshur Samachar)

Karunamayee Ma

Karunamayee Ma, original name Smt. Vimla Kitchlu, born to Kitchlus in 1917 AD at Indore, was a saint, who established an *Ashram* in 1988 AD at Sanp Ki Nangli near Sohna, 5 kms from Gurgaon, and stayed there along with her disciples. It is said that she had spiritual leanings right from her childhood and had no desire to marry. However, she did graduation in 1940 AD and was married to Pandit UN Channa in 1942 AD. Even after her marriage, she would spend lot of time in meditation. Because of the spiritual tendencies, Pandit Srikanth, of Bijbehara, who was the family *Guruji* of Channas, her in-laws, initiated her into the realm of spirituality. Being a devotee of Mata Ragnya, Karunamayee Ma not only used to visit Mata Kheer Bhawani at Tulamulla, Srinagar, very frequently but also installed Her *Pratima* in the temple at the *Ashram*. Karunamayee Ma maintained the Kashmiri traditions and is known to have preached Vedanta and Shaivism, recited Kashmiri *lilas* and prayers and composed *lilas* in honour of her *Guru* and Mata Ragnya. She attained her *Nirvana* in 2000 AD.

Kash Kak

Swami Kash Kak (inset 294) was a 20th century saint, who, while living the life of a peasant and a normal *Grehasti*, attained spirituality through Yogic practices. He was born at village Manigam, a place just 25 kms from Srinagar. Kash Kak was born in a poor family and led a peasant's life. He earned his living by tilling and ploughing his fields. He led a *Grehasti* life in true Kashmiri Pandit tradition and while doing so, he started practice of *Sadhana*, into which his *Guru,* Pandit Narain Bhan, initiated him. It is said that he attained *Siddi* at an early age and started not only showing miracles but also making prophecies. As word of his spiritual prowess spread, people from all walks of life started visiting Manigam for his *Darshan* and seeking his blessings. Those who were unfortunate and suffered from ailments sought his help. It is said that he would never accept any offerings from those who visited him and at the same time were offered hospitality and provided food and shelter. His spiritual level can be gauged from the fact that Swami Lakshman joo, Swami Nand Lal and Meher Baba from Poona had paid a visit to his place to have his *Darshan*. He attained *Nirvana* in 1961 AD. His *Jayanti* falls on *maag zuuniu pachh okdoh* and *Nirvana Divas* on *shravan zuuniu pachh peuuntsam.*

Kaul, Govind

Swami Govind Kaul (inset 295), born to Pandit Aftab Kaul and Smt. Veshmal in 1892 AD at Chawalgam, was a saint poet, who had a religious bent of mind right from his childhood. Pandit Krishan Joo Razdan, bother of Smt. Veshmal, had given a piece of land to her because of which they had moved to and lived at Wanpoh. After the demise of his parents, he started an *Ashram* at his house and used to serve his admirers and others who would come to him for help and blessings. He would treat sick and ailing persons. Because of his devotion, he was blessed and his admirers attribute a number of miracles to him. Not only did he compose a number of *lilas* but also used to sing the *lilas* along with his devotees. Some of his compositions have been compiled and published under the title *Govind Amrit*. Swami Govind Ji attained *Nirvana* in 1973 AD.

Khatkhate Baba

Khatkhate Baba, original name Shiv Prasad Choudhury, was a saint, who after the death of his wife renounced his family and took *Sanyasa*. Actually their family name was Razdan but because they lived at Choudhury Bagh locality, they came to be known as Choudhury. One of his ancestors, Pandit Badri Nath Choudhury, had moved out of the Valley during the reign of Aurangzeb to escape the suppression of Hindus by Iftikhar Khan and settled in Bareli. Subsequently, their descendants moved to Delhi and settled at Bazar Sita Ram, Delhi. This is where Shiv Prasad was born in 1859 AD. After studies of Persian and Urdu, he got a job in the office of Deputy Commissioner, got married to a beautiful Kashmiri girl Sharika Kishori, in 1875 AD, but unfortunately she died at the young age of 18. This made him sad and he renounced the normal life, resigned from the job and went into the service of saints and seers. He appeared at Etawah around 1886 AD, when the city was in the grip of cholera. Because of his spiritual powers, he is said to have saved many lives and also expelled the epidemic from the city. Because he would walk with a rod in his hand, which would make sound, he came to be known as Khatkhate Baba. His *Samadhi* is at Etawah. (Source: Translated into English from the original[85p199] in Hindi)

Kish Kak

Pandit Kish Kak (inset 296), original name Keshav Nath Koul, born in 1890 AD at Khah Bazaar, Anantnag, was a saint of high spiritual attainment. Kish Kak studied up to 8th standard and got a Government job as a Drill Master, but he decided not to join because he was posted to a far-flung area. He started a shop initially at Khah Bazaar but later on shifted to Gosoingund, just opposite to Swami Atma Ram's Ashram, where he not only run the shop but also performed his *Sadhana* for years. He would visit the *Ashram* everyday, have morning tea with Swami Atma Ram and listen to the queries from the disciples and the answers from the Swami ji. This way, Keshav spent fifty years not only in *Sadhana* but also in the company of Swami Atma Ram. In spite of the fact that he rarely moved out of his place, he is said to have blessed many of his devotees with his *Darshan* at odd times and even at far off places. He believed in Law of *Karma* and had even mentioned that in one of his births he was head of fishermen. Because of his spiritual attainment, he could look into past, present and future and could make accurate predictions. He had predicted in 1986 AD that the Valley was heading for bad times and that the Pandits will face an exile. It was not uncommon to see people, belonging to all shades and having different faiths, throng to his place for his *Darshan* and seek his blessings. After the *Nirvana* of Swami Atma Ram, Kish Kak shifted to New Chowk, Anantnag. It was at this *Ashram* that Kish Kak attained *Nirvana* in 1986 AD at the age of 96 years. His disciples and followers observe *tsithiur zuuniu pachh okdoh* as his *Jayanti* and *poh gat'iu pachh deuham* as his *Nirvana Divas*.

Kral Bab

Swami Kral Bab (inset 297), original name Bhagwan Das, popularly known as Bagha Lal, was a resident of Kralgund, Handwara. He did not study much and spent part of his life as an agriculturist. Right from his childhood, he had spiritual leanings and a religious bent of mind. Subsequently, he went to Sopore and stayed at the place of a Judge, where he is believed to have got enlightenment. After the death of his mother, whom he served till end, in 1967 AD, he went to Tikkar. As a *Shishya* of Swami Nand Lal Ji, he came to be known as 'Kral Mot' and much later as Kral Bab. For some time, he was in-charge of the *Ashram* at Tikkar. In 1986 AD, he left Tikkar Ashram and came to Garhi, Udhampur, where he built an *Ashram* with a Shiva Mandir and some landed property. It is said that, in 1979 AD, when he was asked the need to build an *Ashram* at Garhi, Udhampur, he replied that

soon Kashmiri Pandits will flee from the Valley and the *Ashram* will be their first stay in their journey. He attained *Nirvana* at this *Ashram* in 1990 AD. After *Nirvana*, his disciples built another *Ashram* at Bantalab, Jammu. His disciples observe his *Jayanti* on *phagun punim* and *Nirvana Divas on euushid gat'iu pachh tsodah*.

Krishna Pandit

Pandit Krishna Pandit Taplu was a pious Brahmin of Bhori Kadal, Srinagar. He is credited with having rediscovered the shrine of Kheer Bhawani, Tulamulla, which, because of the restrictions on the community, had fallen into oblivion and become unknown during the Muhammadan rule.[53p80] It is said that he had a vision in which he was informed that the spring of Kheer Bhawani lay among the swamps of Tulamulla. He was also informed that he should take a boat to Shadipore, where from a snake would guide him. He did exactly what he was asked to and after reaching Shadipore, a snake appeared ahead of his boat, guided him to the holy *Nag* and disappeared near it after following the irregular path, which now forms the septagonal sides of the *Nag*. Shri Krishna Pandit demarcated the site with the help of sticks, got the area around it filled with clay and after performing *Puja* inaugurated the shrine of Kheer Bhawani along with other Pandits of the Valley. At the conclusion of the *Puja,* it is said that a piece of birch bark was seen floating in the *Nag*. Shri Krishna Pandit lifted it and found a *Shloka* (divine verse) *Ma Dwadhshark Paripandit Moorti Reka... Parmartham Rageem* written on it. Translated it means, "I make obeisance to that one goddess, who, having taken the position of the Supreme God, is the Queen in reality, whose form is made of light and is adorned by twelve suns, who is seated on a throne and is wrapped with serpents."[56p10-11] Shri Krishna Pandit composed a poem having as many stanzas as the number of letters in the *Shloka*.

Kukiloo, Raghu Nath

Pandit Raghu Nath Kukiloo (inset 298), Baigash to his admirers, born in 1911 AD at Bana Mohalla, Srinagar, was a saint, Shaiva philosopher and an astrologer of repute. As a Sanskrit scholar, he had full and authentic knowledge of *Vedas* and other scriptures. He had also mastered the subject of astrology and would help his disciples and all those who sought his help and guidance with ways and means to mitigate the sufferings. He would treat everyone with love and affection. He was a *Shakta Upasak* (worshipper of *Shakti* - the energy aspect of Shiva), who would not miss an opportunity to have *Parikrama* of Hari Parvat. Dressed in traditional *pheran* with a *dastaar*, Pandit Kukiloo was a *Grehasti,* who would spend time with his family as well as in *Sadhana*, *Puja* and analysing horoscopes of followers and others, who used to visit him for this purpose. He used to offer *Panchratri* (five nights) *Puja* during *Shivratri* festival. After displacement from the Valley, Baigash started discourses on the *Bhagavad Gita, Bhawani Sahasranam, Panchastavi, Saundarya Lahiri* and *Karma Kanda* at Jammu for the benefit of his followers. Pandit Kukiloo left his mortal frame in 1997 AD at Jammu. His *Jayanti* falls on *zeeth zuuniu pachh peuuntsam* and *Nirvana Divas* on *poh gat'iu pachh navam.*

Lalla Lakhman

Pandit Lalla Lakhman, born in 1892 AD at Hanand Chowalgam, Kulgam, was a noted Kashmiri poet, who became a household name through of his devotional *lilas*. Lakhman, born to Pandit Div Razdan, had a poor family background. He had studied in a *maktab* and had acquired some knowledge of Persian. He was a simple person, who put on a simple dress - a *pheran, pootsh* and *dastaar*. He was very sensitive to the sufferings of the people and would not bear injustice. Right from his childhood, he saw and witnessed falsehood, exploitation and corruption prevalent everywhere. It was probably this environment, against which he wanted to express himself, which turned him into a poet. It is said

that he was a gifted poet, who could create a composition off hand and in no time would the compositions reach the people through word of mouth. His compositions have come down over the years through the oral tradition. The Jammu and Kashmir Academy of Art, Culture and Languages published *Kuliyat-i-Lalla Lakhman,* edited by Pandit Arjan Dev Majboor, in 1982 AD. His works, which not only reflect wit and humour but also are a sad reflection on the state of affairs during his time, include *Gaada Degul, Gaggur, Dakawol, Afsana Bozakhna* and *Kolgaem Thanae,* Kashmiri version of *Saamnama*, original in Persian by Khajoo Kirmani. He breathed his last in 1962 AD.

Mahadev Kak

Swami Mahadev Kak (inset 299), born in 1949 Vikrami, at Ratnipora, Kashmir, was a poet, scholar, saint and a *Yogi*. He was known by many names as Kak Ji, Kaka Ji or Kak Sahib. He got his initial education in Persian and Urdu, but with his own efforts he mastered other languages like Hindi and Sanskrit. Right from his childhood, he took keen interest in religious studies and read scriptures at an early age. As an adult, he joined Government job as a Patwari. His interest in religious matters increased with time. He had the fortune of meeting Swami Vidyadhar Ji in 1980 Vikrami, after which, he became Swami's disciple. Soon after, he left his job and set up an *Ashram* named Mahadev Shaiva Ashram at Rantnipora. Many people from the locality would visit this *Ashram* for performing *Puja* and getting lessons. He composed religious poems like *Gurustuti*, *Sat Guru Anugreh* and *Rakhshastuti*. Swami Ji attained *Nirvana* in 1973 AD. His *Jayanti* falls on *kartik zuuniu pachh tsoram* and *Nirvana Divas* on *kartik zuuniu pachh euut'ham.*

Mahtab Kak

Swami Mahtab Kak (inset 300), born to Pandit Chandra Pandit at Krandigram, Anantnag, was a Shaiva scholar and disciple of Swami Ram Ji of Shri Rama Shaiva (Trika) Ashram, Fateh Kadal, Srinagar. He was a Brahmachari, who served his *Guru* with devotion. With the blessings of his *Guru,* he learnt *Shastras* and Shaiva philosophy at his feet. When Swami Lakshman Joo was 7 years of age, Swami Ram Ji is believed to have put him under the care of Swami Mahtab Kak. He thus became the *Guru* of Swami Lakshman Joo. He attained *Nirvana* in 1942 AD. His *Jayanti* falls on *kartik zuuniu pachh tsoram* and *Nirvana Divas* on *phagun zuuniu pachh doy.*

Manwati, Thakur

Pandit Thakur Manwati or Thakur Joo Manwati (inset 301), born to Pandit Rishi Manwati and Smt. Radhamal at Nai Sarak, Srinagar, was a religious preacher. He was basically a teacher by profession, had acquired an Honours Degree in Urdu and was proficient in Sanskrit, Persian and Arabic. During earlier part of his service, he served at many places with his longest stay at Sopore, but towards the later part of his career, he served in Primary School, Gurgari Mohalla, Srinagar. Because of his spiritual leanings and thirst for knowledge, he studied Hindu scriptures, *Bible* and *Quran*. To deepen his knowledge further about religious scriptures and the philosophy, he also held discourses, after retirement, with his followers on a daily basis in the evening hours under the chinar trees at Dewan Bagh (Karan nagar), Srinagar. He was a voracious reader and would mostly be found engrossed in reading with stacks of his books, which were witness to his thirst for knowledge. Thakur Joo Manwati, who breathed his last in 1929 AD, composed a number of *lilas* and *Bhajans* both in Hindi and Kashmiri. Some of his compositions were published under the title *Amrit Sagar.* The original Manuscript of *Amrit Sagar* is now with Pandit BK Sanyasi, his great grandson. Some of his compositions are:

- » *chaani loluk chhum holl goomut dehki jismay manz bo pyomut...*
- » *geuufil me bann payes pyeto tas jani jaanas vyeun dito...*[89p158]

- *hey niranjan kasht' bhanjan, bhaktaranjan hey dayal...*
- *ram lila cheuuni vanay shyam sondar narayan...*[89p30]
- *sokh shabad darshan chaney anand ganataat'hi myaney...*

Mast Bab

Swami Mast Bab, original name Sohan Lal, born at Budlana, Bathinda, Punjab, is a saint, who attained spiritual bliss through *Sadhana* and selfless service to his *Guru* Swami Nand Lal of Tikkar. He got married at the age of 23 and became a *Grehasti*, but left the family after 6 years, took *Sanyasa* and undertook a pilgrimage to various *Tirthasthans*. During this *Yatra*, he went to Tikkar in Kashmir, where he met Swami Nand Lal Ji, who accepted him as his disciple. Earlier to this, Swami Ji is believed to have kept an *Aasan* ready and told other disciples that a Baba is coming to occupy the seat. Not only was he taken into the *Ashram* but was also given the name *Mast* by Swami Ji. He thus became Swami Mast Ram or Mast Bab. At the *Ashram*, he served his master for 4 years from 1964-68 AD. After the *Nirvana* of Swami Nand Lal and as per his desire, Mast Bab started looking after the *Ashram* at Hushroo. He got an inspiration to construct a temple of Mata Ragnya at Badipora[px294], which he did with the help of devotees. Subsequently, he and his followers built Mast Bab Ashrams at Patoli (Jammu), Hardwar, Karala (Delhi) and Shalimar Garden (UP). Besides daily *Puja-paat'h*, *Bhajan* and discourses, these *Ashrams* also organise annual *Hawans*.

Mathura Devi

Smt. Mathura Devi (inset 302), *Mathiur* to her close relatives, born to Pandit Hari Koul in 1879 AD at Verinag, was a mystic saint and *Tapaswi*. Right from her childhood, she was interested in spirituality and the search for truth. As per tradition, she was married at an early age to one Shri Bhagwan Dass Kandroo of Anantnag. Bhagwan Dass died at a young age just after three years of his marriage. *Mathiur*, therefore, returned to her parent's house, where she started her *Sadhana* in right earnest. In her spiritual journey, her *Guru*, Pandit Shridhar Joo Sharabi of Srinagar, guided her. To help her carry out her *Sadhana*, her brother Pandit Gobind Koul constructed a small *Kutiya* on the bank of *Vitasta*, close to her parental house. It is said that to perform intense *Sadhana,* she got a pit dug inside the *Kutiya*, where she stayed for three years and when she emerged from the pit, she was blessed. Soon people from all over came to see her and seek her *Darshan* and blessing. She left Verinag in early 1940s and went on a pilgrimage to *sheuudpur* (Shadipore), from where she went to Sri Ramakrishna Ashram Shivalaya, Karan Nagar, Srinagar and continued her spiritual journey. She spread her spiritual message through *Updeshas* and *Vakhyans* for a number of years. At the behest of Swami Shivratanand of Durga Nag, she moved to Durga Nag Mandir[px278], where a separate *Kutiya* was provided to her. There, she continued to bless her devotees for a number of years till 1967 AD, when at the request of her brother she moved back to Verinag. It was at Verinag that she attained her *Nirvana* in 1985 AD. Her *Nirvana Divas* falls on *poh zuuniu pachh tsodah.*

Merza Kak

Swami Merza Kak (inset 303), son of Pandit Lassa Pandit, born in 1749 AD at Hangalgund, near Kokarnag, Anantnag, was a saint and mystic poet. Right from his childhood, he showed leaning towards austere and spiritual life. While in his teens, he was adopted by his aunt, who was issueless. She took him to her village Achhan in tehsil Pulwama. Due to poverty, he was not able to study and had to support his adopted parents. He was seen toiling hard, ploughing the field or doing other works of cultivation. On the spiritual front, Merza Kak followed the footsteps of Pandit Jagan Nath Ji, a great devotee of goddess *Bhawani,* became a devotee and was blessed by her. He started showing

miracles at an early age. His followers would recount the miracle of how goddess herself came and offered him food, when he felt hungry, while his aunt got late with the food on that day. He, however, went about his daily routine as a simple hard working farmer. It is said that under the tyrannical rule of Pathans, one of the subedars ordered that Merza Kak should also be subjected to *begar* (forced labour), a practice, which had been forced on people those days. A load was put on his shoulders and was asked to deliver it at Khanabal. En route he got tired, stopped for rest and while doing so, fell asleep. That was the time, when the goddess visited him, put a slip in his hand and disappeared along with the load. When he woke up he found a slip in his hand duly certified by the authorities for having received the load. When he returned to his place and produced the slip, the subedar was surprised and he wanted to verify it. On checking with his counterpart at Khanabal, he found it to be correct. He felt ashamed for his act. When his adopted mother passed away, he returned to Hangalgund and was looked after by his elder brother, Pandit Bhola Pandit. He continued with his hard work in the field but people would visit the place for his *Darshan*. Here also goddess continued to shower her blessings on him one way or the other. In the later years of his life, his spiritual prowess reached its pinnacle because of which the Pathan officer gave him the title 'Shah-i-Urfan' (The Emperor of Seers). However, to his followers he was Swami Merza Kak, a true saint. His *Samadhi*[px276] is at Hangalgund, Anantnag. His devotees constructed an *Ashram* and a temple at Nagrota, Jammu and observe *poh zuuniu pachh okdoh* as his *Jayanti*. Merza Kak, who lived during the period when Ropa Bhawani bestowed the land, composed his *vaakhs*, which were published 126 years after his *Nirvana* in 1834 AD. His *Jayanti* falls on *poh zuuniu pachh okdoh.* He has also composed and rendered his sayings in verse form in praise of *Tirtha Raj Lok Bhawan*.

Nand Bab

Swami Nand Bab (inset 304), also known as 'Nand Mot', born to Pandit Shankar Sahib and Smt. Yembarzal in 1896 AD at Purshiyar, Habba Kadal, Srinagar, was a saint of Kashmir, the very mention of whose name inspires his disciples with awe, respect and reverence. His parents gave him the name Nand Lal but usually called him by his pet name 'Nana'. He was tall, well built and stout. He learnt Persian, English and Urdu and studied up to matriculation. He then joined Police Department as a Munshi and was posted at Pokhribal, a place near the famous Pokhribal Mandir[px285] at Hari Parvat. Being close to such a shrine, he devoted most of his time to spirituality and meditation and it is said that through his spiritual practice, he had *Darshan* of the Divine Mother. While in service at Pokhribal, he is said to have performed a few miracles because of his spiritual powers. According to Pandit Pushkar Nath, "when he was transferred to Tangdar, he reported for duty very reluctantly as he was not happy with the transfer. One day he left his office without permission and moved towards Srinagar. En route he picked up the hat of an English officer and ran away, for which his services were terminated."[4p30] Being a qualified person, he got a job of an Arzi Navis (petition writer) in a Court but soon left the job and ultimately became a saint. He used to roam about the Srinagar city like a wanderer and go from place to place and wherever he went, people used to follow him in large numbers. He stayed at many places, which include his stay with Pandit Nila Kanth Mahnoori and later on with his brother Pandit Shambu Nath at Nuner. His miracles and prophecies, which used to be precise, made him famous and generated great respect and regard for him among his followers. From the perspective of a common man his behaviour was that of an eccentric, hence the title of 'Mot'. He would invariably dress himself in a coat and pant, wear a hat, put on long boots, use a belt and sport a big *t'yok* on his forehead and *yonyi* (sacred thread) across his shoulder. He would also carry a bag, containing a copy each of the *Bhagavad Gita*, *Bible, Quran* and *Granth Sahib*, hanging from his shoulder and carry a walking stick. He used to maintain cleanliness, as he would take a bath

every morning. He used to mutter incoherently and to his disciples he would never give a direct response or answer to their queries and would use parables, metaphors and simile or dictate someone or write on chits. It is said that he had reached such a level of consciousness that he could see past, present and future, a reason for his accurate predictions. He never differentiated between people on the basis of religion. He attained *Nirvana* on October 30, 1973 AD at Delhi. His body was flown to Srinagar and placed for *Darshan* by his devotees at Sri Ramakrishna Ashram Shivalaya, Srinagar, where from his followers took him for cremation. After *Nirvana,* his devotees ran an *Ashram* at Karfali Mohalla, the place where Smt. Dekiu Ded used to stay. After the displacement, one of his disciples, Pandit Chaman Lal Bamzai, with the support of other followers, built Nand Bab Ashram[px311] at Lale-da Bagh at Jammu, where besides observing his *Jayanti* on *poh gat'iu pachh deuham* and *Nirvana Divas* on *euushid zuuniu pachh truvah*, devotees also organise *Bhajan* programmes.

Nand Lal Ji

Swami Nand Lal Ji (inset 305), Yogiraj Swami Nand Lal Ji Brahmachari to his disciples, was popularly known as Swami Nand Lal of Tikkar. He was born in 1902 AD at Gurgari Mohalla, Ali Kadal, Srinagar. His father, Pandit Sahej Kaul, lost his wife when Nand Lal was very young, so he decided to marry again. His parents brought up Nand Lal till the age of 14. Right from his childhood, he had spiritual leanings because of which he left his home and devoted time in the service of saints and seers. Initially, he spent sometime at Zinpur, Sopore and then with Swami Atma Ram, at his *Ashram* at Gosoingund, and Swami Kash Kak. He got his lessons in Sanskrit and religious scriptures from Swami Sridhar Bab of Sopore. Initially, he roamed around as a *mastan* (ascetic) and then performed extensive *Sadhana* at Sharda Devi shrine (now in POK), Tikkar, Kupwara, and Hushroo, Badgam. He devoted most of his time in *Sadhana* and welfare of the people, because of which he touched the spiritual heights but his spiritual attainments were beyond the comprehension of a common person. Throughout his journey, his constant companion were *chillim* (pipe for smoking) and *charas*. He set up a *Kutiya*, *Ashram* and *Dharamshala* at Tikkar. He initiated a number of Shishyas into Sadhana. These include Vibhishan Ji[px586], Swami Kral Bab[px571], Swami Kumar Ji, Swami Mast Bab[px574], Swami Sed Bab[px584] and Shalput Ji. He had attained such a spiritual prowess that whenever he would make a prediction it would come true. One such prediction he made, was about his *Nirvana*. He left for his heavenly abode at the residence of Pandit Prem Nath Sadhu on *gooriu tray* in 1968 AD exactly as per his prediction. His *Jayanti* falls on *tsithiur zuuniu pachh okdoh* and *Nirvana Divas* on *haar gat'iu pachh satam.* Swami Mast Bab and Vibhishan Ji are his prominent disciples, who carry forward his legacy.

Neelkanthanand Saraswati

Swami Neelkanthanand Saraswati (inset 306), original name Neelkanth Jyotishi, born in 1866 AD, was a Brahmachari, who, right from his childhood, took to learning of scriptures, spirituality and *Sadhana*. He came in contact with Swami Lakshman Joo and learnt Vedanta and *Trika Darsana*. He used to teach *Yoga* to his followers and seekers of the knowledge. In 1957 AD, he went to Shivanand Ashram at Rishikesh, where he stayed for the rest of his life and devoted his time in the service of humanity. He attained *Nirvana* at this *Ashram* in 1988 AD.

Nidhan Sahib

Pandit Nidhan Sahib or Nidhan Kak was a saint. He hailed from Rainawari, Srinagar, but worked in the house of Pandit Parmanand Bhat of Murran, Anantnag. He had spiritual leanings right from his childhood, because of which he used to perform *Sadhana* in the *t'hookur kut'h*. One day Smt. Poshmal, Pandit Parmanand's wife, came to know of the level of his spiritual attainment, when in the mid of a

night she discovered that the *t'hookur kut'h* was engulfed in fire. She called her husband and when both of them opened the door of the *t'hookur kut'h* they found Nidhan Sahib in deep meditation with a divine light around him. Next day, they paid obeisance to him, but Nidhan Sahib, fearing an exposure, left the house and moved to Haarpur, where he spent rest of his life in a mud hut till his *Nirvana* in *Samvat* 1925. Maharaja Pratap Singh recognising his spiritual attainment bestowed on him a *Jagir* at Haarpur (Harpora). His Samadhi[px290] was built at the place where his pyre was lit at Harpora. A *bran* (ash tree) stands at the *Samadhi*. It is said that the *bran* has grown from a half-burnt stick, used during his last rites and planted at the site by a devotee. A relic in the form of his *khraav* (wooden sandal) is kept at the shrine. His *Ashram*[px290] is at Kocha Nidhan Mohalla, Rainawari. His *Nirvana Divas* is observed on *Bhimsain Ekadashi* in *maag*.

Pandit, Bhawani

Smt. Bhawani Pandit (inset 307) was a pious lady, who earned the title of *Bhagivani* from her *Guru*, Pandit Govind Kaul, and became Bhawani Pandit. She was married to Trilok Chand Pandit of Murran. Because of her devotion, she used to perform not only her household duties but also *Sadhana*. As a housewife, she used to murmur what came to her lips involuntarily. While doing so, she never imagined that she would be creating a treasure in the form of devotional songs. However, the songs would not have seen the light of the day, had she not asked her son, Pandit Som Nath, to put one of her compositions on paper and had he not shown keen interest. She attained her *Nirvana* in 1972 AD. It was in 1997 AD, years after she breathed her last, that her three sons published *Mann Pamposh*, a compilation of her compositions, both in Devanagri and Nastaliq scripts.

Parmanand

Pandit Anand Ram Parmanand (inset 308), popularly known as Parmanand, was born in 1794 AD at Seerkanilgund, Anantnag, Kashmir. He was a noted 19th century Kashmiri saint poet, who rendered devotional songs in Kashmiri under his pen name 'Parmanand'. He received his initial education from his father, Pandit Krishna Pandit, a known Patwari, but later on studied Persian, Sanskrit and Urdu. After schooling, he got married to Mal Ded, an ill-tempered lady, who hailed from his village. After his father's death, he was offered the post of his father, a Patwari, a position he served not only honestly but also humanely and often paid land revenue on behalf of the poor peasants from his pocket. For his honest opinion and ways of living, he was not only put to hardships by his officers but also chided by his wife. He soon left the job and devoted his time for *Sadhana* and other spiritual pursuits. He would be seen either meditating under the shade of a tree or in the company of Sadhus, who used to visit and stay at Martand temple. He had a zest for writing poetry, which he did initially by writing in Persian under the pen name 'Garib' but later on he switched over to Kashmiri and wrote a number of devotional songs. He was a devotee of both Lord Rama and Lord Krishna. He, therefore, composed devotional songs in *lila* form, which makes him a great exponent of this form of devotion. His compositions are rich in Sanskrit words, which restricted their popularity, but those who follow and understand his compositions have rated his works very high. Some poems reflect his understanding of mysticism and *Yoga*. His works include poems like *Amarnath Yatra*, *Kal Ta Chhaye*, *Karma Bhumika*, *Radha Suyamvar*, *Shiva Lagan* and *Sudama Charit* and reflect his deep understanding of Kashmir Shaivism. *Radha Suyamvar*, *Shiva Lagan* and *Sudama Charit* are three long narrative poems, out of which *Sudama Charit* is considered one of the best renderings in Kashmiri. His devotional songs reflect his philosophy and experiences of his life. Some of his famous compositions are:

» *aaras manz achavai, vigney zan nachavai...*
» *amar pano bram samsar chui, aadhidhiv bannuk che adhikar chhui...*

- » *gati manz gash aav chaaney zenai, jai jai jai jai deviki nandanai...*
- » *gokul hridey myon, tati chon goorvaan, cheth vimarsha diptimaan baghwaano...*
- » *karma bhoomikayi dizi dharmuk bal, santosh byali bovi anand phal...*
- » *lalo lalo balagopalo, karyo chey kichh poshan maalo...*[89p124]
- » *prem posh laag sheri tasanzay, vyeri karvai rowayey...*
- » *radhayi radhikayi sri Krishna daeri, paadan lagoi paer paeriyey...*
- » *ras purn param sadha shiva sat chit anand vighyan rava...*[89p165]
- » *yot yith zanmas kus kya chhu pravith, travith chhu gachhun wangeujvor...*

Pandit Parmanand breathed his last in 1879 AD. His ancestral house in its present form (see picture 234) is at Mattan. Master Zinda Kaul has translated his works into English under the title *Gyan Prakash*. The Jammu and Kashmir Academy of Art, Culture and Languages published *Kuliyat-i-Parmanand*, edited by JL Kaul, Srikanth Toshkhani and ML Saqi, in 1972-73 AD. It is noteworthy to point out that one of his *Shishya* (disciple) was Saleh Ganai, a headman of Mattan, who not only donated 17 Kanals of land to him but also took the responsibility, after his demise, of supporting his family and performed his *shraad* with reverence and regard.

Posh Bab

Posh Bab, original name Pandit Pushkar Nath Koul, was a religious person, who carried forward the traditions and the rich cultural heritage of Kashmiri Pandits. Serving the community for many decades, he, after moving to Jammu, built Shri Poshkar Swami Seva Ashram at Chinor, with the support of his followers and another branch at Najafgarh, Delhi. Prior to this, Posh Bab operated initially from Lok Bhawan[px283] and then from Gauri Shankar Mandir[px277], Kani Kadal, Srinagar. The activities at the various *Ashrams* include recitation from scriptures especially *Bhawanisahasranama* and *Panchastavi*, performing of *Bhajans*, holding of the *Bhagavad Gita* classes for the children and performing of *Homa*. *Posh Bab* was concerned about the community and strived to bring about reforms. His stress was on serving the society and considered it as the best form of meditation. He brought out *Nitya Niyam Paath Vidhi* and *Posh Deuul*. He breathed his last on February 18, 2009 AD.

Raina, Lakshman Joo 'Bulbul'

Swami Lakshman Joo Raina (Razdan), born in 1812 AD to Pandit Sundar Joo Razdan, hailed from Malapora, near Bana Mohalla, Srinagar. He was a *Bhakti* poet. In his early age, his father ensured that he received lessons in Sanskrit along with the lessons in Persian. Subsequently, Lakshman Joo learnt *Vedas* and other religious scriptures. After the demise of his father, he ran a shop for a while but then decided to go to Mathura, where he became a devotee of Lord Krishna. On his return to the Valley, he moved to Nagam, where he married and settled. Unfortunately, he lost his wife – a tragedy, which affected him so much that he joined the company of saints and seers. Around this time, he met Pandit Parmanand, who mentally prepared him to re-marry and settle in life. He married a second time, again at Nagam and got two children but unfortunately after some time he lost his young son Shivji, which shattered him totally and he finally surrendered at the feet of Pandit Parmanand and became his disciple. Pandit Lakshman joo became a poet and wrote under the pen name 'Bulbul', because of which he came to be known as Lakshman Joo 'Bulbul' Nagami. The community owes it to him that the treasure of the works of Pandit Parmanand is available. It is believed that 'Bulbul' wrote *Mohini Roop*, a portion of *Radha Suyamvar* of Parmanand. His other works include *Sam Nama*, *Nal-o-Daman* and a number of devotional compositions. Many of his works have remained unpublished. He used to perform his *Sadhana* at Devi Mandir, Badipore, popularly known as Devibal, Badipora[px294],

near Nagam, which is Mata Ragnya's shrine. Through his *Sadhana*, he had attained spiritual enlightenment, because of which he not only contributed so much but also predicted his death, in a Persian couplet, which puts it in 1962 Vikrami (1905 AD). Being a *Krishna Bhakta*, he wrote *lilas* and *vatsun* in simple language. Some of his popular compositions are:

» *om shri ganpat vighni razendro... sondro mandras vothrui mye...*
» *kasht kaastam bhagwan harey... santusht roztam gari garey...*
» *lalo lalo bal gopalo... karyo chay kyith poshan maalo...*
» *vathvi sakhyev sakhrivi... krishna darshun karvi lolo...*
» *param damuk mye chaavtam daamo... satguru mokhshidayak ramo*

Ram Ji

Swami Ram Ji (inset 309) was born in 1853 AD to Pandit Sukhdev, a purohit by profession, at Chinkral Mohalla, Srinagar. Right from his childhood, he had religious bent of mind. He not only received instructions as a purohit and pursued the profession but also studied Shaiva philosophy, initially under Pandit Lala Joo Kokru, who was well versed in Kashmir Shaivism, and later on under Pandit Mana Kak (Pandit Manas Ram Monga), his *Guru* and a Shaiva philosopher. Ram Ji started Yogic practice, under the guidance of his *Guru*, initially at the residence of one of his disciples, Pandit Narayan Das[px485], a houseboat owner. Later on, when his Yogic practices became intense, he shifted to an isolated place in a nearby house, offered by Pandit Narayan Das, where he performed *Sadhana* in subsequent years and also taught Shaiva philosophy to his disciples. In the subsequent years, this independent place became the famous religious centre Shri Rama Shaiva (Trika) Ashram[px305]. He became a Shaiva Acharya, attained spiritual powers, became a mystic saint and spent his time at the *Ashram*. Soon, he attracted great men like Pandit Mahtab Kak, Pandit Vidyadhar, Pandit Govind Kaul, to name a few, as his disciples. Even Maharaja Pratap Singh was his follower. Right from the beginning, Pandit Narayan Das and his wife were his followers. Their devotion and reverence for their *Guru* was rewarded when they were blessed with a son, who was named Lakshman, by Swami Ram Ji himself. Lakshman later on became Swami Lakshman Joo. Swami Ram Ji attained *Nirvana* in 1915 AD at the age of 62. His *Jayanti* falls on *poh gat'iu pachh bah* and *Nirvana Divas* on *maag gat'iu pachh tsodah*.

Razdan, Krishan Joo

Pandit Krishan Joo Razdan (inset 310), born in 1850 AD at village Wanpoh, Anantnag, Kashmir, was a devotional poet, who, as a poet of *Bhakti* traditions and an exponent of *lila* form of poetry, left an imprint on the minds of Kashmiris through his *lilas* and devotional compositions. His father, Pandit Ganesh Joo Raina (Razdan), was a rich landlord, who engaged the best teachers and *Shastris* of the time to provide him early education, religious teachings and knowledge of scriptures. Krishan Joo Razdan would quite often visit his *Guru*, Pandit Mukandram, at Ali Kadal and receive lessons in religious teachings and spirituality from him. Seeing his ability and zest for learning, Pandit Mukandram took keen interest in him and guided him at every stage in his journey. It is said that once a *Shishya* of Pandit Mukandram, in absence of Krishan Joo Razdan, casually told him that Krishan Joo would not compose his poems but rather take the poems from somewhere else and present them in his name. Hearing this, Pandit Mukandram got a bit upset and wanted to verify it. So he arranged for a trip in a *Doonga*, along with his *Shishyas*, to the Dal Lake. In the midst of the Dal Lake, he called all his *Shishyas* and asked them to compose and recite a poem on Dal Lake. Krishan Joo Razdan without wasting time composed the following one and recited to the astonishment of others.

sar kor samsaar nadhrui draav, dal... pamposh chhaav (41 *Shlokas*)
moh saendhi... krishna boatth khari... keshav naav, dal...

Right from his childhood, Mother Goddess blessed Krishan Joo. It is said that on one *Ashtami*, in his childhood, his parents decided to visit Mata's shrine at Manzgam. Young Krishen Joo also insisted to accompany them but the parents decided otherwise. They sent him out on some pretext and left for the shrine. When Krishan Joo returned home, he found that his parents had proceeded to Mata's shrine without him and he started weeping. He shed tears profusely and no one around could console him and make him stop shedding the tears. When he got tired, he fell asleep. In his sleep, he had a dream in which a pious lady, wearing neat and clean dress, took him in her lap and said, "You had a desire to come to me but because that did not happen, you started crying. Now I have come myself to you so don't cry". This is the day when Mother blessed him and it is said that whatever he would want to do, he would succeed in that. Maharaja Pratap Singh was one of his followers. He would visit Pandit Krishan Joo Razdan at Wanpoh, whenever he would travel from Srinagar to Jammu or back and discuss with him matters of religious importance.

He was a *Shiva Bhakta, Rama Bhakta* as well as *Krishna Bhakta*. He composed devotional songs in praise of Lord Krishna, Lord Rama and Lord Shiva. He has composed a number of *lilas* (said to exceed 400), out of which 70 *lilas* have been compiled in Devanagri into a book titled *Krishan Darshun*, by Pandit Shyam Lal Razdan. Pandit Krishan Joo also composed verses in praise of *Tirtha Raj Lok Bhawan*. His works include *Harihar Kalyan*, *Shiva Lagan* and *Shivparnay*. Royal Asiatic Society of Bengal published *Shivparnay* as a series from 1913 to 1924 AD in Devanagri script. Khwaja Ali Mohammad, bookseller, brought out, with the help of Pandit Hari Kaul, a compilation of his compositions under the title *Hari Har Kalyan* in Persian. The Jammu and Kashmir Academy of Art, Culture and Languages published *Kuliyat-i-Krishan Joo Razdan*, edited by Somnath Veer, in 1984 AD. Pandit Krishan Joo breathed his last at Wanpoh in 1926 AD. His *Jayanti* falls on *beuuderpeth zuuniu pachh tsoram* and *Nirvana Divas* on *Manjhor zuuniu pachh euut'ham*. Some of his popular compositions are:

» *aavai nandlal bindraban, siuut goopian gindhney...*
» *bandh kornas bae bashey zagtaechi... shiv natha avinashey...*
» *bhoola bhalla balkan saet... sodhvanin peuut'h haavtam roop...*
» *bel tay madal venna golab ... puuzai lagas parma shivas shivnathas tay...*
» *hosh dim lagyo pamposh paadan... ha sadhan heundi sadho ho...*
» *kripa kartam hari harai, bo kya karey zoar...*
» *omkar rupa sarvae adhikaro, muladhaar dhyan dharaeyo...*[88p5]
» *samiv karav athvaas, pakiv raas gindhaney...*
» *shri raza rajeshwari aamaet... poozai lagoi pamposh gulab madal ti hi...*
» *wothu nendrey bal gopalo, sham lalo gash ho aav...*

Razdan, Manas

Pandit Manas Razdan (inset 311), original name Mansa Ram Razdan, also known as *Razdan Sahib* and *Dhooni Sahib*, was a saint of highest order, who lived during the reign of Mughal rulers and had attained spiritual prowess at an early age. Pandit Manas Razdan, son of Pandit Jagar Nath Razdan, the noted astrologer, lived at Bana Mohalla, Habba Kadal, Srinagar. Right from childhood, he had spiritual leanings because of which he did not study much. He, however, performed *Sadhana* and kept a *Dhooni* aflame all the time. For some reasons, he moved out of the Valley, stayed for sometime at Chenani near Jammu and then moved to Kotla Qiladar, Punjab (now in Pakistan), where he practiced austerities. Because of his spiritual attainments, the then rulers granted him *Jagir* at Qiladar. It is said that Maharaja Ranjit Singh before going to the battlefield would always visit Razdan Sahib's shrine. Subsequently, he came back to Kashmir and continued his spiritual quest at his house at Bana

Mohalla. A temple, known as Dhooni Sahib Mandir[px307], was built in the premises of his house where a *Nag* also existed. In his honour, the lane, near Bana Mohalla between Fateh Kadal and Habba Kadal, where his house stood, became famous as Razdan Kocha and the *Ghat* on river Vitasta, just opposite to Razdan Kocha, got the name Razdan *yarbal*. The saint attained *Nirvana* in 1826 AD.

Razdan, Shankar

Swami Shankar Razdan (inset 312) was born at Kani Kadal, Srinagar. His father was a revenue official posted at Kulgam, because of which he spent his childhood there. It is said that right from his childhood, Shankar had spiritual leanings and used to perform *Sadhana* at the shrine of Uma Bhagwati, Anantnag. He is believed to have been blessed right in the childhood, because of which he attained not only *vaakh Siddhi* but also other powers like being present at more than one place at the same time, transfer pain of the devotee onto himself and bring dead to life. It is said that when he decided to shift to Mata Kheer Bhawani at Manzgam, Kulgam, on his way the weather worsened. There was a thunderstorm, a cloudburst and heavy rains, because of which he found himself being carried away into Veshav kol. In a flash, he saw Devi on a rock extending a helping hand to rescue him. She is also said to have asked him to get *Disha* from Swami Zanardan Dhar of Srinagar. So he became *Shishya* of the Swami Ji, took *Shikhsha* from him, continued his *Sadhana* and attained the spiritual bliss. One more incident recorded is that once when Maharaja Pratap Singh came to see him he was running high fever. Razdan Sahib is believed to have removed his blanket and kept it aside. When Maharaja sat in front of Razdan Sahib, he observed some vibration under the blanket. On enquiring, he was told that he (Razdan Sahib) had kept the fever under the blanket so that Maharaja's visit is not disturbed.[49p217] Besides the above, his followers have reported other miracles, which were performed by him during his lifetime. One of the miracles associated with him is the often-repeated saying *Shankaran makiuts* (Shankar's axe). Pandit Shankar Razdan used to carry an axe, which he used to worship. People were very keen to know the significance of the axe and the reason for his worshipping the same, but no one dared to ask. It is said that a shrine was being built in Bijbehara with the material from the ruins of an old temples. A strange thing used to happen, in that whatever was built by the masons during the day would be found razed to ground next morning. The ruler came to know of the happening and thought it to be the handiwork of some mischievous people. He posted sepoys but nothing was found. That was the time, when the locals sought the help of Pandit Shankar Razdan. He is said to have gone to the spot, uttered a *Mantra* and thrown his axe onto a big stone. While the axe got stuck to the stone, he still had one in his hand. He asked the elders to use the stone and go ahead with construction. After this, no untoward incident happened. Eyewitnesses claim that the stone with the axe exists at Bijbehara. Pandit Shankar Razdan used to stay at a small *Kutiya* (hut) at Chhatabal. Both Maharaja Ranbir Singh and Maharaja Pratap Singh were his followers. After his *Nirvana*, Maharaja Pratap Singh built in his honour a *Samadhi* and named it Ratanjyot Mandir[px307], which houses his relics, including the axe and some of the rare books possessed by him. His *Nirvana* falls on *zeeth zuuniu pachh euut'ham*.

Retse Ded

Retse Ded (inset 313), original name Saenpat Devi, born in 1880 AD at Srinagar, was a saint poetess of repute. Her literary compositions came to light many years after her death. Retse Ded was married to Pandit Janardhan Kaul 'Sagar', a poet, who died in 1918 AD when she was only 38 years old. The responsibility to manage the family came onto her shoulders. Not only did she manage the household, using *yendiur* as an earning tool, but also concentrated on her spiritual pursuits. In due course of time, she attained spiritual powers, which she used to provide succour to all those, who came to her

for her blessings. Because of her noble deeds, she became famous as Retse Ded (*retse* in Kashmiri means noble and *ded* means granny). During her lifetime, she is said to have composed more than 1000 *vaakhs*, out of which only 450 could be recovered and published by her son, Hari Krishan 'Fani' on her birth centenary in 1980 AD. He was able to complete the task with the help of a family friend, Pandit Prithvi Nath Kaul 'Sayil'. Though the credit for publishing these *vaakhs* goes both to her son and Sayil sahib, yet the one, who deserves the real praise is Dhanwati, her daughter-in-law, who put the *vaakhs* in written form whenever Retse Ded used to murmur these *vaakhs*. She used to write in Devanagri, what Retse Ded used to say, and deposit the papers in an almirah, thereby creating a treasure, without letting anyone know about it. It was only when she was on her deathbed that Dhanwati revealed it to her husband, Pandit Hari Krishan. This is how Retse Ded's *vaakhs* came to light and were saved from getting lost. Retse Ded breathed her last in 1966 AD at the age of 86 years, leaving behind a rich treasure of the *vaakhs*. Some of her compositions are:

» *aatmaa anubhav chhu divaan diva gyaan, avay aatma gyaanik chhi saari...*
» *dayi naav swarun, su manas darun, suy zevi parun, gayi syez sumran...*
» *dayaloo mann chhu akh sondar baagh, barus sag gandus che pai...*
» *gaash aasi ta asi prakaash meli, dimou chyat asi te vopdi ehsaas...*
» *gaatlev chhu vonamut har kanh chhu anzaan, saari na nipun, saariney na....*
» *kalaa chhe lalit, kalaa chhe shilp, kalaa chhe sangeet - sur, taal, raag...*
» *kamcha prath chhu maazas laha khaaraan, mokha prath chhu karaan...*
» *meviu chhu aasan setha tsok papniu bronth, mantar chhu baasaan...*
» *veshwas chhu nishchay veshwaas chha shradha, veshwas chhu...*
» *zindagi chha akh samai, akh avsar te akh kaal, zindagi chhe hechhun...*

Rishi Pir

Rishi Pir or Reshi Peer (inset 314) was born in 1637 AD in a *Shikara*[91] near Sopore, when his mother, who hailed from Gund Gushi village of tehsil Handwara, was travelling from her paternal house at Gushi to her in-law's house at Batayar, near Ali Kadal, Srinagar. His father, Pandit Gobind Kaul, a well to do person from the locality, was happy to receive his wife and the boy, who was given the name Rishi. Pandit Govind Kaul passed away when Rishi was only 7 years old. A few years after this, he got married, which is not surprising considering the fact that child marriages were quite prevalent those days. From the age of 12 years, he started visiting temples and saints of the time. He became a devotee of Mata Sharika and spent his time in prayers and *Sadhana*.

Through a legend it is known that because of his devotion, Rishi, who was in search of a *Guru*, was not only blessed by the Divine Mother but also provided with a *Guru*. According to the legend, when Rishi completed a *Parikrama* (circumambulation) of Hari Parvat, during 40 days by crawling on knees, Mata Sharika gave him *Darshan* at Deviaangan and asked him about his wish. In reply, he is said to have asked for a boon in the form of a *Guru*. He was advised to follow the first person he would meet en route on the day. Just a distance away near Hari Asthapana, he saw a mystic saint seated on a huge boulder. Taking him as his *Guru*, he bowed before him but the mystic saint without responding moved away from the place leaving Rishi far behind and reached Rishi's house. There, he sought a *chillim* from his mother, to which she obliged. After having a puff or two, he directed Rishi's mother to handover the *chillim* to Rishi on his return and ask him also to have a puff or two. After this, the mystic saint, who was none other than Pandit Krishna Joo Kar[px589], another saint of the time, left the place. When Rishi returned home, his mother did exactly what she was told. Rishi had a puff and then another and this kindled the divine light in him. Subsequently, he was initiated into *Sadhana*, by

Pandit Krishna Joo Kar, which he continued for fourteen and half years. When he attained his spiritual bliss, he started performing miracles. People recognised him as a saint and started calling him Rishi Pir and when he helped them out of their difficulties, he became famous as Pir Pandit Padshah (Pir Pandit, the emperor). Mughal king Aurangzeb resented this title and ordered his immediate arrest and dispatch to Delhi, through his Governor posted in Kashmir. It is said that while Rishi Pir greeted the messengers of the Governor and asked them to wait till next day morning, he himself, through his spiritual powers, visited Aurangzeb during the night. On seeing Rishi Pir in person, Aurangzeb trembled and was convinced about his spiritual prowess. He not only cancelled the orders for his arrest but also granted a *Jagir* (land) to him at Divsar village. Rishi Pir, however, condemned him for being cruel. He is known to have performed a number of miracles off and on. He used to take out his intestines through the mouth, wash them and put back in place. On one occasion, he fulfilled his mother's wish of having a bath at Trisandhya without going there and instead made the water to flow, after uttering a couplet, into Vitasta at the place where his mother took a bath.[13p146] It is said that on another occasion he prevented a fire, which had engulfed a locality, from spreading by throwing one of his *khraavi khor* (wooden sandal) into the fire. Rishi Pir attained *Nirvana* in 1697 AD. In fact, his *Janam tithi* (birthday) and *Nirvana* fall on the same day. His disciples and followers built an *Asthapana* at Batayar, the present Rishi Pir Asthapana[px304] and another *Asthapana*[px273] at Sopore. After displacement of the community in 1990 AD, an *Ashram*[px311] was built at Suraksha Vihar, Jammu. Reshi Peer Trust manages the *Asthapanas* at Batayar and Suraksha Vihar. His followers perform his *shraad* ceremony at Batayar on his *Nirvana Divas* on *vahek gat'iu pachh sheyam*.

Ropa Bhawani

Ropa Bhawani's (inset 315) life starts with a legend. It is said that one Pandit Madhav Joo Dhar, who lived in Srinagar in early 17th century, regularly used to visit Sharika temple at Hari Parvat and pray for hours together with great devotion. During one such visit, on the first day of *Navratra* in the year 1620 AD, when he got engrossed in his prayers, Mata Sharika pleased with his devotion appeared before him as a girl child. Madhav Joo, being a religious and spiritual man, realised that the girl child was none other than Mata Sharika herself, who had blessed him. To show his gratitude, he worshiped the child and showered on her all the love and affection of a father. Mata Sharika was so happy with her devotee that she asked him about his wish. Madhav Joo is said to have asked for a daughter to be born in his house. Mata Sharika granted this wish and thus Ropa Bhawani was born to Madhav Joo's wife on *Poorna Amavasya* in the month of *zeeth* (*Jyeshta*) in the year 1621 AD. The place happened to be near Safa Kadal. Her parents named her *Alakheswari* (meaning 'the lady of the lock of hair', so called because she used to leave her hair loose and undone), or Alakh-Iswari (incarnation of the Invisible).[1p555] She was also called *Sharika Ansha Roopa* (part incarnation of Sharika), hence the name Ropa Bhawani. Since Madhav Joo himself was a deeply religious and spiritual man, he initiated her onto the same path and guided her like a *Guru* in her pursuit for realisation of God. She was the contemporary of Rishi Pir. Her ancestors, like others, had left the Valley to escape the tyranny of the then rulers. Her ancestor Jadmeru Pandit had come back to the Valley during the reign of Emperor Jahangir. At an early age, *Alakheshwari* was married to a boy, Hiranand Sapru by name. Soon her married life turned into a hell, as both her mother-in-law and husband would ill-treat her. Like her father, she would visit Hari Parvat to perform her *Sadhana* and at times she would go even at midnight. This would raise the suspicion of her mother-in-law as well as her husband, who would doubt her integrity. Both the mother and the son, un-intelligent as they were, did not recognise her spiritual prowess in spite of the fact that they had seen and experienced some miracles happen through some incidents. Ultimately, one day she left her in-laws house to pursue her inner voice.

Ropa Bhawani wanted to perform her *Sadhana* in solitude and did so at Cheshma Sahibi[px286], Manigam[px315] and Vaskura[px304]. These places, including her birthplace at Safa Kadal, ultimately became Ropa Bhawani Asthapanas. Her soul left for heavenly abode on *maag gat'iu pachh satam* in the year 1721 AD at the age of 96. Kashmiri Pandits hold Mata Ropa Bhawani in high esteem and observe her *Jayanti* (birthday) on *zeeth punim, kambiur pachh shraad* at Vaskura on *euushid gat'iu pachh satam* and *Nirvana Divas* at Safa Kadal on *maag gat'iu pachh satam* (*sahibanhanz satam*). She composed *vaakhs*, which are given in *Ropa Bhawani Rahasyopdesha*[px220]. One of the important messages that she has given to the people through her teachings is

'tset vimarsha deeptimaan bhagwaano'

Translated it means, 'if you explore the depths of your consciousness, you will find your Lord there'. Some of her popular *vaakhs* are:

» *baniu phutri ta panay thurey, kusuu mari ta kas lagi dokh...*[16p140]
» *draav vuphey vaav ruupi gur, gor ishwar aav avinashey...*[88p26]
» *hani hani pataal gagan gamay muurat na muurat paatch tatviu, chetan milihay...*[16p79]
» *hosh meli tay posh pholani gosh kheleuuni sadhu sang, ganj gyani...*[16p123]
» *kriya ta kaaran yus paniu zaaney manai maaney dyen ta raat...*[88p26]
» *naav taara vaav savaara na rang na varn tiu na gothur, bronh an antar...*[16p111]
» *tav ruup yagyiu huuma karith, ahuti ditsas angan heunz...*[16p138]
» *yivaan paan ta zewaan paan, rivaan paan ta niwaan tuukh...*[88p26]

Safaya, Ram joo 'Tabardar'

Pandit Ram joo Safaya 'Tabardar' (inset 316), right from his childhood, had a religious bent of mind. In search of truth, he used to regularly visit temples and engage himself in devotion to gods and goddesses. In his later years, he got a job in the Municipality, which involved supervision at the slaughterhouse. The scene at the slaughterhouse often made him cry. He, therefore, started devoting more time to find the truth. After he lost his wife, he used to spend most of his time in *Sadhana* at Anandeshwar Bhairava Mandir, Amira Kadal, Srinagar. Subsequent to this, he spent six years at Rameshwaram Mandir, Tamil Nadu and on his return he devoted rest of his life in the service of mankind. He attained *Nirvana* in 1978 AD. His *Nirvana Divas* falls on *phagun zuuniu pachh sheyam*.

Sati Ded

Sati Ded, a pious and a saintly lady and daughter of a Tiku family, spent her life at her house at Karfali Mohalla, Srinagar,. She is known to have acquired her spiritual powers, though at a late stage, because of which people would visit her and seek her *Darshan* and blessings. It is also said that not only would she make predictions, which came true, but also restore to health ailing patients, who could not be treated by doctors of her time. It is also said that when she attained *Nirvana* and her followers were preparing for the last rites, Swami Nand Bab[px575] appeared on the scene and told everybody that he is to occupy the seat vacated by her. However, he was not allowed inside by her relations and was taken by Pandit Nila Kanth Mahnoori to his residence, where he stayed for a number of years thereafter. Sati Ded attained her *Nirvana* in 1933 AD, after which her daughter Dek Ded set up an *Ashram*, known as Sati Ded Ashram, at Karfali Mohalla.

Sed Bab

Swami Sed Bab (inset 317), also known as Sedh Mol, was born to Pandit Vedlal Bhat and Smt. Yembarzal in 1902 AD at Heuunzvyour, Patan, Kashmir. He was a disciple of Swami Nand Lal of

Tikkar. It is said that the name Sed Bab was given to him by his *Guru,* Swami Nand Lal, himself. Sed Bab, who was a *Grehasti*, practically lived a life detached from the worldly affairs. For this reason, his wife, Smt. Gonawati, shouldered the responsibility and managed the household. Sed Bab performed *Sadhana* and would often be seen in deep meditation. He was a regular visitor to Mata Kheer Bhawani at Tulmul and would be found in the company of his followers. Dressed in a *pheran* and *pootsh* with a *kapartsaadar* or a towel on his shoulders, he would welcome everyone and offer *naviid*. Sed Bab attained *Nirvana* in 1985 AD. His *Jayanti* falls on *zeeth zuuniu pachh navam* and *Nirvana Divas* on *kartik gat'iu pachh doy.* His *Ashram*, Sed Bab Anand Bhawan[px312] is at Paloura, Jammu.

Shakar Sahib

Swami Shakar Sahib, son of Pandit Keshav Joo Bakaya, was born in 1805 AD at Kani Kadal, Srinagar. Right from his childhood, he had religious leanings and was seen in the company of seers and saints. As a child, he had acquired occult powers, which he used to display in presence of others. He would walk on water in *kat'iu kol*, a tributary of Vitasta, and climb a pole with his wooden sandal on. His parents were worried on this count and as a solution solemnised his marriage, at the age of 13, in the family of Pandit Dela Ram Kaul. After some time, his in-law's organised a *Hawan*, at Kheer Bhawani, which he also attended. At Tulamulla, his father-in-law found a little quantity of *charas* with him while he was unfolding his turban. This disturbed him so much that he tore his clothes in anger. Seeing his father-in-law in such a state, the young Shakar also tore his clothes and ran away, leaving behind his parents and wife and was not seen for a long time. He was finally traced to the *Ashram* of Swami Jeevan Saeb at Loduv, where he stayed for long. When he did not return, his wife took it to heart, her health deteriorated day by day and she finally breathed her last. Shakar Sahib went straight to the cremation ground at Karan Nagar and was present during her cremation. Thereafter, he went to Batagund in tehsil Handwara, stayed there for a few years, returned to his ancestral home at Kani Kadal and finally moved to a house at Sathu Payeen, where he stayed till his *Nirvana* in 1843 AD at the young age of 36. His disciples give numerous accounts of his spiritual prowess and the miracles he performed in his lifetime. In fact, his *Nirvana* is said to be the result of his last act, which he performed to bring back to life a child, who had died due to smallpox. On his *Nirvana*, Swami Shakar Sahib is believed to have transferred his soul to the child, bringing the child back to life.

Sharma, Nilakanth

Pandit Nilakanth Sharma, son of Pandit Shankar Nath and Smt. Sokhmal, was born in 1888 AD. He hailed from village Dab Vakura, Tehsil Ganderbal, Srinagar. He was a *Grehasti*, who would be generally seen wearing a white *raffal pheran*, supporting a *tsandan t'yok* and seated on a white clean *Aasan*. He received his lessons in Sanskrit at his residence but soon developed interest in other languages as well. Through self-study he learnt Persian, Urdu and Hindi. Right from the childhood, he had an inclination to write in Kashmiri, especially the devotional songs. He studied religious scriptures and related literature and became a devotee of Lord Rama. He considered Swami Nand Lal Brahmachari of Tikkar as his *Guru*. Because of his interest in Kashmiri, he wrote dramas like *Bilav Mangal* and *Jaidev* and translated *Shiva Puran* (Brahma khand), the *Bhagavad Gita* and *Swapan Vasvadata* into Kashmiri verse. His Koshur Ramayan, *Sharma Ramayan*, brings out the personality of Pandit Sharma, the Kashmiri Poet. He was deeply religious and used to perform *Puja* daily. He used to visit Pandit Bal Ji Kaw, a Saint and spend hours with him. Pandit Nilakath Sharma breathed his last in 1969 AD. He composed a number of devotional songs, as under, which include a tribute to his *Guru*.

» *agyan ghatey sirya prakash chhukh aasvonui...*[88p7]
» *padhyi kamlan tal myeti meuuj... anugreh kartam anugreh kartam...*

» *tran bhavnan hund tse rajay, naad byend myaani aadan baajay...*
» *zahae andhkaar chaani yinay tsolaye, laliu alrai roni manzulye...*

Sona Kak
Swami Sona Kak, popularly known as Sona Boi, Sona Bab or Sona Mot, an accomplished saint of Kashmir, was born in 1878 AD at Kharyar, Srinagar. In his early life, he not only assisted his father, who was a priest, in his profession but also performed his daily *Upasna* at a nearby cremation ground because of which it is said that he attained *Siddhi*. Thereafter, he started roaming the streets of Srinagar and his behaviour at times appeared to be that of an unsound man as he would abuse people and scare them away. He would often be seen at shops enjoying a smoke, which he would demand from them. During his lifetime, he did not stay at one place and went from place to place. Initially, he stayed at his ancestral place for a number of years till 1928 AD and then moved to the residence of Pandit Shridhar Joo Dhar at Ali Kadal, Srinagar, where he lived for 14 years. Next, after making a bonfire of his belongings, he moved to the residence of Pandit Sham Lal, another devotee. His level of spiritual attainment can be gauged from the fact that he could predict his *Nirvana* long before it happened. Just before his *Nirvana*, he ordered a cup of curd and facing the sacred shrine of Mahakali, near Zaina Kadal, immersed it in the river Vitasta. He then asked for a *Doonga* and went to *Pokhribal* along with his devotees, taking along *Samagri* for *Hawan*. On reaching Pokhribal he is said to have declared that he has got the permission of Divine Mother to leave the mortal frame, after which, he is said to have immersed the *Hawan Samagri* in the spring there. While returning from Pokhribal to Kharyar, he is said to have taken out his clothes near Gadadhar and attained *Samadhi* in *Padmasana* on *Chaitra Durga Ashtami* in 1942 AD. His mortal remains were taken to Kharyar for the last *Darshan* by his devotees. He was cremated at a place of his choice. The choice of the site, according to knowledgeable people, was done through his supernatural powers, as he never ever visited the site in person but had conveyed it to his devotees.

Svayamananda Ji
Swami Svayamananda (inset 318), original name Som Nath, born in 1925 AD to Pandit Madhav Joo Jattu and Smt. Janaki Devi, was a saint of repute, who took to spirituality and *Sadhana* right from his childhood. After early education, Swami Svayamananda joined Government service as a forester in J&K Forest Department at the age of 17 years. At the age of twenty, he started worship of Lord Shiva and would carry a pitcher with water to Shankaracharya temple and do his *Tapasya*. He continued with his spiritual pursuit irrespective of the place of posting. During his service, he came in contact with other seers and saints of his time. He sat in the company of Swami Nand Lal Ji, his disciple Swami Vibhishan Ji (1955-56), Swami of Chandi Ashram (1964-65), Pandit Ram Joo Safaya 'Tabardar' (1965) and Swami Lakshman Joo. He was also inspired by saint poet of Wanpoh, Pandit Govind Ji. Because of his spiritual pursuits, Mata Uma is said to have blessed him. He, therefore, moved to Uma Devi Asthapana[px287] at Brariaangan, district Anantnag, where he undertook the work of construction of Uma Nagri Temple complex. After displacement from the Valley, he moved to Jammu, where he and his followers built a temple and an *Ashram* at Muthi, Jammu. Swami Ji attained *Nirvana* at Jammu on November 29, 2005. His *Jayanti* falls on *haar zuuniu pachh sheyam.*

Vibhishan Ji
Swami Vibhishan (inset 319), born to Pandit Fakirchand and Smt. Parvati in 1936 AD, was a saint, who, right from childhood, had spiritual leanings and religious bent of mind. He would spend his time in *Sadhana* and *Puja* at various temples in the locality. He had studied Sanskrit, Hindi, Urdu and

English and joined service at Baramulla. Because of his interest in spirituality, he left the job and went to Tikkar to serve his *Guru*, Swami Nand Lal Ji. He continued his *Sadhana* under his *Guru* and under his instructions built an *Ashram* at Hushroo, which he left in 1986 AD and built a separate *Ashram* at Jib, Udhampur. Another *Ashram* was built at Jammu. Swami Ji attained *Nirvana* in 2001.

Vidyadhar Ji

Swami Vidyadhar (inset 320) was born in 1885 AD at Sathu Sheetalnath, Srinagar. His father Pandit Ganakak Razdan and mother Harmal named him Vidhlal. At the age of only six, he lost his father after which his uncle, Pandit Gopinath, brought him up. At the age of 15, he was married to Shrimati Padmavati, daughter of Pandit Rishi Kak Kaul. In his childhood, he received lessons in Brahminical rituals from two able Pandits of the time, Pandit Madhav Joo and Pandit Rajkak Ganz. He continued his education and passed *Prajya* and *Visharada* from Punjab University, Lahore. From the beginning, he showed keen interest in religious teachings and his intellect and sharp memory subsequently made him a disciple of Swami Ram Ji, a leading saint of the time, who also initiated and taught Swami Mahtab Kak and Swami Govind Kaul. Swami Vidyadhar, under this *Guru*, studied *Shastras* and was initiated into *Shaiva Sadhana*. With the passage of time, he started detaching himself from worldly affairs and concentrated on his *Sadhana* within the four walls of a room. After his *Guru*, Swami Ram Ji, attained *Nirvana* in 1915 AD, Vidyadhar became restless and in 1919 AD left his house and moved from place to place in quest of realisation of God. During this period, he stayed at Thajwor, a place near Bijbehara, Kamlavan, a place in village Tral, and his place of residence, at the insistence of his senior, Swami Mahtab Kak. His stay at his residence, however, was short and he again left for Tral and after wandering for sometime stayed with Pandit Prasad Joo at village Sali. From there, he went into the nearby forest and meditated at a secluded place. It is said the Swami Vidyadhar attained his spiritual bliss there and this came to light through a Gujjar, who happened to see him meditate. When people started visiting him at this place, he moved to another place in a forest in Guddar village. He, however, did not stick to this place but performed *Sadhana* at other places like Tulamulla, Manzgam and Amarnath shrine and also would roam from place to place. During the later years of his life, he mostly stayed at Tral and Srinagar. At Srinagar, he stayed at his *Ashram*, built by his devotees in 1947 AD, at Karan Nagar. By this time, Swami Vidyadhar had attained such a high level of spirituality as he could foresee things and could tell his disciples about his impending *Nirvana* minutes before the actual time of leaving the mortal remains. While chanting 'Shiv Shiv' he breathed his last in 1950 AD at the age of 65. His devotees built in his honour another *Ashram*, much later, at Vivek Vihar, Paloura, Jammu. He has composed *Guru Stuti, Kalika Stuti, Nirvan Vilap* and *Saraswati Stuti* in praise of his *Guru* and some deities. He was a true *Yogi*, who guided his devotees irrespective of caste and creed. He is the only saint, who stayed at Amarnath shrine for one month under difficult conditions. He was a reformer, who is credited with bringing the group *leji bat'iu* and *Buher* Pandits into the main fold of Pandit community and making them work shoulder to shoulder with the orthodox Brahmins. His *Jayanti* falls on *manjhor zuuniu pachh tray* and *Nirvana Divas* on *haar zuuniu pachh truvah.*

Zanana Zui

Zanana Zui was a saint, who lived about 1570 AD at Rainawari, Srinagar. He was contemporary of Rishi Pir. He used to practice *Yoga* and *Sadhana* but nobody, except Rishi Pir, who was aware of his exalted spiritual position, came to know of it. It is said that one day Rishi Pir decided to visit him and pay respects but when Zanana Zui came to know of it, he lay down and separated his soul from his mortal frame, fearing an exposure about his spiritual prowess. On reaching the place, Rishi Pir, who

himself had high spiritual power, saw the mortal frame of Zanana Zui and was grieved not to see him in person.[13p146] This way, Zanana Zui displayed his spiritual power.

Besides the above, the following saints and seers deserve a mention:

- **Anand Ji** (Swami) of Jamnagri, Bumai Sopore, was a saint, who initially stayed on a hillock but later on shifted to the village and stayed with a Pandit family. He had also stayed in a *Guffa* (cave) in the area.
- **Ashokananda** (Swami) was a saint, who belonged to Mukherjee family and was popularly known as Sumbali Baba. He came to Kashmir at the age of 30 and stayed at Nandkishor Mandir, Sumbal. Subsequently, he went to Nagdandi, where he built an *Ashram*, Sri Ramakrishna Mahasammelan Ashram, Kashmir, now known as Vivekananda Kendra Nagdandi Ashram[px300].
- **Atma Ram** (Swami) was a saint, who started as a school drop-out but in his later years became a scholar and would hold discourses on scriptures with *Yogis* from Banaras. Swami Atma Ram (inset 321) stayed at the Gosaingund Ashram, Anantnag[px279]. He took keen interest in the affairs of the *Ashram*. Besides adding another storey to the *Ashram*, he built kitchen block, hall, cow shed and a store. His disciples have been ably carrying forward the *Ashram* work.
- **Baju, Govind** was a saint, who lived at Rainawari.
- **Bakhshi, Ishwar Das** was a saint of wachhi, Pulwama, Kashmir. Right from his childhood, he was a *Shakti Upasak* and after taking *Guru Diksha* went to Kangra, Himachal Pradesh, where he was granted a *Jagir* on which he made an *Ashram* and stayed there for the rest of his life.
- **Bon Kak** was a saint poet, who, right from his childhood, had the spiritual leanings. He hailed from village Pinglin, Pulwama, Kashmir and was the disciple of Pandit Tika Kak of Srinagar. He believed in *Guru Seva* (service). Some of his compositions are:
  - » *indrey dwar zaanun zanith sughyan, vighyan monut prakrit lai...*[89p103]
  - » *nirla vas dai vartan trikaal, karta marta baal brahmacharo...*[89p77]
- **Chana Sahib** resided at Rainawari. He was the disciple of Zana Sahib. He left for his heavenly abode in *samvat* 1928 AD.
- **Dhar, Madho Joo** was the father of Ropa Bhawani. He was a devotee of Mata Sharika and would have *Parikrama* of Hari Parvat everyday irrespective of the season and weather conditions. Because of his *Sadhana,* Mata Sharika blessed him.
- **Ganjoo, Tika Kak** was a saint poet, who hailed from Madanyar, Habba Kadal, Srinagar. He was a *Grehasti* (a family man) and a *Bhakti* poet. He is believed to have composed thousands of *Shlokas*, which reflect his understanding of *Vedas* and *Shivadarshana*.
- **Ganju, Ayat Ram** was a spiritual person from Vecharnag, who, because of spiritual attainments, performed many miracles and earned the appellation 'Peer'.
- **Gopal Sahib** was a saint, who lived under a chinar tree at Barbar Shah, Srinagar.
- **Har Kak** (Swami) was a pious and saintly person, who originally hailed from Khrew, Kashmir, but spent most of his life in a room in Hanuman Mandir, near Amira Kadal, Srinagar. He had a good number of followers, who would visit him almost daily and seek his blessings. It is said that because of his spiritual powers, he could foresee things and predict events. His *Jayanti* falls on *euushid gat'iu pachh truvah* and *Nirvana Divas* on *tsithiur gat'iu pachh satam.*
- **Hari Krishen Ji** was a pious saint, who recognised the mystic powers of Badshah Qalandar. His *Jayanti* falls on *kartik zuuniu pachh kah* and *Nirvana Divas* on *euushid zuuniu pachh doy.*
- **Isher Sahib** was a saint, who lived at Habba Kadal. He left for his heavenly abode in 1880 AD.
- **Jaman Ded** is said to have lived around 1775 AD. She was often found roaming about in the mountains near Amarnath cave.

and Phytochemistry, is currently the Director of Meerut Institute of Engineering and Technology (MIET), Meerut. After graduation, postgraduation and Ph.D. from Banaras Hindu University, he started his career at the same University and served in various capacities as Lecturer, Reader, Professor and Head of the Department. Besides guiding many M. Pharma and Ph.D. students, he has presented papers in national and international conferences and published more than 100 research papers in Indian and Foreign journals. Professor Khosa is a member of research organisations like American Society of Pharmacognosy, Indian Society of Pharmacognosy, Society for Research on Drugs and Harmones and has been the past President of Pharmaceutical Society, Banaras Hindu University.

Khoshoo, TN

Dr. Triloki Nath Khoshoo (inset 330), born to Pandit Samsar Chand Khoshoo in 1927 AD at Zaina Kadal, Srinagar, was an eminent Botanist and a distinguished Environmental scientist. His ancestors were originally from Sopore and were known as Sopory. One of the ancestors, who moved to Srinagar, became famous as a mint officer during the reign of Ali Mardan Khan, a Mughal Governor. He used to do everything with his left hand, hence got the nickname *Khoshoo.* After schooling at Baramulla and Srinagar, young Triloki Nath did B.Sc. (1944) and M.Sc., Botany (1946) from Punjab University, Lahore and started his career in 1947 AD as a Lecturer at Punjab University, Chandigarh. He became a Senior Lecturer in 1948 AD, a post he held till 1962 and then shifted to University of Jammu and Kashmir as Head of Postgraduate Botany Department. In 1964 AD, he joined National Botanic Gardens (now famous National Botanical Research Institute), Lucknow and rose to the position of Director of the Institute in 1978 AD. In 1982 AD, he was appointed as the Secretary of the Department of Environment, Government of India, a post he held till his retirement in 1985 AD. He was made distinguished Scientist of CSIR, New Delhi. After retirement, he joined TERI as distinguished fellow. During his distinguished career, Dr. Khoshoo held prestigious positions of President of various societies, Vice Chairman and Chairman of various working groups and member of various Task Forces and Advisory Boards. Besides publishing more than 250 papers in both national and international journals and editing a dozen books, he authored seven books including *Mahatma Gandhi: An Apostle of Peace*, for which he got *Gandhi Medal of UNESCO*. For his contributions, he was honoured with *Rafi Ahmad Kidwai Medal* (1977), *Birbal Sahni Gold Medal* (1982), *Seth Memorial Medal* (1983), *Ram Deo Mishra Medal* (1984), *Sanjay Gandhi Award* (1986), *Indira Gandhi Environment Prize* (1993), *Padma Bhushan* and *Sasakawa Award*. He breathed his last on June 10, 2002 AD.

Kumar Krishen

Dr. Kumar Krishen, Ph.D., Fellow, SDPS, born in Chandpora, Kashmir, is a scientist and Technologist and has been working at NASA Jhonson Space Centre, USA. After studies at Srinagar, he did M. Tech. from Calcutta University, with distinction, and moved to USA in 1964 AD on a scholarship. He studied at Kansas University and then moved to Clear Lake, Houston, Texas in 1969. At the professional level, he founded the Asian American Committee of the NASA Jhonson Space Centre and was its President for 1988 AD. In 1994 AD, he founded the Clear Lake Chapter of Sigma Xi, The Scientific society and served as its President up to 1996 AD. He also served as the Chairman of the IEEE Galveston Bay Section for 1994 AD and Program Chairman for the World Congress for Superconductivity (1988-1997). His interest in arts and culture is so great that not only did he write prose and poetry but also founded the Krishen Foundation for Arts and Sciences that significantly contributed to the understanding between United States and India. He is a Founder Member of Hindu Worship Society, an organisation with a large membership in Housten and served as its President for five terms of one year each. He is the author of a book titled *Why Me?* - a bouquet of short stories.

Madan, Moti Lal

Dr. Moti Lal Madan is an Animal Physiologist cum Biotechnologist, who has held many prestigious positions in various academic institutions. He is currently the Vice Chancellor, Deen Dayal Upadhyay University of Veterinary and Animal Sciences, Mathura. Prior to this, he served as Vice Chancellor, Rao Deshmukh Agricultural University, Akola, Maharashtra, Deputy Director General (Animal Sciences), ICAR, New Delhi and Joint Director (Research), National Dairy Research Institute, Karnal. As the Project Director of Embryo Transfer Technology at NDRI, he and his team performed the first successful fertilization of a buffalo, leading to the birth of a calf. He has to his credit more than 150 technical papers, some of which were published in international journals. In recognition of his contribution to Science and Technology, he has been honoured with *Bhasin Award* (2004), received from the Vice President of India, and *Rafi Ahmad Kidwai Award*.

Mubayi, Parmeshwar Nath

Pandit Parmeshwar Nath Mubayi, born to Pandit Shiv Nath Mubayi in 1901 AD at Nagpur, where his uncle Pandit Dwarika Nath Mubayi was posted, was one of the first few Civil Engineers from the prestigious Civil Engineering Institute at Roorkee. His ancestors hailed from Kulgam, Anantnag, Kashmir and one of the ancestors Pandit Sudarshan Mubayi had moved out of the Valley towards the end of eighteenth century and come to Lucknow during Nawab Asaf-ud-Daula's rule and settled in Rani Katra, Lucknow, where they had built a *haveli* of their own. After initial schooling at Nagpur, young Parmeshwar Nath did graduation (1920) from Lahore, C.E. (Hons.) Degree in Civil Engineering in 1923 AD from Roorkee and started his career as an Assistant Engineer in North Western Railway in 1923 AD. Subsequently, after his selection to the Indian Service of Engineers, he was posted to Headuarters as Assistant Executive Engineer in 1924 AD. Because of his dedication and skills, he was made a Government Inspector. In 1953 AD, he was elevated to the post of Principal Technical Advisor to Government of India, a post he held till his retirement in 1957 AD. During his professional career, he organised and designed various projects and tackled technical problems of the projects. He breathed his last in 2002 AD at the age of 100 years. (Source: Taken from the original[86p190-] in English)

Pandit, TN

Dr. Triloki Nath Pandit, born in 1934 AD, is an eminent Anthropologist, who concentrated on the Andamanese and Nicobarese during his tenure on the Islands. After graduation, Masters in social and cultural anthropology from University of Delhi and Doctorate in anthropology, he joined as a lecturer in the same University. Subsequently, he joined Anthropological Survey of India in 1966 AD. He was posted to Port Blair, the place that provided him an opportunity to carry out unique Andamanese studies, which brought him into prominence. Besides publishing his findings, he has authored a book about the Sentineli, the only book of its type ever written. Dr. Pandit rose to the position of Deputy Director in the Anthropological Survey of India, a post he held till his retirement in 1992 AD.

Pandita, PN

Dr. Pushkar Nath Pandita, born in 1942 AD at Srinagar, is a scientist, who has been working on various aspects of medicinal and aromatic plants of industrial relevance, especially pyrethrum and asparagus. After graduation, he started his career as a teacher with DAV School and moved to CMS Tyndale Biscoe School, where from he went to University of Saugar in 1966 AD, did M.Sc. in Botany and joined RRL, Jammu in 1968 AD. He worked on genetic and cytogenetic studies of pyrethrum and got Ph.D. (1979) from University of Kashmir. The pyrethrum strains developed performed well in Kashmir Valley and Australia. Dr. Pandita, a Fellow of the Indian Society of Genetics and Plant Breeding,

has more than 80 scientific papers to his credit. After retirement from RRL in 2001, he is working on a DST sponsored project as a consultant and Principal Investigator - cultivation and improvement of medicinal and aromatic plants in Roing, Arunachal Pradesh.

Rafiz, Hradaynath

Dr. R Hradaynath (Hradaynath Rafiz), born in 1928 AD at Srinagar, is a *Distinguished Scientist,* DRDO*, Scientist Emeritus,* both with Defence R&D organisation and CSIR and a visiting Professor to various centres of learning. After postgraduation (1951) from Andhra University, he started his career with IRDE, Dehradun, the same year and rose to the position of Director, a position he held till retirement in 1990 AD. He did Doctorate in Engineering (1970) from world famous Institute d' Optique, Paris. He is the first scientist to introduce not only Night Vision Technology but also Laser applications in armed forces, in India. It involved all technologies - mechanical, optical, electronic, which were co-ordinated by him. According to Dr. A. P. Abdul Kalam, Dr. Hradaynath has been one of the main architects in introducing this technology in India. He was intimately involved, at a crucial time, in the R&D on this subject leading to the development of a variety of instruments, for use by Armed forces and their technology transfer for mass production. The subject of Applied Optics itself was built up within R&D Laboratory during his long tenure, right from simple optical units to modern competitive electro-optical systems meant for various applications. He and his colleagues are credited with having involved themselves in the massive effort required for the transfer of technology in these advanced areas. Over the years, he has made significant contributions to fibre Optics, holography, automatic instrumentation for the main battle tank and laser instrumentation. He is also credited with having setup Department of Photonics at SAMEER, under DoE, GOI.

Dr. Hradaynath, besides having more than 70 publications to his credit in reputed journals, is the author of two books *Optical Workshop Technology* (1993) and *Introduction to Night Vision Technology* (2002) and has an entry on *Lenses, Mirrors and Prism* in Encyclopedia of Optical Engineering, USA. He has also edited and selected papers at international level on *Prisms and Mirrors* and *Night Vision Technology*; both for SPIE, USA. He is associated with many professional bodies. For his contributions, he has been honoured with GOI Awards, presented by Smt. Indira Gandhi, Shri Rajiv Gandhi and Shri R Venkataraman. National Academy of Sciences (India), Instruments Society of India, Indian Medical Association, Dehradun and Vision Society of India, Dehradun, have also honoured him.

Raina, VK

Pandit VK Raina, born in 1933 AD at Srinagar, was the leader of the 2nd Indian Scientific Expedition to Antarctica (1982-83). Currently, he is the Chairman of the Programme Advisory and Monitoring Committee for the Himalayan Glaciers, Department of Science and Technology, Government of India. After graduation (1953) and M.Sc. (1955) in Geology, he started his career with Geological Survey of India, the same year, and rose to the position of Geologist (1960), Sr. Geologist (1970), Director (1979) and Deputy Director General (1988), a post he held till his retirement in 1991 AD. During his professional career, spanning more than three decades, he has participated in more than two dozen surveys and geological mapping at various places in the country, some of them as a team leader. He has to his credit more than five dozen scientific papers published in national and international journals. He has been honoured with *National Mineral Award* (1983-84), *Geological Survey of India 150th Celebration Award* (2001) and *Antarctica Award* (2002). He has been associated with many scientific bodies, committees and Working Groups. He also served twice as the President of the Kashmiri Pandit Sabha, Panchkula.

Rasik Ravinder

Pandit Rasik Ravinder, born in 1948 AD at Srinagar, is a scientist, who has participated in various capacities in Antarctica expeditions since 1987 AD. After graduation from Science College, Jammu and M. Tech. (1969) in Applied Geology from University of Sagar, Madhya Pradesh, he joined as a Research Fellow under CSIR scheme in 1970 AD and moved for a brief period to UP Irrigation Department. In 1971, he joined GSI through UPSC selection and served till 2006 AD in various capacities as Geologist, Sr. Geologist (1983), Director (1996), Sr. Director (1997) and DDG (2004). In 2006 AD, he took over as Director of National Centre for Antarctic and Ocean Research, Goa. Pandit Rasik participated in Antarctica expeditions as a member (7th, 1987), as a leader (9th, 1989 and 23rd, 2003) and as observer (16th, 1996). He has published more than sixty scientific papers and has been honoured with *National Mineral Award* (1990) and *National Antarctica Award* (2001).

Razdan, MK

Dr. Maharaj Krishen Razdan is an educationist and a scientist, who is serving as the Principal of Shyam Lal College, University of Delhi. Prior to this, he served as the Principal of Ramjas College, University of Delhi. Dr. Razdan did postdoctoral research from Department of Botany, University of Nottingham, UK. During his professional career, spanning more than three decades, he has, besides teaching, worked as a visiting scientist at USDA's Vegetable Laboratory, Beltsville Agricultural Centre, USA and Department of Natural Resource Sciences and Landscape Architecture, University of Mearyland, USA. Dr. Razdan, besides publishing a number of papers in reputed journals, has half a dozen books to his credit. He is the Fellow of Society of Cytology and Genetics and has served as joint Editor and member of the board of the journal of Cytology and Genetics.

Shah, SK

Dr. SK Shah, born in 1937 AD at Srinagar, is a Professor of Paleontology and Himalayan Geology. After M.Sc. Geology from University of Jammu and Kashmir and Ph.D. and Postdoctoral Degree, he served in various capacities at University of Jammu and Wadia Institute of Himalayan studies. He has published papers in national and international journals and has been a visiting Professor to Oregon University, USA. He retired as Professor from University of Jammu.

Shali, SL

Pandit SL Shali, born in 1922 AD, retired as Deputy Superintending Archaeologist, Archaeological Survey of India. After graduation (1942) from Punjab University, Lahore, MA in culture (1969) from Tribhuwan University Nepal and subsequent training in exploration and excavation, he got associated with excavation of various sites in the Valley. After retirement, he was appointed as Research Associate in-charge of Archaeology and Ecology unit of Centre of Central Asian Studies, University of Kashmir. He has written a number of research papers and is the author of *Kashmir: History and Archaeology Through The Ages*. He is a member of Indian Council of Historical Research (ICHR).

Sopory, SK

Prof. Sudhir Kumar Sopory is the Head of the Plant Molecular Biology group at the International Centre for Genetic Engineering and Biotechnology (ICGEB), JNU, New Delhi. After graduation from University of Jammu and Kashmir, M.Sc. and Ph.D. from University of Delhi, he worked for a number of Institutions, namely, JNU, New Delhi (1973-), Max Plank Institute, Germany (1976-78), University of Texas (1981-82), JNU, New Delhi (1985-), United States Department of Agriculture, Beltsville (1987-89), Munich University (1991-92) and ICGEB, JNU, New Delhi. He is associated with a number

of scientific bodies like National Science Academy (Elected Fellow), Indian Institute of Science, Bangalore, National Academy of Agricultural Sciences, New Delhi, World Academy of Sciences, Italy and many others. For his contributions, he has been honoured with *Prof. Hira Lal Chakrawarty Award* (1985), *Shanti Swarup Bhatnagar Award* (1987), *Birbal Sahni Medal* (2001), *Birbal Sahni Birth Centenary Award* (2005) and *Padma Shri* (2006).

Suyya

Suyya, who lived during the reign of Avantivarman (855-883 AD), was a genius, who through his ingenuity was responsible for clearing river Vitasta of the flood waters, thereby giving relief to many people, who had suffered due to the floods. Taking the responsibility for clearing the Vitasta of the flood waters, he is said to have asked for some pots of coins, which he off loaded at two spots where he knew water logging had taken place and were the cause of the floods. The spots he chose were Madhavaraja (now Maraz) and Kramaraja (now Kamraz). As soon as he threw the coins inside the water the people, who had starved due to scarcity of food, jumped into Vitasta and looked for the coins. In this process the people cleared the spots of the blockades, resulting in deepening of the riverbed and receding of the floodwaters. According to Dr. Neve, "His object was to deepen the channel and thus more effectively drain the Valley."[64p35] With this success, he was not only provided labour to clear boulders and blockades at other places but also for raising embankments, on either side of the river and undertaking other engineering projects. To keep his memories alive this great engineer of Kashmir founded *Suyyapura* (now Sopore), Suyya Bridge and a sanctuary near Wular Lake to preserve the wild life. Accurate details about the dams, canals and villages built by Suyya are given by Kalhana in his chronicle the *Rajatarangini* and corroborated by Sir Aurel Stein.

Tiku, AK

Dr. Ashok Kumar Tiku, born in 1951 AD at Srinagar, is the Chief Scientist (Plant Physiology) and Head, Division of Biochemistry and Plant Physiology, Sher-e-Kashmir University of Agricultural Sciences and Technology, Jammu and Kashmir. He did M.Sc. from Sardar Patel University, Gujarat and Ph.D. from Punjab Agricultural University, Ludhiana. After brief stints with RRL, J&K and Directorate of Sericulture Research, J&K, he joined SKUAST in 1983 AD. During his long tenure, he has had teaching, Research and Development experience in agriculture and has published a number of research papers in various journals. For his contributions in teaching and Research in plant physiology, he was awarded *Shikhsha Rattan Puraskar*. India International Friendship Society also honoured him with *Certificate of Excellence* (2007).

Trakroo, PL

Dr. PL Trakroo, born in 1940 AD, is a Consultant (Communication and Training), who has worked in the capacity of a trainer, researcher and an evaluator. He did his Masters Degree in Sociology (1965) and Ph.D (1981), from Punjab University, Chandigarh. Subsequently, he worked for IIPA, New Delhi, Indian Council of Medical Research, New Delhi and Department of Social Welfare, Punjab Government and finally joined National Institute of Health and Family Welfare, Delhi in 1974 AD, where he held the positions of Asst. Professor, Department of Social Sciences (1974-1982 & 1984-1990) and Professor and Head, Communication Department (1990-2001). He also had a 2 years stint as a Senior Consultant at Sher-e-Kashmir Institute of Medical Sciences, Srinagar. After his superannuation, he worked with World Health Organisation, Australian High Commission and Common Wealth Secretariat. He has also acted as M.Phil. and Ph.D. supervisor of various Universities. He has to his credit a number of research papers and evaluation studies.

Vishin, ML

Dr. Mohan Lal Vishin, born in 1931 AD at Srinagar, served as a Pharmaceutical scientist. After graduation from Srinagar, he did B. Pharma and M. Pharma from Banaras Hindu University and Ph.D. in Pharmacy from Munich, Germany. He started his career from BITS Pilani, moved to IDPL, Rishikesh, and finally to Orissa Drugs and Chemicals Limited, Orissa, where he rose to the position of Managing Director, a post he held till his retirement in 1989 AD.

Wakhlu, ON

Dr. ON Wakhlu is a consultant in Institution building, Civil Engineering Management and Education. He started his career at the Hydraulic Wing, J&K Government as Assistant Engineer but resigned from the service after sometime. He then studied further and after completing ME and Ph.D. joined Regional Engineering College, Srinagar as HOD of the Civil Engineering Department. In this capacity, he was instrumental in laying the infrastructure of REC, Srinagar. In his later years, he rose to become the Principal of the college. He served as a Member, Board of Governors of Indian Institute of Technology, Delhi and also as Director of Regional Housing Development Board.

Wanchoo, PN

Pandit Prithvi Nath Wanchoo served as the Super Chief Engineer in the role of Secretary to Government of J&K, Works Department. After completing his studies overseas, he joined the State Government as Assistant Engineer and rose to the position of Chief Engineer R&B Department, J&K. He had the honour of holding the charge of Irrigation and Flood Control, besides Roads and Buildings.

Wattal, BL

Dr. Bansi Lal Wattal (inset 331), born to Pandit Janki Nath Wattal in 1927 AD at Rainawari, Srinagar, was a renowned Malariologist, who rose to the position of Director of National Institute of Communicable Diseases, New Delhi. After initial education at Srinagar, graduation (1945) from Lahore, M.Sc. Zoology (1948) from Lucknow University and Ph.D. (1952) from University of Minnesota, USA, he joined as Agricultural Scientist in the same University. After a few years in USA and London, he returned to India in 1962 AD and joined as Assistant Director in the Ministry of Food and Agriculture. He then moved to Malaria Institute of India (now famous Institute of Communicable Diseases) as an Entomologist and became its Director, a post he held till his retirement in 1987 AD. Because of his pioneering work in Malariology, he got recognition. He held many prestigious positions, which include WHO expert on the Advisory panel on Malaria, member of Indian delegations to Indonesia, Malaysia, Thailand and Afghanistan, President, Indian Society of Malaria and other Communicable Diseases, President, Entomological Society of India and member of many other professional bodies. He breathed his last in 2002 AD at Delhi at the age of 75.

Zadoo, Vasudev

Pandit Vasudev Zadoo, born in 1898 AD, was a Civil Engineer by profession. He started his career as a schoolteacher and then worked as Demonstrator in Chemistry Department in SP College Srinagar. After graduation, he got his Masters Degree in Chemistry from Punjab University and joined Harward School of Engineering in 1927 AD, thus earning the distinction of becoming the first Kashmiri Pandit to study Engineering in USA. After his return, he joined J&K State service in 1931 AD and rose to the position of Chief Engineer J&K State. After retirement from the State service, he joined State polytechnic, the forerunner of present Regional Engineering College, Srinagar and retired as its Principal in 1957 AD. Besides knowing half a dozen Indian languages, Pandit Zadoo knew half a dozen foreign languages

as well. He was the founder President of Institute of Engineers J&K unit. He breathed his last in 1989 AD at the age of 91 years.

Zarabi, MJ

Dr. MJ Zarabi, born in 1947 AD at Srinagar, is a Technologist, who, till recently, was the Chairman cum Managing Director of Semiconductor Complex Limited, Mohali. Currently, he is the Executive Director (Technology), Samtel India Ltd. After early education at Srinagar, he did Engineering from Jabalpur and Ph.D. from Indian Institute of Science Bangalore, where he received *Alumni Award* for his Ph.D. thesis. He started his career with Electronics Commission in 1972 AD as part of the Information, Planning and Analysis Group (IPAG). Subsequently, he moved to Semiconductor Complex Limited, Mohali, where he played a key role, right from its inception, in its planning, execution and establishment. Besides heading Design Department for a number of years he led many technology development projects involving design and development of CMOS, EEPROM, CCD, MMIC and other technologies. He rose to the top position and headed the organisation as Executive Director, handling both the R&D and VLSI manufacturing operations. As a co-author, he has two books, namely, *Electron Devices* and IETE Series book on *Microelectronics* to his credit. He has been associated with various professional bodies and has been honoured with *Scientist of the year Award* (1997).

Besides the above, the following Scientists, Engineers and Technologists deserve a mention:

- **Bhan, Kuldeep** is a young environmentalist from Mahind village, Anantnag, Kashmir. He has been associated with governmental and non-governmental organisations and was awarded *World 2000-Millenium Award* for his contribution in the field of Environment and Pollution Control.
- **Bhat, Bal Krishan**, a scientist, served as Director CSIR, New Delhi.
- **Bhat, Makhan Lal** worked as the Chief Engineer of the Mechanical Department, J&K.
- **Bhatt, Prem Pyari** was awarded *Lal Bahadur Shastri Award* for her work in Biotechnology.
- **Darbari, Hirday Nath** worked as Assistant Engineer (Flood Control Project), Executive Engineer and Superintending Engineer (Lower Jhelum Project) and Chief Engineer of the Irrigation Department, J&K.
- **Darbari, Moti Lal** worked as the Chief Engineer of the Hydraulic wing of J&K Government.
- **Dhar, Ajay** is a scientist with Indian Institute of Geomagnetism. He was a member of the 6th Scientific Research Expedition (1987) to Antarctica. He was involved in making geomagnetic observations.
- **Dhar, Ashok Kumar** served as DET, BSNL. He was honoured with *Samachar Seva Padak*.
- **Dhar, BL** served as the Head of the Mushroom Research Centre, Chambaghat, Solan, HP.
- **Dhar, Dina Nath** worked as the Chief Engineer in R&B Department, J&K.
- **Dhar, NN** served Irrigation and Public Health Engineering Department, J&K. After completing his studies overseas, he joined the State Government as Irrigation Chief Engineer. He was instrumental in laying the infrastructure for flood control project of Kashmir. After retirement, he established Jammu Polytechnic and headed it for a number of years.
- **Dhar, Ratan Lal** retired as Director, Forensic Science Laboratory, J&K.
- **Dulloo, SN** is the Regional Director, Northern Himalayan Region, Dharamshala, Central Ground Water Board, Ministry of Water Resources, GOI.
- **Garoo, DL** worked as the Chief Engineer of the Electrical Department, J&K.
- **Hakhu, Sham Nath** (Rai Bahadur) was the Chief Engineer of the Indore State.
- **Jalali, Hirday Nath** worked as the Chief Engineer of the Irrigation Department, J&K.
- **Jangi, Bhushan Lal** retired as the DDG, Geological Survey of India.

- **Kalla, Pran Nath**, Chief Engineer, retired as the Chief of Materials Management and Engineering, Sher-e-Kashmir Institute of Medical Sciences, Srinagar.
- **Kashkari, Neel**, basically an Aerospace Engineer, worked with NASA prior to getting MBA from University of Pennsylvania. Currently, he is a US Treasury Assistant Secretary.
- **Kaul, BN** worked as Assistant Engineer (Flood Control Project), Executive Engineer, Superintending Engineer and Chief Engineer of Power Projects in J&K.
- **Kaul, Bhuvanesh** was the first Metallurgist from the Valley.
- **Kaul, CL** served as the Director of NIPER, Mohali, Punjab.
- **Kaul, Kailash Nath** was the Founder Director, National Botanic Research Institute, Lucknow. He was Director of Floriculture in J&K State. He was Awarded *Padma Bhushan*. He was Member of Bishan Narain Dar Memorial Society.
- **Kaul, Kanya Lal** served as the Chief Engineer in the Electrical Department, J&K.
- **Kaul, Moti Lal** served as the Chief Engineer in R&B Department, J&K.
- **Kaul, Pushkar Nath** served as the Chief Engineer in the Electricai Department, J&K.
- **Kaul, Som Nath** retired as the Joint Commissioner of the State for monitoring and evaluation works. After joining the State Government, he held the positions of Assistant Engineer, Executive Engineer, Superintending Engineer and Chief Engineer in R&B Department, J&K.
- **Khar, PN** served as the Superintending Engineer. He was instrumental in the construction of Salal Hydel Project.
- **Khazanchi, Jyoti** served as the Chief Engineer in R&B Department, J&K.
- **Khosa, SK**, an Eminent Nuclear physicist, is presently Head of Postgraduate Department of Physics and Electronics, University of Jammu.
- **Khushu, OP** served as the Engineer-in-Chief (1987) of Doordarshan, Government of India.
- **Kilam, Vijay Kumar** served as the Chief Engineer in the Mechanical Department, J&K.
- **Kitchloo, Nitya Ranjan**, a Doctorate from MIT (1998), joined as an instructor at Northwestern University (1998-2001) and Assistant Professor at Johns Hopkins University (2001-04). He has been awarded *Centennial Fellowship* for 2004-05 by the American Mathematical Society.
- **Koul, Hari Krishen** is a Senior Staff Scientist with Henry Ford Health Sciences Center, Detroit MI, USA.
- **Koul, Rakesh** was working with Sterlite Industries India located at Tamil Nadu. An Award known as 'Rakesh Koul Award' has been instituted by the industry in honour of its employee for toppers of plus two-examination in Tuticorn, Tamil Nadu.
- **Mattoo, Dr. Autar Krishen** holds a Doctorate Degree in Microbiology. He is working as Chief of the USDA Vegetable Laboratory, Beltsville Agricultural Research Center USA.
- **Mujoo, Gokul Narain** served as the Chief Engineer in the Electrical Department, J&K.
- **Pandita, Radha Krishen** served as Chief Engineer and Chief Project Engineer of some of the power projects (Chenani Hydel Power project and Lower Jhelum Power project) in the J&K State.
- **Parimoo, ML**, Geologist and Director of the Antarctica cell of GSI, was the Deputy leader of the 6th Scientific Research Expedition (1987) to Antarctica. He was involved in geological mapping.
- **Peer, Jagan Nath** served as the Chief Engineer in the Electrical Department, J&K.
- **Qazi, Pushkar Nath** served as the Chief Engineer in the Electrical Department, J&K.
- **Raina, AK** served as the Chief Engineer in the Madhya Pradesh Government.
- **Raina, AK**, with Doctorate in Geology, is a Senior Scientist with CMRI, Nagpur.
- **Raina, Shiban**, a Scientist in the field of cement, building materials and construction technologies, is the Director General of National Council for Cement and Building Materials (NCB).
- **Raina, Vijay Kumar** served as the Chief Engineer in the Mechanical Department, J&K. He also

served as the Managing Director of JK Cement factory, J&K.
- **Razdan, AK** served as the Chief Engineer, ONGC.
- **Sadhu, Inder** is the Head, Power Technology Systems ABB India.
- **Sadhu, SSL** served as the Chief Engineer in the Electrical Department, J&K. He has immensely contributed to the development of power in the State.
- **Saraf, Brij Krishen** served as the Chief Engineer in the Electrical Department, J&K.
- **Seru, ML** served as the Chief Engineer in the Hydraulic Engineering Department, J&K. He served on projects at Ganderbal and Pratap Canal, Akhnoor.
- **Sher, Subhash Chandra** served as the Chief Engineer, Laktal Hydro Electric Project, Manipur.
- **Sopory, Jia Lal** was the first Civil Engineer of the J&K State.
- **Thassu, Deepak**, Chief Scientific Officer and Senior Vice President, Product Development Holopack International, is the author of a book on Nano Technology.
- **Thussu, Amar Nath** served as the Chief Engineer and Chief Project Engineer of some of the power projects of the State. He has done commendable work on Ganderbal Power project, Upper Sindh Hydel Project Phase I and Lower Jhelum Power project.
- **Toshkhani, Som Nath** served as the Chief Engineer and Chief Project Engineer of power projects especially Lower Jhelum Power project.
- **Vuthu, Kanya Lal** served as the Chief Engineer in R&B Department, J&K.
- **Zutshi, Jawahar Lal** served as the Chief Engineer in R&B Department, J&K.

8.1.8.2 Medical Sciences (H2)

Kashmiri Pandits have excelled in various branches of Medical Sciences be it Allopathy, Ayurveda, Homeopathy, Naturopathy, Siddha, Unani, or Yogic system. The practitioners, irrespective of the system practiced, used their intellect and the capability, to achieve recognition and fame. Without an exception, all the practitioners have been humane, highly professional in their approach and have shown concern for the patients. The practitioners of various systems are known as *Doctors* (Allopathy and Homeopathy), *Vaids* (Ayurveda), *Hakims* (Unani or Tibbi) and *Yogiraj* (Yogic system). In the earlier times, when Ayurveda, Siddha, Unani or Tibbi systems were in vogue, the practitioners were only men, who used to practice it as a hereditary profession. No women were in the profession. The women, however, possessed the knowledge of the use of various herbs as a remedy for various ailments and disorders. Even with the introduction of allopathic system in the Valley in the last quarter of nineteenth century things did not change much for a long time. In the beginning, only the men joined the medical profession. The role of women was noticed only when, in the early 1940s, Kashmiri women also took to medical studies. Till 1960 AD, the women mostly specialised in anaesthesia, gynaecology and obstretics, but later on they joined other streams as well and shared the responsibility, shoulder to shoulder, with the male professionals. Those who started early, studied outside the Valley at Ambala, Amritsar (Amritsar Medical College), Bombay, Delhi (Lady Harding College), Jaipur, Lucknow (KGMC), Patna (Prince of Wales Medical College) and other places. With the creation of the facilities in the Valley, the participation of women in medical profession grew manifold. According to Dr. Shakti Bhan, "In Kashmir, the practice of medicine was usually a hereditary profession. The medical knowledge of Vaids and Hakims was based on herbs, ayurveda and a scraping acquaintance with Greek system of medicine." Further, "People had considerable faith in Hakims, who had great influence with even opulent and educated people (Lawrence 1895). The knowledge of surgery was well nigh non-existent and barbers (jarahs) were traditionally, doing the excision of boils, carbuncles etc."[92p63]

It is interesting to note that Kashmiri Pandits, since earlier times, have been practicing *koshur yalaaj* (local remedies) for the treatment of common ailments and disorders. Some of these remedies are now gaining importance even in the modern day treatment. According to the knowledgeable people these local remedies and techniques, that have been used effectively, include:

- *drikiu traavni* (application of leech) for sucking of bad blood from affected parts
- *geuuv miuthiur chyon* (cow urine therapy)
- *garam paanh t'akooriu dyin* (hydrotherapy), including drinking of water, as a cure for renal, gastroenteritis and chest problems, including minor ENT problems
- *gandiu khuun kad'un* (incision therapy)
- *garam tiiliu tsyuek dyin* (application of heat through oil), on the nose, or *garam tiil*, on a *haakh* leaf, kept on scalp, for *zukaam* (cold) or on stomach, for proper urination
- *koophuur tiiliu meuulish kariun* (application of camphor oil) for relief from chest problem
- *miuutraavun* (hypnotherapy), a technique especially used for *holhej* (chicken pox), *kaambal* (jaundice) and *naaph* (navel imbalance)
- *mot'h dyin, meuulish ya latiu mond' kariun* (acupressure)
- *pambiu tsaalan lagiun* (application of *pambiu tsaalan, Rheum emodi* Wall) against burns
- *phaakiu dyun ya dawa na khyon* (naturopathy), resorting to fasting and / or not taking medicines
- *phambiu t'akooriu dyin* (application of heat through cotton)
- *rong* (clove) or *rong tiil laagun* as a remedy for *dand dood* (toothache)
- *lokiut' euul* (green illaichi, cardamom) *tsaapiun* (eat) to retard nausea
- *seki t'akooriu dyin* (application of heat through sand) for bringing out a boil
- *sotsali nal* (stem of *sotsal*[px101]) *laagun* as a vick for children against constipation
- *soy laagiun* (application of paste of tender shoots of *soy, Urtica parviflora* Roxb.) as a counter irritant against pain due to injuries
- *taal khaaryiun* (lifting the palate), a remedy for children against diarrhoea and loss of appetite
- *t'yet'h chaay chyen* (taking black tea) as a remedy against indigestion or stomach upset
- Use of extract of *pudniu* (mint), *gand'iu* (onion) and *kruhun nuun* (black salt) as anti-gastroenteritis
- *viv kadiun* (heat removal), a technique to restore balance in children
- *yangiu meuulish kariun* (application of Asafoetida water) on stomach of children against ailments
- *zindiu gurun dyun* (fish therapy), a therapy against *kaambal* (jaundice). This therapy is widely used in Karnataka for Asthama.

A brief account of the various systems of medicine in vogue is as under:

Allopathy

Allopathic system of treatment or the modern medical practices were introduced in the Valley in the latter part of the nineteenth century, when Christian missionaries came to the Valley. Around that time, it used to be a common scene to see the people of the Valley, or a part thereof, fighting one epidemic or the other. Recorded events show that the people suffered and died of many epidemics like cholera, influenza, plague, typhoid, small pox etc. Walter R Lawrence reports ten epidemics of cholera, the worst one being the epidemic of 1892 AD.[58p218] Around that time, a number of medical practitioners worked with devotion and contributed significantly to the system. Dr. Elmslie, a Scot and the first medical missionary, who arrived in the Valley in 1864 AD provided treatment to the patients and performed operations under the trees. Dr. Elmslie worked for eight years and died in 1872 AD, on his way out of Kashmir.[5p240] Those, who followed the noble cause included Dr. Theodore Maxwell (1872), Dr. Arthur Neve and his brother Dr. Ernest Neve. Dr. Maxwell started the first hospital,

the Mission Hospital, on a hill, called Rustam Gari, overlooking the Dal. Sadar Hospital, Srinagar was started in 1882 AD, with dispensaries at Maharaj Ganj and Rainawari. Dr. Ernest Neve started the hospital for Lepers at Dalgate in 1890 AD. Besides writing the book *Beyond the Pir Panjal*, he is also credited with having brought modern surgery to the Valley. Subsequent developments include setting up of Cottage Hospital for Europeans (1891), Diamond Jubilee Zenana Hospital for women, Nawa Kadal (1897), Church Missionary Society Zenana Hospital for women, Rainawari (1908) and Church Missionary Society Zenana Hospital for women, Anantnag (1909). Also set up were Sanitarium for T. B. patients at Tangmarg (1929), National Hospital, Karan Nagar (1937), SMHS Hospital, Srinagar (1945), Government Medical College, Srinagar (1959), Lal Ded Memorial Hospital, Srinagar (1967-68) and Sher-e-Kashmir Institute of Medical Sciences, Srinagar (1980).

Ayurveda

Ayurveda is the science of life, which originated from *Atharvaveda*. It is based on the principles of:

- *Panchamahabhuta*[px227],
- *Tridosha* - three main factors of living body related to *Prana*, namely, *Vata* (wind or motion), *Pita* (fire or energy) and *Kapha* (phlegm or inertia) and
- *Dushya* or *Sapta Dhatu* - seven *Dhatus* (tissue) of human body, namely, *Rasa* (fluid), *Rakta* (blood), *Mansa* (muscular tissue), *Meda* (Adipose tissue), *Asthi* (bone), *Majja* (bone marrow) and *Shukra* (germinal tissue i.e. sperm and ovum). According to Ayurveda, life is four dimensional involving *Sharir* (body), *Indriya* (senses), *Satva* (psyche) and *Atma* (soul). Further, a healthy person is one in whom there is equilibrium of *tridosha*, all *Dhatus*, the normal excretory function and gratification of *Indriya* (senses), *Mana* (mind) and *Atma* (soul). Ayurveda is concerned not only with the study of disease but also with the study of health. The practitioners, therefore, consider two other factors, namely, *Pathya* (diet taken during or after) and *Anupana* (drink taken during or after) important for treatment.[14p1-3]

Ayurveda is the ancient medical system based on the use of herbs and other medicinal plants. Kashmir having been blessed with rich flora, it is but natural to see this system of treatment not only in vogue in the Valley but also having reached its pinnacle in the past.

Homeopathy

Dr. CFS Hahnemann (1755-1843), a German Physician, as an allopath had seen the objectivity of nature and later with an attempt to understand it, he perceived the subjectivity of nature and invented a new science, called Homeopathy, which literally means 'treatment by the same'. The principle that 'like can cure like' dates back to *Vedas* and Hippocrates, known as the father of medicines. The facts in Homeopathy are proving of drugs and the laws are *similia simililibus curentur* cardinal principles, nature law of cure etc. Homeopathic treatment is an art because it deals with individualisation, keen observation, unprejudiceness etc. It is a holistic science, as it has full and detailed record of symptoms that is subjective and objective with modality, causative factors etc. Hahnemann had advised to treat the sick person and not the disease. The treatment boosts the immunity to effect cure and the treatment is, therefore, immune modulator. Such cure is difficult to achieve.

Siddha

The ancient wisely attributed its origin to the creator and it came to be known as *Siddha* system. This system dates back to around 2000 BC. The word *Siddha* means an object to be attained, perfection or heavenly bliss. According to this system, the human body is composed of 96 *Tattvas*, 72000 blood vessels and 13000 nerves. Besides these, there are 10 *Nadis*, 10 *Vayu* and 14 *Wegangals*. All of them

play important roles in different functions of the body. This system recognised the role of 3 homors called *Mukkuttram*. These homors remain in balanced state in normal healthy person and any disturbance in their equilibrium leads to ill health. The treatment is mainly directed towards restoration of equilibrium of these homors.

Unani or *Tibbi*

This system of medicine has grown out of fusion of diverse thoughts and experiences of nations and countries with ancient cultural heritage, namely, Egypt, Arabia, India, Iraq and China. It had its origin in the 4th and 5th century BC under the patronage of Hippocrites in Greece. Other contributors include Theophrasdus, Dioscorites and Glan. Hippocrites systematised the medicine and gave it status of science. The system is based on humoral theory and is diagnosed by feeling the pulse. The physician extensively uses drugs of plant, mineral and animal origin under different modes of treatment. This system of treatment got introduced in the Valley with the introduction of Islam. The practitioners were called *Hakims*. Talking about the state of affairs in the year 1892-93 AD, Lawrence says, "Even now the mass of the people believe in their own doctors, many of whom are men of considerable ability and experience. There are 300 *Hakims* or doctors in Kashmir and as a rule the profession is hereditary.... Hakims have a considerable knowledge of herbs, and their herb collectors are the shepherds, who spend the summer on high mountains where the most valued plants are found."[58p232]

Yogic system

Yoga is one of the invaluable contributions for the welfare of mankind. Patanjali Yoga is a universally accepted treatment of the subject where in Yoga has been defined as the control of the modification of mind. The control of the mind invariably involves the control of senses and enables the soul to abide in its true nature. Special emphasis is laid to the development of the mind, soul and body. In short it is a science, which aims at the total development of human personality.

Though there are no specific texts to show the evolution of medical practices in the Valley, yet one can draw inferences from the available records, travelogues and individual works. There are a number of scholars and practitioners, who in the ancient times made a mark in this field. These include such names as Agnivesha, Nagarjuna, Susruta, Charaka, Dridhabala, Jejjata, Vagbhatta, Udbhatta, Vasunanda, Kalyanmalla, Kuchi Mara and Damodargupta. From the medieval period, the names of Shirya Bhatt and Yavaneshwar, both physicians of high repute, come to mind. They were the physicians, who possessed great knowledge about the use of herbs and other medicinal plants used to cure ailments and diseases. Shirya Bhatt was able to cure Zain-ul-Abidin of a serious poisonous boil. Over the years, the art was perfected by the practitioners through family traditions and continued to hold sway even in modern times. The reputed Hakims of the recent times include Pandit Sahaz Bhat, Shyam Bhat and others. In the recent past, the community has had the distinction of having produced the first medical postgraduate of University of Jammu and Kashmir (Dr. ML Kaul Ghassi), the first MRCP from the Valley (Dr. Gwasha Lal Kaul) and the first FRCS (Dr. Govind Lal Vaishnavi). Dr. (Col.) Saligram Kaul was the first to use radioactive isotopes in clinical medicine.

The prominent Kashmiri Pandits in medical profession, included in this work, are listed in Annexure - 15. A brief account of each, in alphabetical order, is as under:

Bhan, Anil

Dr. Anil Bhan is a Medical Specialist in Cardiology (Cardiothoracic Surgeon) and a Gold Medalist from

PGI Chandigarh. He has performed about 12,000 cardiac and vascular procedures of all kinds and has special interest in coronary artery bypass surgery, aortic aneurysm surgery, pediatric surgery and heart transplantation. Besides writing scores of papers, he has trained 16 cardiac surgeons. He also served the Max Heart and Vascular Institute, New Delhi and is currently with Medicity, Gurgaon. For his contributions, he has been honoured with *Lifetime Achievement Award* (2006).

Bhan, BM

Prof. (Dr.) Brij Mohan Bhan, FRCS, was a Professor, a Surgeon Specialist and Head of the Department of Surgery, Government Medical College, Srinagar. He was associated with the college right from its inception. Besides a good teacher, he was also a strict disciplinarian. Even after the turmoil, he continued to stay in the Valley and serve the people.

Bhan, MK

Dr. Maharaj Krishen Bhan is a Pediatric Scientist, who is the Secretary of the Department of Bio-technology, Government Of India. Prior to this, he served as the Professor of Pediatrics and Chief, Pediatrics Gastroenterology and Nutrition at AIIMS, New Delhi. He has significantly contributed in the development of various vaccines against diseases in children. His guidelines for oral rehydration, which have been used by the physicians in the country, have helped in reducing the child mortality. He has published more than 150 research papers.

Bhan, MN

Dr. (Capt.) MN Bhan, a reputed doctor, was one of the first few trained Pathologists in the J&K State. After MBBS from Lahore and D - path from Calcutta, he started his career with State Medical Service. Subsequently, he joined Indian Military Service and was sent to Burma, where he took active part in the Second World War. After the war, he served in SMHS Hospital, Srinagar, till his death in 1966 AD.

Bhan, Shakti

Prof. (Dr.) Shakti Bhan, born at Srinagar, is a gynaecologist and a social activist. After doing MBBS from Government Medical College, Srinagar and MD from MAM College, New Delhi, she joined Government Medical College, Srinagar and rose to the position of Professor, a post she held till 1990 AD, when she moved to Delhi due to militancy. Since 1995 AD, she is associated with Indraprastha Appollo Hospital as the HOD Gynaecology and Gynae Cancer Surgeon. As a social activist, she has represented the cause of the community at such forums as UNHRC, Geneva and Imperial College, UK. She has been honoured with *Ma Sharika Samman* by Kashmiri Sewak Samaj.

Bhat, Sahaz

Pandit Sahaz Bhat (inset 332), born to Pandit Zanardan Bhat in 1862 AD, was a Unani Physician and a Sanskrit scholar. Practicing the Unani system of medicine was their family profession. His father died when he was young so his elder brother Pandit Sat Kak brought him up. Like his elder brother, he also served as the Royal Physician to Maharaja Ranbir Singh. He studied Sanskrit, Arabic and Persian, took keen interest in Unani system of medicines and became a renowned practitioner. It is said that simply by feeling the pulse of the patient, he could diagnose the disease and know the position of blood pressure and even diagnose pregnancy.

Bhat, Shyam Lal

Pandit Shyam Lal Bhat, born in 1900 AD, popularly known as Shyam Bhat, was a famous *Hakim* of

Srinagar and a great philanthropist. At an early age and under the guidance of his father, Pandit Sahaz Bhat, he learnt Sanskrit, Arabic and Persian and studied various texts, including those on medicine. After graduation (1924) from Punjab University, Lahore, with Philosophy, Psychology, Arabic and Persian as his subjects and subsequently qualifying as *Tabib-i-Hazik* from Lahore, in the Unani System of medicine, he started practice as a *Hakim* at Shalayar, Habba Kadal, Srinagar. Besides treating his patients, he used to engage himself in discourses on religion and philosophy. He was a true follower of Hindu faith and always sported a *t'yok*[g1]. He used to prescribe herbs to his patients and it is said of him that he was bestowed with the healing touch, because of which the patients had a great faith in him. He was known for the treatment of various ailments, especially renal stones. He served as the personal physician of Maharaja Hari Singh. He also served as the President of the Jammu & Kashmir *Unani Tibbya Board*. Pandit Shyam Lal Hakim breathed his last in 1983 AD.

Bhatt, Shirya

Pandit Shirya Bhatt, also known as Shri Bhatt or Shribhatta, from Vecharnag, was the Court Physician of Sultan Zain-ul-Abidin (1420-1470). As a noted physician, Shirya Bhatt is known to have cured the king of a poisonous boil, which other professionals in the field at that time had failed to. Historian Jonaraja says "As flowers are not obtainable in the month of Magha on account of the mischief caused by snow, even so physicians who knew about poisons could not, at that time, be found in the country, owing to Governmental oppression. The servants of the king at last found out Shribhatta, who knew the antidotes of poisons... He was well-versed in the art of healing, but out of fear... for a long time, delayed to come. When he arrived, the king gave him encouragement and he completely cured the king of the poisonous boil."[50p39] As a gratis, he requested the Sultan to be kind to Brahmins of Kashmir, who had fled the Valley to escape the persecution by the earlier rulers and allow them to return. The king agreed to the request and this paved the way for their return to their homes. He thus gets the credit for having facilitated the return of Kashmiri Pandits to the Valley. In his memory, a hospital, 'Shirya Bhatt Mission Hospital and Research Centre'[px668] has been founded at Jammu.

Chowdhury, KL

Prof. (Dr.) KL Chowdhury is a physician and neurologist, a poet, writer and a known social activist, who has been serving the common man, in his capacity as a Doctor, and the community as a social activist. He is the Chairman of Shirya Bhatt Mission Hospital and Research Centre, Durga Nagar, Jammu. He has authored a number of books, which include *Of Gods, Men and Militants* (2000), *A Thousand Petalled Garland* (2003) and *Enchanting World of Infants* (2007). He has been honoured with *Pandit Prem Nath Bhat Memorial Amateur Journalist Award* (2000), *Rajiv Gandhi Shiromani Award* (2007), for his contributions in the field of medicine and social work, and Jammu and Kashmir Academy of Art, Culture and Languages Award for *Enchanting World of Infants*.

Chrungoo, RK

Dr. RK Chrungoo is Professor of Surgery at Government Medical College, Jammu. His areas of specialisation are Laparoscopic and Cancer Surgery. He is associated with a number of professional bodies like International College of Surgeons (Fellow), Northern Chapter of Association of Surgeons of India (Life Member), Laparoscopic Society of Asia (Life Member), Indian Association of Gastrointestinal Endoscopic Surgeons (Life Member) and many others. During his professional career, he has presented in conferences and / or published in scientific journals more than four dozen scientific papers. His publication in World Journal of Surgery has become one of the 100 most quoted references in surgical literature and has also found a place in the Yearbook of Surgery.

Dattatreya, Ram Mohan

Dr. Ram Mohan Dattatreya, son of Pandit Pearay Mohan Dattatreya and grandson of famous Urdu poet, Pandit Brij Mohan Dattatreya 'Kaifi', was by profession an engineer, who started his career with Air India. Because of his earnest desire to become a doctor, he changed his profession at a late stage and managed to get admission in a Medical College in Holland. He qualified as a surgeon, married a Dutch girl and settled there. He is now enjoying a retired life with his wife in Holland. Recently, he, along with his close friends and relatives, was successful in getting the book, published by his father in 1920 AD, re-published as *The Punjab Rebellion of 1919 AD and How it was Suppressed*.[px591]

Dhar, Girja

Prof. (Dr.) Girja Dhar, FRCS, a British trained doctor, has been one of the pioneers in the field of gynaecology. After MBBS (1956) from the KGMC Lucknow and DRCOG (1962) from London, she started her career as Assistant Professor in Government Medical College, Srinagar in the Department of Obstetrics and Gynaecology in 1964 AD. During her long career, spanning more than three decades, she held the positions of Head of Department till 1985 AD and Dean and Principal of the college, a position she held till her retirement in 1992 AD. After retirement, she served as Member State Public Service Commission and Chairperson Social Welfare Advisory Board. Besides being an excellent teacher, who shaped the lives of many doctors, she is credited with providing high quality services, in the field of gynaecology and obstetrics, in the Valley.

Dhar, SN

Prof. (Dr.) Surinder Nath Dhar was a well-known physician, who served as the Professor of Medicine, Government Medical College, Srinagar. Prof. Dhar, a resident of Raj Bagh, was a specialist in chest diseases and an authority on medicine. He was instrumental in setting up of the Department of Chest Diseases at Government Medical College, Srinagar. He wrote on topics related to chest diseases in various journals and delivered lectures at various medical institutions. As a social activist, he was associated with Parmanand research Institute, Srinagar.

Dhar, VK

Dr. VK Dhar, MRCP, FRCP, born in 1937 AD at Khankah Sokhta, Srinagar, is a Diabetologist and Endocrinologist in United Kingdom, where, in addition to his professional service, he is involved in community service. After MBBS (1963) from Government Medical College, Srinagar, he spent 14 years in Sharjah as a consulting physician. He returned to England in 2000 AD.

Ghassi, ML Kaul

Prof. (Dr.) ML Kaul Ghassi (inset 333), son of Pandit Anand Kaul Ghassi, resident of Sathu Barbarshah, Srinagar, was an eminent medical academician and a pioneer in the field of Anatomy. After doing LMP and LCPS with honours, he graduated from Seth GS Medical College and started his career as a surgeon at KEM Hospital Bombay, where he assisted Dr. PK Sen in the first heart transplant in Asia. He had the distinction of being the first medical postgraduate of University of Jammu and Kashmir and the first medical professional in the State to dissect a human body. He is the author of the first medical text *Compendium of Anatomy* from J&K State. His role in establishing Government Medical College, Srinagar, in general, and Anatomy Department, which he headed for a number of years, in particular, is praise worthy. As a Professor and a revered teacher, he taught and shaped the lives of many students. He breathed his last on August 29, 2003 AD. He was honoured with *Silver Jubilee Celebration Award* (2006) by AIKS, New Delhi.

Kak, PN

Lt. Col. PN Kak, born in 1908 AD at Bagi Jogi Lankar, Rainawari, Srinagar, was a Veterinary doctor, who rose to the position of Director, Veterinary Services, J&K State Army. He lost his father in his childhood and was brought up by his mother. Because his father served as a teacher at CMS School, the then Principal, CE Tyndale Biscoe provided him education in the school and acted as his guardian. After early education at Srinagar, he graduated from Punjab Veterinary College Lahore and started his career in J&K State forces in 1947 AD. Subsequently, as part of Indian Army, he held many positions including that of the Chief Liaison Officer at Srinagar. After retirement, he took up assignments, which include Development Commissioner, Ministry of Commerce, Town Administrator, Jamshedpur etc. He also worked for TELCO. Kak Sahib had a great feeling for the community and served its cause wherever he worked. He served as the President of the Sabha at Calcutta (1978-81) and then as the President of AIKS (1984-87). Kak Sahib breathed his last in 2007 AD.

Kaul, Anil K

Dr. Anil K Kaul is a visiting Associate Professor of Microbiolgy at Oklahoma State University Centre for Health Sciences. After doing MBBS from Madras Medical College, Madras University; Dental Degree from King George Medical College; Masters Degree from University of Minnesota School of Public Health and postdoctoral from University of Texas, he served as Associate Professor in Department of Obstetrics and Gynaecology at Oklahoma University College of Medicine. He joined Oklahoma State University in 2007.

Kaul, Gwasha Lal

Dr. Gwasha Lal Kaul, hailing from Abiguzzar, Srinagar, was a physician and a legendry figure in medical profession. He was the first from the J&K State to be nominated as the Member of Royal College of Physicians (MRCP), London. He was quite famous in Northern India and was responsible for taking preventive measures against the spread of various diseases in the Valley to which it was prone to in those days. After 1947 AD, he held the position of Director Health services, J&K. He is the author of *Kashmir Through the Ages* (1954).

Kaul, Indu

Dr. Indu Kaul, born in 1957 AD at Srinagar, is serving as Associate Professor, Department of Obstetrics and Gynaecology, Government Medical College, Jammu. After MBBS (1981), she started her career as Assistant Surgeon in 1983 AD. She did MD in Obstetrics and Gynaecology in 1986 AD. In her career, she held positions of Registrar Obstetrics and Gynaecology (1988-1990), Lecturer in Department of Gynaecology and Obstetrics (1992-1996), Assistant Professor (1996-2002) and Associate Professor (2002 –to date). She is a member of some of the professional bodies and has served as the Secretary, Federation of Obstetrics and Gynaecological Society of India and Chairperson of Police Wives Welfare Association, Jammu. She has published a dozen papers and has chaired a number of conferences.

Kaul, Saligram

Dr. (Col.) Saligram Kaul, MBBS, MD, MRCP, FRCP, born to Pandit Aftab Kaul and Smt. Devki in 1914 AD, was an eminent physician. With his meritorious educational background, Dr. Saligram Kaul joined Army Medical Core and served Indian Army with distinction in many capacities for 21 long years. In early 1960s, he took premature retirement from the service and served the State Government as Professor and Head, Department of Medicine, Government Medical College, Srinagar (1960-61), Principal Government Medical College, Srinagar, Director Health Services and Family Planning, Secretary

and Phytochemistry, is currently the Director of Meerut Institute of Engineering and Technology (MIET), Meerut. After graduation, postgraduation and Ph.D. from Banaras Hindu University, he started his career at the same University and served in various capacities as Lecturer, Reader, Professor and Head of the Department. Besides guiding many M. Pharma and Ph.D. students, he has presented papers in national and international conferences and published more than 100 research papers in Indian and Foreign journals. Professor Khosa is a member of research organisations like American Society of Pharmacognosy, Indian Society of Pharmacognosy, Society for Research on Drugs and Harmones and has been the past President of Pharmaceutical Society, Banaras Hindu University.

Khoshoo, TN

Dr. Triloki Nath Khoshoo (inset 330), born to Pandit Samsar Chand Khoshoo in 1927 AD at Zaina Kadal, Srinagar, was an eminent Botanist and a distinguished Environmental scientist. His ancestors were originally from Sopore and were known as Sopory. One of the ancestors, who moved to Srinagar, became famous as a mint officer during the reign of Ali Mardan Khan, a Mughal Governor. He used to do everything with his left hand, hence got the nickname *Khoshoo.* After schooling at Baramulla and Srinagar, young Triloki Nath did B.Sc. (1944) and M.Sc., Botany (1946) from Punjab University, Lahore and started his career in 1947 AD as a Lecturer at Punjab University, Chandigarh. He became a Senior Lecturer in 1948 AD, a post he held till 1962 and then shifted to University of Jammu and Kashmir as Head of Postgraduate Botany Department. In 1964 AD, he joined National Botanic Gardens (now famous National Botanical Research Institute), Lucknow and rose to the position of Director of the Institute in 1978 AD. In 1982 AD, he was appointed as the Secretary of the Department of Environment, Government of India, a post he held till his retirement in 1985 AD. He was made distinguished Scientist of CSIR, New Delhi. After retirement, he joined TERI as distinguished fellow. During his distinguished career, Dr. Khoshoo held prestigious positions of President of various societies, Vice Chairman and Chairman of various working groups and member of various Task Forces and Advisory Boards. Besides publishing more than 250 papers in both national and international journals and editing a dozen books, he authored seven books including *Mahatma Gandhi: An Apostle of Peace*, for which he got *Gandhi Medal of UNESCO*. For his contributions, he was honoured with *Rafi Ahmad Kidwai Medal* (1977), *Birbal Sahni Gold Medal* (1982), *Seth Memorial Medal* (1983), *Ram Deo Mishra Medal* (1984), *Sanjay Gandhi Award* (1986), *Indira Gandhi Environment Prize* (1993), *Padma Bhushan* and *Sasakawa Award*. He breathed his last on June 10, 2002 AD.

Kumar Krishen

Dr. Kumar Krishen, Ph.D., Fellow, SDPS, born in Chandpora, Kashmir, is a scientist and Technologist and has been working at NASA Jhonson Space Centre, USA. After studies at Srinagar, he did M. Tech. from Calcutta University, with distinction, and moved to USA in 1964 AD on a scholarship. He studied at Kansas University and then moved to Clear Lake, Houston, Texas in 1969. At the professional level, he founded the Asian American Committee of the NASA Jhonson Space Centre and was its President for 1988 AD. In 1994 AD, he founded the Clear Lake Chapter of Sigma Xi, The Scientific society and served as its President up to 1996 AD. He also served as the Chairman of the IEEE Galveston Bay Section for 1994 AD and Program Chairman for the World Congress for Superconductivity (1988-1997). His interest in arts and culture is so great that not only did he write prose and poetry but also founded the Krishen Foundation for Arts and Sciences that significantly contributed to the understanding between United States and India. He is a Founder Member of Hindu Worship Society, an organisation with a large membership in Housten and served as its President for five terms of one year each. He is the author of a book titled *Why Me?* - a bouquet of short stories.

Madan, Moti Lal

Dr. Moti Lal Madan is an Animal Physiologist cum Biotechnologist, who has held many prestigious positions in various academic institutions. He is currently the Vice Chancellor, Deen Dayal Upadhyay University of Veterinary and Animal Sciences, Mathura. Prior to this, he served as Vice Chancellor, Rao Deshmukh Agricultural University, Akola, Maharashtra, Deputy Director General (Animal Sciences), ICAR, New Delhi and Joint Director (Research), National Dairy Research Institute, Karnal. As the Project Director of Embryo Transfer Technology at NDRI, he and his team performed the first successful fertilization of a buffalo, leading to the birth of a calf. He has to his credit more than 150 technical papers, some of which were published in international journals. In recognition of his contribution to Science and Technology, he has been honoured with *Bhasin Award* (2004), received from the Vice President of India, and *Rafi Ahmad Kidwai Award*.

Mubayi, Parmeshwar Nath

Pandit Parmeshwar Nath Mubayi, born to Pandit Shiv Nath Mubayi in 1901 AD at Nagpur, where his uncle Pandit Dwarika Nath Mubayi was posted, was one of the first few Civil Engineers from the prestigious Civil Engineering Institute at Roorkee. His ancestors hailed from Kulgam, Anantnag, Kashmir and one of the ancestors Pandit Sudarshan Mubayi had moved out of the Valley towards the end of eighteenth century and come to Lucknow during Nawab Asaf-ud-Daula's rule and settled in Rani Katra, Lucknow, where they had built a *haveli* of their own. After initial schooling at Nagpur, young Parmeshwar Nath did graduation (1920) from Lahore, C.E. (Hons.) Degree in Civil Engineering in 1923 AD from Roorkee and started his career as an Assistant Engineer in North Western Railway in 1923 AD. Subsequently, after his selection to the Indian Service of Engineers, he was posted to Headuarters as Assistant Executive Engineer in 1924 AD. Because of his dedication and skills, he was made a Government Inspector. In 1953 AD, he was elevated to the post of Principal Technical Advisor to Government of India, a post he held till his retirement in 1957 AD. During his professional career, he organised and designed various projects and tackled technical problems of the projects. He breathed his last in 2002 AD at the age of 100 years. (Source: Taken from the original[86p190-] in English)

Pandit, TN

Dr. Triloki Nath Pandit, born in 1934 AD, is an eminent Anthropologist, who concentrated on the Andamanese and Nicobarese during his tenure on the Islands. After graduation, Masters in social and cultural anthropology from University of Delhi and Doctorate in anthropology, he joined as a lecturer in the same University. Subsequently, he joined Anthropological Survey of India in 1966 AD. He was posted to Port Blair, the place that provided him an opportunity to carry out unique Andamanese studies, which brought him into prominence. Besides publishing his findings, he has authored a book about the Sentineli, the only book of its type ever written. Dr. Pandit rose to the position of Deputy Director in the Anthropological Survey of India, a post he held till his retirement in 1992 AD.

Pandita, PN

Dr. Pushkar Nath Pandita, born in 1942 AD at Srinagar, is a scientist, who has been working on various aspects of medicinal and aromatic plants of industrial relevance, especially pyrethrum and asparagus. After graduation, he started his career as a teacher with DAV School and moved to CMS Tyndale Biscoe School, where from he went to University of Saugar in 1966 AD, did M.Sc. in Botany and joined RRL, Jammu in 1968 AD. He worked on genetic and cytogenetic studies of pyrethrum and got Ph.D. (1979) from University of Kashmir. The pyrethrum strains developed performed well in Kashmir Valley and Australia. Dr. Pandita, a Fellow of the Indian Society of Genetics and Plant Breeding,

has more than 80 scientific papers to his credit. After retirement from RRL in 2001, he is working on a DST sponsored project as a consultant and Principal Investigator - cultivation and improvement of medicinal and aromatic plants in Roing, Arunachal Pradesh.

Rafiz, Hradaynath

Dr. R Hradaynath (Hradaynath Rafiz), born in 1928 AD at Srinagar, is a *Distinguished Scientist,* DRDO, *Scientist Emeritus,* both with Defence R&D organisation and CSIR and a visiting Professor to various centres of learning. After postgraduation (1951) from Andhra University, he started his career with IRDE, Dehradun, the same year and rose to the position of Director, a position he held till retirement in 1990 AD. He did Doctorate in Engineering (1970) from world famous Institute d' Optique, Paris. He is the first scientist to introduce not only Night Vision Technology but also Laser applications in armed forces, in India. It involved all technologies - mechanical, optical, electronic, which were co-ordinated by him. According to Dr. A. P. Abdul Kalam, Dr. Hradaynath has been one of the main architects in introducing this technology in India. He was intimately involved, at a crucial time, in the R&D on this subject leading to the development of a variety of instruments, for use by Armed forces and their technology transfer for mass production. The subject of Applied Optics itself was built up within R&D Laboratory during his long tenure, right from simple optical units to modern competitive electro-optical systems meant for various applications. He and his colleagues are credited with having involved themselves in the massive effort required for the transfer of technology in these advanced areas. Over the years, he has made significant contributions to fibre Optics, holography, automatic instrumentation for the main battle tank and laser instrumentation. He is also credited with having setup Department of Photonics at SAMEER, under DoE, GOI.

Dr. Hradaynath, besides having more than 70 publications to his credit in reputed journals, is the author of two books *Optical Workshop Technology* (1993) and *Introduction to Night Vision Technology* (2002) and has an entry on *Lenses, Mirrors and Prism* in Encyclopedia of Optical Engineering, USA. He has also edited and selected papers at international level on *Prisms and Mirrors* and *Night Vision Technology*, both for SPIE, USA. He is associated with many professional bodies. For his contributions, he has been honoured with GOI Awards, presented by Smt. Indira Gandhi, Shri Rajiv Gandhi and Shri R Venkataraman. National Academy of Sciences (India), Instruments Society of India, Indian Medical Association, Dehradun and Vision Society of India, Dehradun, have also honoured him.

Raina, VK

Pandit VK Raina, born in 1933 AD at Srinagar, was the leader of the 2nd Indian Scientific Expedition to Antarctica (1982-83). Currently, he is the Chairman of the Programme Advisory and Monitoring Committee for the Himalayan Glaciers, Department of Science and Technology, Government of India. After graduation (1953) and M.Sc. (1955) in Geology, he started his career with Geological Survey of India, the same year, and rose to the position of Geologist (1960), Sr. Geologist (1970), Director (1979) and Deputy Director General (1988), a post he held till his retirement in 1991 AD. During his professional career, spanning more than three decades, he has participated in more than two dozen surveys and geological mapping at various places in the country, some of them as a team leader. He has to his credit more than five dozen scientific papers published in national and international journals. He has been honoured with *National Mineral Award* (1983-84), *Geological Survey of India 150th Celebration Award* (2001) and *Antarctica Award* (2002). He has been associated with many scientific bodies, committees and Working Groups. He also served twice as the President of the Kashmiri Pandit Sabha, Panchkula.

Rasik Ravinder

Pandit Rasik Ravinder, born in 1948 AD at Srinagar, is a scientist, who has participated in various capacities in Antarctica expeditions since 1987 AD. After graduation from Science College, Jammu and M. Tech. (1969) in Applied Geology from University of Sagar, Madhya Pradesh, he joined as a Research Fellow under CSIR scheme in 1970 AD and moved for a brief period to UP Irrigation Department. In 1971, he joined GSI through UPSC selection and served till 2006 AD in various capacities as Geologist, Sr. Geologist (1983), Director (1996), Sr. Director (1997) and DDG (2004). In 2006 AD, he took over as Director of National Centre for Antarctic and Ocean Research, Goa. Pandit Rasik participated in Antarctica expeditions as a member (7th, 1987), as a leader (9th, 1989 and 23rd, 2003) and as observer (16th, 1996). He has published more than sixty scientific papers and has been honoured with *National Mineral Award* (1990) and *National Antarctica Award* (2001).

Razdan, MK

Dr. Maharaj Krishen Razdan is an educationist and a scientist, who is serving as the Principal of Shyam Lal College, University of Delhi. Prior to this, he served as the Principal of Ramjas College, University of Delhi. Dr. Razdan did postdoctoral research from Department of Botany, University of Nottingham, UK. During his professional career, spanning more than three decades, he has, besides teaching, worked as a visiting scientist at USDA's Vegetable Laboratory, Beltsville Agricultural Centre, USA and Department of Natural Resource Sciences and Landscape Architecture, University of Mearyland, USA. Dr. Razdan, besides publishing a number of papers in reputed journals, has half a dozen books to his credit. He is the Fellow of Society of Cytology and Genetics and has served as joint Editor and member of the board of the journal of Cytology and Genetics.

Shah, SK

Dr. SK Shah, born in 1937 AD at Srinagar, is a Professor of Paleontology and Himalayan Geology. After M.Sc. Geology from University of Jammu and Kashmir and Ph.D. and Postdoctoral Degree, he served in various capacities at University of Jammu and Wadia Institute of Himalayan studies. He has published papers in national and international journals and has been a visiting Professor to Oregon University, USA. He retired as Professor from University of Jammu.

Shali, SL

Pandit SL Shali, born in 1922 AD, retired as Deputy Superintending Archaeologist, Archaeological Survey of India. After graduation (1942) from Punjab University, Lahore, MA in culture (1969) from Tribhuwan University Nepal and subsequent training in exploration and excavation, he got associated with excavation of various sites in the Valley. After retirement, he was appointed as Research Associate in-charge of Archaeology and Ecology unit of Centre of Central Asian Studies, University of Kashmir. He has written a number of research papers and is the author of *Kashmir: History and Archaeology Through The Ages*. He is a member of Indian Council of Historical Research (ICHR).

Sopory, SK

Prof. Sudhir Kumar Sopory is the Head of the Plant Molecular Biology group at the International Centre for Genetic Engineering and Biotechnology (ICGEB), JNU, New Delhi. After graduation from University of Jammu and Kashmir, M.Sc. and Ph.D. from University of Delhi, he worked for a number of Institutions, namely, JNU, New Delhi (1973-), Max Plank Institute, Germany (1976-78), University of Texas (1981-82), JNU, New Delhi (1985-), United States Department of Agriculture, Beltsville (1987-89), Munich University (1991-92) and ICGEB, JNU, New Delhi. He is associated with a number

of scientific bodies like National Science Academy (Elected Fellow), Indian Institute of Science, Bangalore, National Academy of Agricultural Sciences, New Delhi, World Academy of Sciences, Italy and many others. For his contributions, he has been honoured with *Prof. Hira Lal Chakrawarty Award* (1985), *Shanti Swarup Bhatnagar Award* (1987), *Birbal Sahni Medal* (2001), *Birbal Sahni Birth Centenary Award* (2005) and *Padma Shri* (2006).

Suyya

Suyya, who lived during the reign of Avantivarman (855-883 AD), was a genius, who through his ingenuity was responsible for clearing river Vitasta of the flood waters, thereby giving relief to many people, who had suffered due to the floods. Taking the responsibility for clearing the Vitasta of the flood waters, he is said to have asked for some pots of coins, which he off loaded at two spots where he knew water logging had taken place and were the cause of the floods. The spots he chose were Madhavaraja (now Maraz) and Kramaraja (now Kamraz). As soon as he threw the coins inside the water the people, who had starved due to scarcity of food, jumped into Vitasta and looked for the coins. In this process the people cleared the spots of the blockades, resulting in deepening of the riverbed and receding of the floodwaters. According to Dr. Neve, "His object was to deepen the channel and thus more effectively drain the Valley."[64p35] With this success, he was not only provided labour to clear boulders and blockades at other places but also for raising embankments, on either side of the river and undertaking other engineering projects. To keep his memories alive this great engineer of Kashmir founded *Suyyapura* (now Sopore), Suyya Bridge and a sanctuary near Wular Lake to preserve the wild life. Accurate details about the dams, canals and villages built by Suyya are given by Kalhana in his chronicle the *Rajatarangini* and corroborated by Sir Aurel Stein.

Tiku, AK

Dr. Ashok Kumar Tiku, born in 1951 AD at Srinagar, is the Chief Scientist (Plant Physiology) and Head, Division of Biochemistry and Plant Physiology, Sher-e-Kashmir University of Agricultural Sciences and Technology, Jammu and Kashmir. He did M.Sc. from Sardar Patel University, Gujarat and Ph.D. from Punjab Agricultural University, Ludhiana. After brief stints with RRL, J&K and Directorate of Sericulture Research, J&K, he joined SKUAST in 1983 AD. During his long tenure, he has had teaching, Research and Development experience in agriculture and has published a number of research papers in various journals. For his contributions in teaching and Research in plant physiology, he was awarded *Shikhsha Rattan Puraskar*. India International Friendship Society also honoured him with *Certificate of Excellence* (2007).

Trakroo, PL

Dr. PL Trakroo, born in 1940 AD, is a Consultant (Communication and Training), who has worked in the capacity of a trainer, researcher and an evaluator. He did his Masters Degree in Sociology (1965) and Ph.D (1981), from Punjab University, Chandigarh. Subsequently, he worked for IIPA, New Delhi, Indian Council of Medical Research, New Delhi and Department of Social Welfare, Punjab Government and finally joined National Institute of Health and Family Welfare, Delhi in 1974 AD, where he held the positions of Asst. Professor, Department of Social Sciences (1974-1982 & 1984-1990) and Professor and Head, Communication Department (1990-2001). He also had a 2 years stint as a Senior Consultant at Sher-e-Kashmir Institute of Medical Sciences, Srinagar. After his superannuation, he worked with World Health Organisation, Australian High Commission and Common Wealth Secretariat. He has also acted as M.Phil. and Ph.D. supervisor of various Universities. He has to his credit a number of research papers and evaluation studies.

Vishin, ML

Dr. Mohan Lal Vishin, born in 1931 AD at Srinagar, served as a Pharmaceutical scientist. After graduation from Srinagar, he did B. Pharma and M. Pharma from Banaras Hindu University and Ph.D. in Pharmacy from Munich, Germany. He started his career from BITS Pilani, moved to IDPL, Rishikesh, and finally to Orissa Drugs and Chemicals Limited, Orissa, where he rose to the position of Managing Director, a post he held till his retirement in 1989 AD.

Wakhlu, ON

Dr. ON Wakhlu is a consultant in Institution building, Civil Engineering Management and Education. He started his career at the Hydraulic Wing, J&K Government as Assistant Engineer but resigned from the service after sometime. He then studied further and after completing ME and Ph.D. joined Regional Engineering College, Srinagar as HOD of the Civil Engineering Department. In this capacity, he was instrumental in laying the infrastructure of REC, Srinagar. In his later years, he rose to become the Principal of the college. He served as a Member, Board of Governors of Indian Institute of Technology, Delhi and also as Director of Regional Housing Development Board.

Wanchoo, PN

Pandit Prithvi Nath Wanchoo served as the Super Chief Engineer in the role of Secretary to Government of J&K, Works Department. After completing his studies overseas, he joined the State Government as Assistant Engineer and rose to the position of Chief Engineer R&B Department, J&K. He had the honour of holding the charge of Irrigation and Flood Control, besides Roads and Buildings.

Wattal, BL

Dr. Bansi Lal Wattal (inset 331), born to Pandit Janki Nath Wattal in 1927 AD at Rainawari, Srinagar, was a renowned Malariologist, who rose to the position of Director of National Institute of Communicable Diseases, New Delhi. After initial education at Srinagar, graduation (1945) from Lahore, M.Sc. Zoology (1948) from Lucknow University and Ph.D. (1952) from University of Minnesota, USA, he joined as Agricultural Scientist in the same University. After a few years in USA and London, he returned to India in 1962 AD and joined as Assistant Director in the Ministry of Food and Agriculture. He then moved to Malaria Institute of India (now famous Institute of Communicable Diseases) as an Entomologist and became its Director, a post he held till his retirement in 1987 AD. Because of his pioneering work in Malariology, he got recognition. He held many prestigious positions, which include WHO expert on the Advisory panel on Malaria, member of Indian delegations to Indonesia, Malaysia, Thailand and Afghanistan, President, Indian Society of Malaria and other Communicable Diseases, President, Entomological Society of India and member of many other professional bodies. He breathed his last in 2002 AD at Delhi at the age of 75.

Zadoo, Vasudev

Pandit Vasudev Zadoo, born in 1898 AD, was a Civil Engineer by profession. He started his career as a schoolteacher and then worked as Demonstrator in Chemistry Department in SP College Srinagar. After graduation, he got his Masters Degree in Chemistry from Punjab University and joined Harward School of Engineering in 1927 AD, thus earning the distinction of becoming the first Kashmiri Pandit to study Engineering in USA. After his return, he joined J&K State service in 1931 AD and rose to the position of Chief Engineer J&K State. After retirement from the State service, he joined State polytechnic, the forerunner of present Regional Engineering College, Srinagar and retired as its Principal in 1957 AD. Besides knowing half a dozen Indian languages, Pandit Zadoo knew half a dozen foreign languages

as well. He was the founder President of Institute of Engineers J&K unit. He breathed his last in 1989 AD at the age of 91 years.

Zarabi, MJ

Dr. MJ Zarabi, born in 1947 AD at Srinagar, is a Technologist, who, till recently, was the Chairman cum Managing Director of Semiconductor Complex Limited, Mohali. Currently, he is the Executive Director (Technology), Samtel India Ltd. After early education at Srinagar, he did Engineering from Jabalpur and Ph.D. from Indian Institute of Science Bangalore, where he received *Alumni Award* for his Ph.D. thesis. He started his career with Electronics Commission in 1972 AD as part of the Information, Planning and Analysis Group (IPAG). Subsequently, he moved to Semiconductor Complex Limited, Mohali, where he played a key role, right from its inception, in its planning, execution and establishment. Besides heading Design Department for a number of years he led many technology development projects involving design and development of CMOS, EEPROM, CCD, MMIC and other technologies. He rose to the top position and headed the organisation as Executive Director, handling both the R&D and VLSI manufacturing operations. As a co-author, he has two books, namely, *Electron Devices* and IETE Series book on *Microelectronics* to his credit. He has been associated with various professional bodies and has been honoured with *Scientist of the year Award* (1997).

Besides the above, the following Scientists, Engineers and Technologists deserve a mention:

- **Bhan, Kuldeep** is a young environmentalist from Mahind village, Anantnag, Kashmir. He has been associated with governmental and non-governmental organisations and was awarded *World 2000-Millenium Award* for his contribution in the field of Environment and Pollution Control.
- **Bhat, Bal Krishan**, a scientist, served as Director CSIR, New Delhi.
- **Bhat, Makhan Lal** worked as the Chief Engineer of the Mechanical Department, J&K.
- **Bhatt, Prem Pyari** was awarded *Lal Bahadur Shastri Award* for her work in Biotechnology.
- **Darbari, Hirday Nath** worked as Assistant Engineer (Flood Control Project), Executive Engineer and Superintending Engineer (Lower Jhelum Project) and Chief Engineer of the Irrigation Department, J&K.
- **Darbari, Moti Lal** worked as the Chief Engineer of the Hydraulic wing of J&K Government.
- **Dhar, Ajay** is a scientist with Indian Institute of Geomagnetism. He was a member of the 6th Scientific Research Expedition (1987) to Antarctica. He was involved in making geomagnetic observations.
- **Dhar, Ashok Kumar** served as DET, BSNL. He was honoured with *Samachar Seva Padak*.
- **Dhar, BL** served as the Head of the Mushroom Research Centre, Chambaghat, Solan, HP.
- **Dhar, Dina Nath** worked as the Chief Engineer in R&B Department, J&K.
- **Dhar, NN** served Irrigation and Public Health Engineering Department, J&K. After completing his studies overseas, he joined the State Government as Irrigation Chief Engineer. He was instrumental in laying the infrastructure for flood control project of Kashmir. After retirement, he established Jammu Polytechnic and headed it for a number of years.
- **Dhar, Ratan Lal** retired as Director, Forensic Science Laboratory, J&K.
- **Dulloo, SN** is the Regional Director, Northern Himalayan Region, Dharamshala, Central Ground Water Board, Ministry of Water Resources, GOI.
- **Garoo, DL** worked as the Chief Engineer of the Electrical Department, J&K.
- **Hakhu, Sham Nath** (Rai Bahadur) was the Chief Engineer of the Indore State.
- **Jalali, Hirday Nath** worked as the Chief Engineer of the Irrigation Department, J&K.
- **Jangi, Bhushan Lal** retired as the DDG, Geological Survey of India.

- **Kalla, Pran Nath**, Chief Engineer, retired as the Chief of Materials Management and Engineering, Sher-e-Kashmir Institute of Medical Sciences, Srinagar.
- **Kashkari, Neel**, basically an Aerospace Engineer, worked with NASA prior to getting MBA from University of Pennsylvania. Currently, he is a US Treasury Assistant Secretary.
- **Kaul, BN** worked as Assistant Engineer (Flood Control Project), Executive Engineer, Superintending Engineer and Chief Engineer of Power Projects in J&K.
- **Kaul, Bhuvanesh** was the first Metallurgist from the Valley.
- **Kaul, CL** served as the Director of NIPER, Mohali, Punjab.
- **Kaul, Kailash Nath** was the Founder Director, National Botanic Research Institute, Lucknow. He was Director of Floriculture in J&K State. He was Awarded *Padma Bhushan*. He was Member of Bishan Narain Dar Memorial Society.
- **Kaul, Kanya Lal** served as the Chief Engineer in the Electrical Department, J&K.
- **Kaul, Moti Lal** served as the Chief Engineer in R&B Department, J&K.
- **Kaul, Pushkar Nath** served as the Chief Engineer in the Electrical Department, J&K.
- **Kaul, Som Nath** retired as the Joint Commissioner of the State for monitoring and evaluation works. After joining the State Government, he held the positions of Assistant Engineer, Executive Engineer, Superintending Engineer and Chief Engineer in R&B Department, J&K.
- **Khar, PN** served as the Superintending Engineer. He was instrumental in the construction of Salal Hydel Project.
- **Khazanchi, Jyoti** served as the Chief Engineer in R&B Department, J&K.
- **Khosa, SK**, an Eminent Nuclear physicist, is presently Head of Postgraduate Department of Physics and Electronics, University of Jammu.
- **Khushu, OP** served as the Engineer-in-Chief (1987) of Doordarshan, Government of India.
- **Kilam, Vijay Kumar** served as the Chief Engineer in the Mechanical Department, J&K.
- **Kitchloo, Nitya Ranjan**, a Doctorate from MIT (1998), joined as an instructor at Northwestern University (1998-2001) and Assistant Professor at Johns Hopkins University (2001-04). He has been awarded *Centennial Fellowship* for 2004-05 by the American Mathematical Society.
- **Koul, Hari Krishen** is a Senior Staff Scientist with Henry Ford Health Sciences Center, Detroit MI, USA.
- **Koul, Rakesh** was working with Sterlite Industries India located at Tamil Nadu. An Award known as 'Rakesh Koul Award' has been instituted by the industry in honour of its employee for toppers of plus two-examination in Tuticorn, Tamil Nadu.
- **Mattoo, Dr. Autar Krishen** holds a Doctorate Degree in Microbiology. He is working as Chief of the USDA Vegetable Laboratory, Beltsville Agricultural Research Center USA.
- **Mujoo, Gokul Narain** served as the Chief Engineer in the Electrical Department, J&K.
- **Pandita, Radha Krishen** served as Chief Engineer and Chief Project Engineer of some of the power projects (Chenani Hydel Power project and Lower Jhelum Power project) in the J&K State.
- **Parimoo, ML**, Geologist and Director of the Antarctica cell of GSI, was the Deputy leader of the 6th Scientific Research Expedition (1987) to Antarctica. He was involved in geological mapping.
- **Peer, Jagan Nath** served as the Chief Engineer in the Electrical Department, J&K.
- **Qazi, Pushkar Nath** served as the Chief Engineer in the Electrical Department, J&K.
- **Raina, AK** served as the Chief Engineer in the Madhya Pradesh Government.
- **Raina, AK**, with Doctorate in Geology, is a Senior Scientist with CMRI, Nagpur.
- **Raina, Shiban**, a Scientist in the field of cement, building materials and construction technologies, is the Director General of National Council for Cement and Building Materials (NCB).
- **Raina, Vijay Kumar** served as the Chief Engineer in the Mechanical Department, J&K. He also

served as the Managing Director of JK Cement factory, J&K.

- **Razdan, AK** served as the Chief Engineer, ONGC.
- **Sadhu, Inder** is the Head, Power Technology Systems ABB India.
- **Sadhu, SSL** served as the Chief Engineer in the Electrical Department, J&K. He has immensely contributed to the development of power in the State.
- **Saraf, Brij Krishen** served as the Chief Engineer in the Electrical Department, J&K.
- **Seru, ML** served as the Chief Engineer in the Hydraulic Engineering Department, J&K. He served on projects at Ganderbal and Pratap Canal, Akhnoor.
- **Sher, Subhash Chandra** served as the Chief Engineer, Laktal Hydro Electric Project, Manipur.
- **Sopory, Jia Lal** was the first Civil Engineer of the J&K State.
- **Thassu, Deepak**, Chief Scientific Officer and Senior Vice President, Product Development Holopack International, is the author of a book on Nano Technology.
- **Thussu, Amar Nath** served as the Chief Engineer and Chief Project Engineer of some of the power projects of the State. He has done commendable work on Ganderbal Power project, Upper Sindh Hydel Project Phase I and Lower Jhelum Power project.
- **Toshkhani, Som Nath** served as the Chief Engineer and Chief Project Engineer of power projects especially Lower Jhelum Power project.
- **Vuthu, Kanya Lal** served as the Chief Engineer in R&B Department, J&K.
- **Zutshi, Jawahar Lal** served as the Chief Engineer in R&B Department, J&K.

8.1.8.2 Medical Sciences (H2)

Kashmiri Pandits have excelled in various branches of Medical Sciences be it Allopathy, Ayurveda, Homeopathy, Naturopathy, Siddha, Unani, or Yogic system. The practitioners, irrespective of the system practiced, used their intellect and the capability, to achieve recognition and fame. Without an exception, all the practitioners have been humane, highly professional in their approach and have shown concern for the patients. The practitioners of various systems are known as *Doctors* (Allopathy and Homeopathy), *Vaids* (Ayurveda), *Hakims* (Unani or Tibbi) and *Yogiraj* (Yogic system). In the earlier times, when Ayurveda, Siddha, Unani or Tibbi systems were in vogue, the practitioners were only men, who used to practice it as a hereditary profession. No women were in the profession. The women, however, possessed the knowledge of the use of various herbs as a remedy for various ailments and disorders. Even with the introduction of allopathic system in the Valley in the last quarter of nineteenth century things did not change much for a long time. In the beginning, only the men joined the medical profession. The role of women was noticed only when, in the early 1940s, Kashmiri women also took to medical studies. Till 1960 AD, the women mostly specialised in anaesthesia, gynaecology and obstretics, but later on they joined other streams as well and shared the responsibility, shoulder to shoulder, with the male professionals. Those who started early, studied outside the Valley at Ambala, Amritsar (Amritsar Medical College), Bombay, Delhi (Lady Harding College), Jaipur, Lucknow (KGMC), Patna (Prince of Wales Medical College) and other places. With the creation of the facilities in the Valley, the participation of women in medical profession grew manifold. According to Dr. Shakti Bhan, "In Kashmir, the practice of medicine was usually a hereditary profession. The medical knowledge of Vaids and Hakims was based on herbs, ayurveda and a scraping acquaintance with Greek system of medicine." Further, "People had considerable faith in Hakims, who had great influence with even opulent and educated people (Lawrence 1895). The knowledge of surgery was well nigh non-existent and barbers (jarahs) were traditionally, doing the excision of boils, carbuncles etc."[92p63]

It is interesting to note that Kashmiri Pandits, since earlier times, have been practicing *koshur yalaaj* (local remedies) for the treatment of common ailments and disorders. Some of these remedies are now gaining importance even in the modern day treatment. According to the knowledgeable people these local remedies and techniques, that have been used effectively, include:

- *drikiu traavni* (application of leech) for sucking of bad blood from affected parts
- *geuuv miuthiur chyon* (cow urine therapy)
- *garam paanh t'akooriu dyin* (hydrotherapy), including drinking of water, as a cure for renal, gastroenteritis and chest problems, including minor ENT problems
- *gandiu khuun kad'un* (incision therapy)
- *garam tiiliu tsyuek dyin* (application of heat through oil), on the nose, or *garam tiil*, on a *haakh* leaf, kept on scalp, for *zukaam* (cold) or on stomach, for proper urination
- *koophuur tiiliu meuulish kariun* (application of camphor oil) for relief from chest problem
- *miuutraavun* (hypnotherapy), a technique especially used for *holhej* (chicken pox), *kaambal* (jaundice) and *naaph* (navel imbalance)
- *mot'h dyin, meuulish ya latiu mond' kariun* (acupressure)
- *pambiu tsaalan lagiun* (application of *pambiu tsaalan, Rheum emodi* Wall) against burns
- *phaakiu dyun ya dawa na khyon* (naturopathy), resorting to fasting and / or not taking medicines
- *phambiu t'akooriu dyin* (application of heat through cotton)
- *rong* (clove) or *rong tiil laagun* as a remedy for *dand dood* (toothache)
- *lokiut' euul* (green illaichi, cardamom) *tsaapiun* (eat) to retard nausea
- *seki t'akooriu dyin* (application of heat through sand) for bringing out a boil
- *sotsali nal* (stem of *sotsal*[px101]) *laagun* as a vick for children against constipation
- *soy laagiun* (application of paste of tender shoots of *soy, Urtica parviflora* Roxb.) as a counter irritant against pain due to injuries
- *taal khaaryiun* (lifting the palate), a remedy for children against diarrhoea and loss of appetite
- *t'yet'h chaay chyen* (taking black tea) as a remedy against indigestion or stomach upset
- Use of extract of *pudniu* (mint), *gand'iu* (onion) and *kruhun nuun* (black salt) as anti-gastroenteritis
- *viv kadiun* (heat removal), a technique to restore balance in children
- *yangiu meuulish kariun* (application of Asafoetida water) on stomach of children against ailments
- *zindiu gurun dyun* (fish therapy), a therapy against *kaambal* (jaundice). This therapy is widely used in Karnataka for Asthama.

A brief account of the various systems of medicine in vogue is as under:

Allopathy

Allopathic system of treatment or the modern medical practices were introduced in the Valley in the latter part of the nineteenth century, when Christian missionaries came to the Valley. Around that time, it used to be a common scene to see the people of the Valley, or a part thereof, fighting one epidemic or the other. Recorded events show that the people suffered and died of many epidemics like cholera, influenza, plague, typhoid, small pox etc. Walter R Lawrence reports ten epidemics of cholera, the worst one being the epidemic of 1892 AD.[58p218] Around that time, a number of medical practitioners worked with devotion and contributed significantly to the system. Dr. Elmslie, a Scot and the first medical missionary, who arrived in the Valley in 1864 AD provided treatment to the patients and performed operations under the trees. Dr. Elmslie worked for eight years and died in 1872 AD, on his way out of Kashmir.[5p240] Those, who followed the noble cause included Dr. Theodore Maxwell (1872), Dr. Arthur Neve and his brother Dr. Ernest Neve. Dr. Maxwell started the first hospital,

the Mission Hospital, on a hill, called Rustam Gari, overlooking the Dal. Sadar Hospital, Srinagar was started in 1882 AD, with dispensaries at Maharaj Ganj and Rainawari. Dr. Ernest Neve started the hospital for Lepers at Dalgate in 1890 AD. Besides writing the book *Beyond the Pir Panjal*, he is also credited with having brought modern surgery to the Valley. Subsequent developments include setting up of Cottage Hospital for Europeans (1891), Diamond Jubilee Zenana Hospital for women, Nawa Kadal (1897), Church Missionary Society Zenana Hospital for women, Rainawari (1908) and Church Missionary Society Zenana Hospital for women, Anantnag (1909). Also set up were Sanitarium for T. B. patients at Tangmarg (1929), National Hospital, Karan Nagar (1937), SMHS Hospital, Srinagar (1945), Government Medical College, Srinagar (1959), Lal Ded Memorial Hospital, Srinagar (1967-68) and Sher-e-Kashmir Institute of Medical Sciences, Srinagar (1980).

Ayurveda

Ayurveda is the science of life, which originated from *Atharvaveda*. It is based on the principles of:

- *Panchamahabhuta*[px227],
- *Tridosha* - three main factors of living body related to *Prana*, namely, *Vata* (wind or motion), *Pita* (fire or energy) and *Kapha* (phlegm or inertia) and
- *Dushya* or *Sapta Dhatu* - seven *Dhatus* (tissue) of human body, namely, *Rasa* (fluid), *Rakta* (blood), *Mansa* (muscular tissue), *Meda* (Adipose tissue), *Asthi* (bone), *Majja* (bone marrow) and *Shukra* (germinal tissue i.e. sperm and ovum). According to Ayurveda, life is four dimensional involving *Sharir* (body), *Indriya* (senses), *Satva* (psyche) and *Atma* (soul). Further, a healthy person is one in whom there is equilibrium of *tridosha*, all *Dhatus*, the normal excretory function and gratification of *Indriya* (senses), *Mana* (mind) and *Atma* (soul). Ayurveda is concerned not only with the study of disease but also with the study of health. The practitioners, therefore, consider two other factors, namely, *Pathya* (diet taken during or after) and *Anupana* (drink taken during or after) important for treatment.[14p1-3]

Ayurveda is the ancient medical system based on the use of herbs and other medicinal plants. Kashmir having been blessed with rich flora, it is but natural to see this system of treatment not only in vogue in the Valley but also having reached its pinnacle in the past.

Homeopathy

Dr. CFS Hahnemann (1755-1843), a German Physician, as an allopath had seen the objectivity of nature and later with an attempt to understand it, he perceived the subjectivity of nature and invented a new science, called Homeopathy, which literally means 'treatment by the same'. The principle that 'like can cure like' dates back to *Vedas* and Hippocrates, known as the father of medicines. The facts in Homeopathy are proving of drugs and the laws are *similia simililibus curentur* cardinal principles, nature law of cure etc. Homeopathic treatment is an art because it deals with individualisation, keen observation, unprejudiceness etc. It is a holistic science, as it has full and detailed record of symptoms that is subjective and objective with modality, causative factors etc. Hahnemann had advised to treat the sick person and not the disease. The treatment boosts the immunity to effect cure and the treatment is, therefore, immune modulator. Such cure is difficult to achieve.

Siddha

The ancient wisely attributed its origin to the creator and it came to be known as *Siddha* system. This system dates back to around 2000 BC. The word *Siddha* means an object to be attained, perfection or heavenly bliss. According to this system, the human body is composed of 96 *Tattvas*, 72000 blood vessels and 13000 nerves. Besides these, there are 10 *Nadis*, 10 *Vayu* and 14 *Wegangals*. All of them

play important roles in different functions of the body. This system recognised the role of 3 homors called *Mukkuttram*. These homors remain in balanced state in normal healthy person and any disturbance in their equilibrium leads to ill health. The treatment is mainly directed towards restoration of equilibrium of these homors.

Unani* or *Tibbi

This system of medicine has grown out of fusion of diverse thoughts and experiences of nations and countries with ancient cultural heritage, namely, Egypt, Arabia, India, Iraq and China. It had its origin in the 4th and 5th century BC under the patronage of Hippocrites in Greece. Other contributors include Theophrasdus, Dioscorites and Glan. Hippocrites systematised the medicine and gave it status of science. The system is based on humoral theory and is diagnosed by feeling the pulse. The physician extensively uses drugs of plant, mineral and animal origin under different modes of treatment. This system of treatment got introduced in the Valley with the introduction of Islam. The practitioners were called *Hakims*. Talking about the state of affairs in the year 1892-93 AD, Lawrence says, "Even now the mass of the people believe in their own doctors, many of whom are men of considerable ability and experience. There are 300 *Hakims* or doctors in Kashmir and as a rule the profession is hereditary.... Hakims have a considerable knowledge of herbs, and their herb collectors are the shepherds, who spend the summer on high mountains where the most valued plants are found."[58p232]

Yogic system

Yoga is one of the invaluable contributions for the welfare of mankind. Patanjali Yoga is a universally accepted treatment of the subject where in Yoga has been defined as the control of the modification of mind. The control of the mind invariably involves the control of senses and enables the soul to abide in its true nature. Special emphasis is laid to the development of the mind, soul and body. In short it is a science, which aims at the total development of human personality.

Though there are no specific texts to show the evolution of medical practices in the Valley, yet one can draw inferences from the available records, travelogues and individual works. There are a number of scholars and practitioners, who in the ancient times made a mark in this field. These include such names as Agnivesha, Nagarjuna, Susruta, Charaka, Dridhabala, Jejjata, Vagbhatta, Udbhatta, Vasunanda, Kalyanmalla, Kuchi Mara and Damodargupta. From the medieval period, the names of Shirya Bhatt and Yavaneshwar, both physicians of high repute, come to mind. They were the physicians, who possessed great knowledge about the use of herbs and other medicinal plants used to cure ailments and diseases. Shirya Bhatt was able to cure Zain-ul-Abidin of a serious poisonous boil. Over the years, the art was perfected by the practitioners through family traditions and continued to hold sway even in modern times. The reputed Hakims of the recent times include Pandit Sahaz Bhat, Shyam Bhat and others. In the recent past, the community has had the distinction of having produced the first medical postgraduate of University of Jammu and Kashmir (Dr. ML Kaul Ghassi), the first MRCP from the Valley (Dr. Gwasha Lal Kaul) and the first FRCS (Dr. Govind Lal Vaishnavi). Dr. (Col.) Saligram Kaul was the first to use radioactive isotopes in clinical medicine.

The prominent Kashmiri Pandits in medical profession, included in this work, are listed in Annexure - 15. A brief account of each, in alphabetical order, is as under:

Bhan, Anil

Dr. Anil Bhan is a Medical Specialist in Cardiology (Cardiothoracic Surgeon) and a Gold Medalist from

PGI Chandigarh. He has performed about 12,000 cardiac and vascular procedures of all kinds and has special interest in coronary artery bypass surgery, aortic aneurysm surgery, pediatric surgery and heart transplantation. Besides writing scores of papers, he has trained 16 cardiac surgeons. He also served the Max Heart and Vascular Institute, New Delhi and is currently with Medicity, Gurgaon. For his contributions, he has been honoured with *Lifetime Achievement Award* (2006).

Bhan, BM

Prof. (Dr.) Brij Mohan Bhan, FRCS, was a Professor, a Surgeon Specialist and Head of the Department of Surgery, Government Medical College, Srinagar. He was associated with the college right from its inception. Besides a good teacher, he was also a strict disciplinarian. Even after the turmoil, he continued to stay in the Valley and serve the people.

Bhan, MK

Dr. Maharaj Krishen Bhan is a Pediatric Scientist, who is the Secretary of the Department of Bio-technology, Government Of India. Prior to this, he served as the Professor of Pediatrics and Chief, Pediatrics Gastroenterology and Nutrition at AIIMS, New Delhi. He has significantly contributed in the development of various vaccines against diseases in children. His guidelines for oral rehydration, which have been used by the physicians in the country, have helped in reducing the child mortality. He has published more than 150 research papers.

Bhan, MN

Dr. (Capt.) MN Bhan, a reputed doctor, was one of the first few trained Pathologists in the J&K State. After MBBS from Lahore and D - path from Calcutta, he started his career with State Medical Service. Subsequently, he joined Indian Military Service and was sent to Burma, where he took active part in the Second World War. After the war, he served in SMHS Hospital, Srinagar, till his death in 1966 AD.

Bhan, Shakti

Prof. (Dr.) Shakti Bhan, born at Srinagar, is a gynaecologist and a social activist. After doing MBBS from Government Medical College, Srinagar and MD from MAM College, New Delhi, she joined Government Medical College, Srinagar and rose to the position of Professor, a post she held till 1990 AD, when she moved to Delhi due to militancy. Since 1995 AD, she is associated with Indraprastha Appollo Hospital as the HOD Gynaecology and Gynae Cancer Surgeon. As a social activist, she has represented the cause of the community at such forums as UNHRC, Geneva and Imperial College, UK. She has been honoured with *Ma Sharika Samman* by Kashmiri Sewak Samaj.

Bhat, Sahaz

Pandit Sahaz Bhat (inset 332), born to Pandit Zanardan Bhat in 1862 AD, was a Unani Physician and a Sanskrit scholar. Practicing the Unani system of medicine was their family profession. His father died when he was young so his elder brother Pandit Sat Kak brought him up. Like his elder brother, he also served as the Royal Physician to Maharaja Ranbir Singh. He studied Sanskrit, Arabic and Persian, took keen interest in Unani system of medicines and became a renowned practitioner. It is said that simply by feeling the pulse of the patient, he could diagnose the disease and know the position of blood pressure and even diagnose pregnancy.

Bhat, Shyam Lal

Pandit Shyam Lal Bhat, born in 1900 AD, popularly known as Shyam Bhat, was a famous *Hakim* of

Srinagar and a great philanthropist. At an early age and under the guidance of his father, Pandit Sahaz Bhat, he learnt Sanskrit, Arabic and Persian and studied various texts, including those on medicine. After graduation (1924) from Punjab University, Lahore, with Philosophy, Psychology, Arabic and Persian as his subjects and subsequently qualifying as *Tabib-i-Hazik* from Lahore, in the Unani System of medicine, he started practice as a *Hakim* at Shalayar, Habba Kadal, Srinagar. Besides treating his patients, he used to engage himself in discourses on religion and philosophy. He was a true follower of Hindu faith and always sported a *t'yok*[91]. He used to prescribe herbs to his patients and it is said of him that he was bestowed with the healing touch, because of which the patients had a great faith in him. He was known for the treatment of various ailments, especially renal stones. He served as the personal physician of Maharaja Hari Singh. He also served as the President of the Jammu & Kashmir *Unani Tibbya Board*. Pandit Shyam Lal Hakim breathed his last in 1983 AD.

Bhatt, Shirya

Pandit Shirya Bhatt, also known as Shri Bhatt or Shribhatta, from Vecharnag, was the Court Physician of Sultan Zain-ul-Abidin (1420-1470). As a noted physician, Shirya Bhatt is known to have cured the king of a poisonous boil, which other professionals in the field at that time had failed to. Historian Jonaraja says "As flowers are not obtainable in the month of Magha on account of the mischief caused by snow, even so physicians who knew about poisons could not, at that time, be found in the country, owing to Governmental oppression. The servants of the king at last found out Shribhatta, who knew the antidotes of poisons... He was well-versed in the art of healing, but out of fear... for a long time, delayed to come. When he arrived, the king gave him encouragement and he completely cured the king of the poisonous boil."[50p39] As a gratis, he requested the Sultan to be kind to Brahmins of Kashmir, who had fled the Valley to escape the persecution by the earlier rulers and allow them to return. The king agreed to the request and this paved the way for their return to their homes. He thus gets the credit for having facilitated the return of Kashmiri Pandits to the Valley. In his memory, a hospital, 'Shirya Bhatt Mission Hospital and Research Centre'[px668] has been founded at Jammu.

Chowdhury, KL

Prof. (Dr.) KL Chowdhury is a physician and neurologist, a poet, writer and a known social activist, who has been serving the common man, in his capacity as a Doctor, and the community as a social activist. He is the Chairman of Shirya Bhatt Mission Hospital and Research Centre, Durga Nagar, Jammu. He has authored a number of books, which include *Of Gods, Men and Militants* (2000), *A Thousand Petalled Garland* (2003) and *Enchanting World of Infants* (2007). He has been honoured with *Pandit Prem Nath Bhat Memorial Amateur Journalist Award* (2000), *Rajiv Gandhi Shiromani Award* (2007), for his contributions in the field of medicine and social work, and Jammu and Kashmir Academy of Art, Culture and Languages Award for *Enchanting World of Infants*.

Chrungoo, RK

Dr. RK Chrungoo is Professor of Surgery at Government Medical College, Jammu. His areas of specialisation are Laparoscopic and Cancer Surgery. He is associated with a number of professional bodies like International College of Surgeons (Fellow), Northern Chapter of Association of Surgeons of India (Life Member), Laparoscopic Society of Asia (Life Member), Indian Association of Gastrointestinal Endoscopic Surgeons (Life Member) and many others. During his professional career, he has presented in conferences and / or published in scientific journals more than four dozen scientific papers. His publication in World Journal of Surgery has become one of the 100 most quoted references in surgical literature and has also found a place in the Yearbook of Surgery.

Dattatreya, Ram Mohan
Dr. Ram Mohan Dattatreya, son of Pandit Pearay Mohan Dattatreya and grandson of famous Urdu poet, Pandit Brij Mohan Dattatreya 'Kaifi', was by profession an engineer, who started his career with Air India. Because of his earnest desire to become a doctor, he changed his profession at a late stage and managed to get admission in a Medical College in Holland. He qualified as a surgeon, married a Dutch girl and settled there. He is now enjoying a retired life with his wife in Holland. Recently, he, along with his close friends and relatives, was successful in getting the book, published by his father in 1920 AD, re-published as *The Punjab Rebellion of 1919 AD and How it was Suppressed*.[px591]

Dhar, Girja
Prof. (Dr.) Girja Dhar, FRCS, a British trained doctor, has been one of the pioneers in the field of gynaecology. After MBBS (1956) from the KGMC Lucknow and DRCOG (1962) from London, she started her career as Assistant Professor in Government Medical College, Srinagar in the Department of Obstetrics and Gynaecology in 1964 AD. During her long career, spanning more than three decades, she held the positions of Head of Department till 1985 AD and Dean and Principal of the college, a position she held till her retirement in 1992 AD. After retirement, she served as Member State Public Service Commission and Chairperson Social Welfare Advisory Board. Besides being an excellent teacher, who shaped the lives of many doctors, she is credited with providing high quality services, in the field of gynaecology and obstetrics, in the Valley.

Dhar, SN
Prof. (Dr.) Surinder Nath Dhar was a well-known physician, who served as the Professor of Medicine, Government Medical College, Srinagar. Prof. Dhar, a resident of Raj Bagh, was a specialist in chest diseases and an authority on medicine. He was instrumental in setting up of the Department of Chest Diseases at Government Medical College, Srinagar. He wrote on topics related to chest diseases in various journals and delivered lectures at various medical institutions. As a social activist, he was associated with Parmanand research Institute, Srinagar.

Dhar, VK
Dr. VK Dhar, MRCP, FRCP, born in 1937 AD at Khankah Sokhta, Srinagar, is a Diabetologist and Endocrinologist in United Kingdom, where, in addition to his professional service, he is involved in community service. After MBBS (1963) from Government Medical College, Srinagar, he spent 14 years in Sharjah as a consulting physician. He returned to England in 2000 AD.

Ghassi, ML Kaul
Prof. (Dr.) ML Kaul Ghassi (inset 333), son of Pandit Anand Kaul Ghassi, resident of Sathu Barbarshah, Srinagar, was an eminent medical academician and a pioneer in the field of Anatomy. After doing LMP and LCPS with honours, he graduated from Seth GS Medical College and started his career as a surgeon at KEM Hospital Bombay, where he assisted Dr. PK Sen in the first heart transplant in Asia. He had the distinction of being the first medical postgraduate of University of Jammu and Kashmir and the first medical professional in the State to dissect a human body. He is the author of the first medical text *Compendium of Anatomy* from J&K State. His role in establishing Government Medical College, Srinagar, in general, and Anatomy Department, which he headed for a number of years, in particular, is praise worthy. As a Professor and a revered teacher, he taught and shaped the lives of many students. He breathed his last on August 29, 2003 AD. He was honoured with *Silver Jubilee Celebration Award* (2006) by AIKS, New Delhi.

Kak, PN

Lt. Col. PN Kak, born in 1908 AD at Bagi Jogi Lankar, Rainawari, Srinagar, was a Veterinary doctor, who rose to the position of Director, Veterinary Services, J&K State Army. He lost his father in his childhood and was brought up by his mother. Because his father served as a teacher at CMS School, the then Principal, CE Tyndale Biscoe provided him education in the school and acted as his guardian. After early education at Srinagar, he graduated from Punjab Veterinary College Lahore and started his career in J&K State forces in 1947 AD. Subsequently, as part of Indian Army, he held many positions including that of the Chief Liaison Officer at Srinagar. After retirement, he took up assignments, which include Development Commissioner, Ministry of Commerce, Town Administrator, Jamshedpur etc. He also worked for TELCO. Kak Sahib had a great feeling for the community and served its cause wherever he worked. He served as the President of the Sabha at Calcutta (1978-81) and then as the President of AIKS (1984-87). Kak Sahib breathed his last in 2007 AD.

Kaul, Anil K

Dr. Anil K Kaul is a visiting Associate Professor of Microbiolgy at Oklahoma State University Centre for Health Sciences. After doing MBBS from Madras Medical College, Madras University; Dental Degree from King George Medical College; Masters Degree from University of Minnesota School of Public Health and postdoctoral from University of Texas, he served as Associate Professor in Department of Obstetrics and Gynaecology at Oklahoma University College of Medicine. He joined Oklahoma State University in 2007.

Kaul, Gwasha Lal

Dr. Gwasha Lal Kaul, hailing from Abiguzzar, Srinagar, was a physician and a legendry figure in medical profession. He was the first from the J&K State to be nominated as the Member of Royal College of Physicians (MRCP), London. He was quite famous in Northern India and was responsible for taking preventive measures against the spread of various diseases in the Valley to which it was prone to in those days. After 1947 AD, he held the position of Director Health services, J&K. He is the author of *Kashmir Through the Ages* (1954).

Kaul, Indu

Dr. Indu Kaul, born in 1957 AD at Srinagar, is serving as Associate Professor, Department of Obstetrics and Gynaecology, Government Medical College, Jammu. After MBBS (1981), she started her career as Assistant Surgeon in 1983 AD. She did MD in Obstetrics and Gynaecology in 1986 AD. In her career, she held positions of Registrar Obstetrics and Gynaecology (1988-1990), Lecturer in Department of Gynaecology and Obstetrics (1992-1996), Assistant Professor (1996-2002) and Associate Professor (2002 -to date). She is a member of some of the professional bodies and has served as the Secretary, Federation of Obstetrics and Gynaecological Society of India and Chairperson of Police Wives Welfare Association, Jammu. She has published a dozen papers and has chaired a number of conferences.

Kaul, Saligram

Dr. (Col.) Saligram Kaul, MBBS, MD, MRCP, FRCP, born to Pandit Aftab Kaul and Smt. Devki in 1914 AD, was an eminent physician. With his meritorious educational background, Dr. Saligram Kaul joined Army Medical Core and served Indian Army with distinction in many capacities for 21 long years. In early 1960s, he took premature retirement from the service and served the State Government as Professor and Head, Department of Medicine, Government Medical College, Srinagar (1960-61), Principal Government Medical College, Srinagar, Director Health Services and Family Planning, Secretary

to J&K Government and Advisor for medical education in the State. During his distinguished career, he has been honoured with many medals and awards, which include *Prince of Wales Gold Medal*, *Neil Memorial Medal*, *Ramakrishna Prize* etc. Among his many firsts, he was the first in India to use radioactive isotopes in clinical medicine and also the first to publish the *Syndrome of Neurological and Hepatic Involvement in Influenza*. Besides his interest in medical research and teaching, he was a prolific writer and authored books for undergraduates and postgraduates. He breathed his last on February 17, 2005 AD at New Delhi.

Kaul, Sidh Nath

Dr. Sidh Nath Kaul, born to Pandit Radhey Nath Kaul in 1890 AD in Punjab, now in Pakistan, was a renowned Ophthalmologist. His ancestors were originally from Sopore, Kashmir and were in the business of making carpets and silk items. His grandfather, Pandit Dwarika Nath Kaul had moved to Lahore around 1875 AD. Young Sidh Nath lost his father at an early age so he was brought up by his uncle Pandit Manmohan Nath Kaul. After schooling at Srinagar, F.Sc. (1911) from Lahore, M.B.Ch.B (1916) from University of Edinburgh and practical training from Bedford and Gloucester Hospitals of England, Dr. Sidh Nath started his career as Chief Medical Officer at Birmingham Hospital. Soon, he returned to India as an ENT specialist, started his own practice at Lahore but was appointed as Honorary Ophthalmologist and Octolarynologist at Ganga Ram Hospital, Lahore and then as Professor of Ophthalmology and Octolarynology at Balak Ram Medical College, Lahore. On the eve of partition in 1947 AD, he came to India and started his own practice but was soon appointed as Honorary Ophthalmic Surgeon in the Eye Hospital Delhi in 1948 AD, a post he held till 1954 AD. When, under the aegis of Sir Ganga Ram Trust, it was decided to set up Sir Ganga Ram Hospital, Delhi, Dr. Sidh Nath Kaul was asked to supervise. The hospital started functioning in 1954 AD with Dr. Sidh Nath Kaul as its first Medical Superintendent. He continued to serve the hospital till 1974 AD, when he left the job due to old age. During his professional career, he held many prestigious positions, which include personal Honorary Ophthalmic Surgeon of President of India (1953), Vice President, President and Chairman of various societies and Trustee of many trusts. For his meritorious services, he was honoured with *Padma Shri* (1955) and *Gold Medal and Scroll of Honour* by the Indian Medical Association (1975). He breathed his last in 1980 AD at the age of 90 years.
(Source: Taken from the original[86p114-] in English)

Kaul, SN

Prof. (Dr.) Som Nath Kaul, born in 1937 at Wachahal, Shopian, Kashmir, is a specialist in chest diseases and medicine. After doing MBBS (1961) from MG Medical College, Indore, Diploma in Chest Diseases (1968) from Patel Chest Institute, Delhi University and MD in General Medicine (1972) from PGI Chandigarh, he joined Department of Medicine, Medical College Srinagar, as lecturer in 1973 AD and continued to serve the college in various capacities. Prior to this, he served in the college as Demonstrator in 1964. Due to the turn of events in the Valley, he shifted to Delhi in 1990 AD and retired as Professor of Medicine in 1995 AD. He has been honoured by Kashmiri Samiti Delhi.

Kaul, Upendra

Prof. (Dr.) Upendra Kaul, born in 1948 AD and hailing from district Pulwama, is a reputed cardiologist and a name recognised for the work in the diagnosis and treatment of coronary heart diseases. Dr. Kaul pioneered the coronary intervention program of India in 1987 AD at AIIMS, New Delhi. His initiative helped in bringing into India and South Asia some of the latest techniques in interventional cardiology. Dr. Kaul has more than 450 national and international publications to his credit. He has

performed more than 15000 cardiac interventions to date. He has the single largest experience in performing high risk PTCAs in Asia Pacific and has advocated the treatment and prevention of CAD, a major epidemic in this part of the world. He is on the faculty of many prestigious Universities in India and abroad and has trained more than 300 full time cardiologists in the region. He is associated with many professional organisations in the field and has served as the President of the Cardiological Society of India (1995-97), Secretary General of the Asia Pacific Society of Interventional Cardiology (1994-96) and Secretary General of SAARC Cadiac Society (1999-2001), to name a few. Among the numerous recognitions, for his contributions in the field of cardiology, he has been honoured with *B. C. Roy Award* (1999), *Shakuntala Amir Chand Prize*, *Padma Shri* (2006), *Silver Jubilee Celebration Award* (2006) by AIKS, New Delhi and *National Excellence Award* (2007) by TC Jhunjhunwala Foundation. Currently, he is the Executive Director, Department of Cardiology, Fortis group of Hospitals, New Delhi and Director Cardiology, Escorts Heart Institute and Medical Research Centre, New Delhi.

Kaw, Pankaj

Dr. Pankaj Kaw did MBBS from Lucknow, MS (Orthopaedics) from PGI Chandigarh and Hand Surgery Fellowship from Mount Sinai School of Medicine, New York. He worked as a Consultant Orthopaedic Surgeon with Sir Ganga Ram Hospital, New Delhi. As an Orthopaedic Surgeon, he operated on cricket star Tendulkar's hand. He is a member of many professional bodies like New York University Medical Centre, NY, USA (Fellow) and Rubin Institute of Advanced Orthopaedics, Baltimore, USA (Fellow).

Khoshoo, PN

Dr. Prithvi Nath Khoshoo (inset 334), born in 1917 AD at Srinagar, was a world renowned expert on Leprosy. After preliminary education at Srinagar, he did LSMF from Medical College, Lahore, started his career in J&K Government Medical Department, Srinagar and earned a name as a surgeon. On the eve of partition in 1947 AD, he left the job and joined Medical College, Cuttak, Orissa, where he not only served as a doctor but also did MBBS from the same college, after which, he was posted to Leprosy Department. Here, he got an opportunity to do Diploma in Public Health from Tropical School of Medicine, Calcutta. Subsequently, because of his posting, he made use of the opportunity to visit far-flung areas not only to get first hand information on the state of health of the people but also to establish Leprosy dispensaries. His work brought him recognition and earned him a scholarship from WHO. He toured many countries and delivered lectures on Leprosy and its control. Government of India appointed him as Deputy Director General of Health Services, a post he held till his retirement. For his outstanding work in the field of Leprosy, he was honoured with many awards, which include *St. Lazarus Award* from Government of Israel, honour from king of Belgium and *Padma Shri* in 1972 AD. Dr. Khoshoo breathed his last in 1983 AD.

Koul, GL

Dr. Girdhari Lal Kaul, son of Pandit Gana Lal Koul, FRCS, was a Professor and a surgeon with Government Medical College, Srinagar. After doing MBBS from Lahore in 1930 AD, he started his career with Government Medical College, Srinagar and served till his retirement in 1966. During his professional career and while serving the college, he has made significant contributions and is credited with having shaped the Surgical Department of the college. He became Fellow of Royal College of Surgeons (FRCS), UK in 1958. He breathed his last in 1987 AD.

Malla, TN

Dr. TN Malla was born in 1917 AD at Fateh Kadal, Srinagar. After schooling, he joined Licentiate

course in Medicine and Surgery at Glancy Medical School at Amritsar. After qualifying as a Doctor, he joined J&K Medical and Health Services and served at many places including far-flung areas. He also served in Saint Johns Ambulance Service, Emergency Hospital at Saint George Lukes Church, Srinagar and SMHS Hospital, Srinagar. In 1952 AD, he did a condensed Medical course, leading to graduation, at Government Medical College, Amritsar, where he topped the list and won a Gold Medal. Later on, he served in many capacities, which include faculty of Forensic medicine, Civil Surgeon, Administrator SMHS Hospital and Deputy Director Health Services. He breathed his last in 1970 AD.

Peshin, SN

Dr. Shamboo Nath Peshin (inset 335), FRCS, was a Surgeon of repute, a social activist and a true secular person. He, along with Dr. Gopi Nath Chogtu and Ali Mohammad Chiken, was one of the Founder Members of National Hospital, Karan Nagar, Srinagar, which was established as a charitable hospital in 1937 AD. Sheikh Mohammad Abdullah during his tenure appointed Dr. SN Peshin as the first Director of Health Services of the J&K State. He established a hospital, known as Peshin Hospital, at Majra road, Dehradun. He was one of the first few among the Kashmiri Pandits to join All J&K National Conference. As a social activist and a leader of the community, he was at the helm of affairs of Sanatan Dharam Yuvak Sabha (later on ASKPC SDYS) and was associated with the running of *Martand*, the official organ of SDYS. He breathed his last in 1994 AD.

Razdan, Anand Narayan

Dr. Anand Narayan Razdan, born in 1912 AD at Allahabad, was a well-known doctor and a social reformer. After doing MBBS (1936), MS (1938), both from King George Medical College, Lucknow and FRCS from Edinburgh, he joined the same college as a Resident Surgeon. After sometime, he moved to Sarojini Naidu Medical College, Agra, where he held important positions of Assistant Professor, Professor and Head, Department of Surgery, a position he held till his retirement in 1972 AD. After retirement, he was made the Emeritus Professor.

Razdan, Sushil

Dr. Sushil Razdan, born in 1950 AD at Anantnag, Kashmir, is a Neurologist and an Honorary Professor of Neurology practicing at Jammu. After doing MBBS (1973), with the distinction of the Best Outgoing Medical Graduate with the Deans Gold Medal, he joined SMHS Hospital, Srinagar for Internship (1973-74), House Job (1974-75) and Residency in Medicine (1976-79). After MD (1979-81) from PGI Chandigarh, he served SMHS Hospital as Consultant (Neurology), shifted to Sher-e-Kashmir Institute of Medical Sciences, Srinagar in 1982 AD and rose to the position of Associate Professor and Head Neurology (1984), a position he held till 1987 AD. Since 1987 AD, he has been associated with Batra Medical College, Sidhra, Jammu. During his professional career, he has presented in conferences and / or published in scientific journals more than two dozen scientific papers.

Sapru, RP

Dr. Rajendra Prakash Sapru, born in 1937 AD at Srinagar, is a renowned cardiologist, who, during his long professional career, has held many prestigious positions, both in public and private institutions and hospitals. Currently, he is a consultant cardiologist in private practice at Chandigarh. After formal education at Srinagar, he did MBBS (1959) and MD (Medicine) in 1962 AD, both from Medical College, Agra and Ph.D. (Medicine) in 1966 AD from University of Edinburgh, UK. During his studies, he not only won prizes, Silver and Gold Medals for his achievements, but also earned Merit scholarships. He started his career in 1959 AD at S. N. Medical College, where he served as a House Physician and

Registrar, before moving to ICMR in 1962 AD. After Ph.D., he served as Registrar, Clinical Cardiology at Hammersmith Hospital and Royal Post Graduate Medical School, London. Back home, he joined Department of Medicine, PGI, Chandigarh, as a Pool Officer in 1968 and rose to the position of Professor and Head of Department of Cardiology in 1990 AD, a position he held till retirement in 1997 AD. Professor Sapru has been associated with a number of prestigious institutions and scientific societies. These include National Institute of Medical Sciences (Fellow), International Medical Sciences Academy (Founder Fellow), International College of Angiology (Fellow), College of Physicians India (Founder Fellow), Cardiology Society of India (Life Member), Indian Medical Association (Life Member), to name a few. He has also rendered his services as member of various committees, scientific advisory groups, working groups, faculty of other institutions and a visiting Professor to a number of Universities, both in India and abroad. Besides guiding M.Sc., MD / MS and Ph.D. students, he has published more than 150 scientific papers and authored two books.

Thussu, Jagat Mohini

Dr. Jagat Mohini Thussu is a well-known doctor. She is the wife of Dr. Omkar Nath Thussu, the founder of Ratan Rani Hospital, a charitable Hospital, at Gaw Kadal, Srinagar. Dr. Jagat Mohini, an octogenarian, did MBBS in 1944 AD and devoted her energy in the service of the people. Not only did she work at the hospital but also started a Training School for Nurses and a home for orphan children. The hospital is known for the free treatment provided to the poor patients and also for the medical camps organised in far flung areas in the Valley during summer months.

Tikku, Srinath

Dr. Srinath Tikku, born in 1914 AD at Mattan, Kashmir, was a writer, a scholar of Hindi and Sanskrit and an Ayurvedacharya. After preliminary education at Rajikiya Sanskrit Pathshala, he did *Shastri* (1933) from Lahore University, AMS (Ayurvedacharya in Medicine and Surgery) from BHU in 1936 AD and worked at Mahavidhyalaya Layalpur (Pakistan) from 1940-47 AD. At the time of partition, he came back to Mattan and started his practice for a few years but soon joined Mahila Mahavidhyalaya (Sharda Peeth), Srinagar as a teacher and simultaneously served as RMO at National Hospital, Srinagar. In 1959 AD, he joined Moolchand Hospital, New Delhi and in 1965 AD took over as the Principal and Medical Superintendent of Ayurvedic Unani Tibbia College, Delhi. As an expert, he was associated with BHU. As a writer, he has to his credit a book titled *Sharda Lipi Dipika*.

Vaishnavi, Govind Lal

Dr. Govind Lal Vaishnavi, FRCS, popularly known as *Goond Joo*, was a surgeon of repute. He hailed from Chhatabal, Srinagar. After MBBS (1925) from Lahore, he started his career with the State Hospital. During his professional career, spanning more than two decades, he served as ENT specialist, Chief Medical Officer (1935) and Director, Medical Services J&K (1944-45) till his retirement in 1948 AD. Dr. Vaishnavi was the first British trained doctor of the State, who was responsible not only for spreading the network of dispensaries and the health centres and improving the health services in the State but also for planning, supervising and commissioning SMHS Hospital, with modern facilities, in 1945 AD. After retirement, he served as Assistant Director General Medical Services, Government of India and Chief Medical Officer, Calcutta Port (1952-57). He breathed his last in 1976 AD.

Wanchoo, Suraj Prakash

Dr. Suraj Prakash Wanchoo, FRCS, born to Pandit Shivshankar Prasad Wanchoo in 1907 AD at Baramulla, Kashmir, was a renowned Surgeon. His ancestors were originally 'Pandit' from Tankipora,

Srinagar, but had subsequently changed the surname to 'Wanchoo'. Pandit Shivshankar Prasad Wanchoo was posted as Assistant Accountant General during the reign of Maharaja Pratap Singh. Young Suraj Prakash Wanchoo did preliminary schooling at Baramulla, Matriculation (1923) and F.Sc. from Punjab University, Lahore. Subsequently, he did MBBS (1930) from King Edward Medical College, Lahore, MRCS (England) and LRCP (London) in 1932 AD and LM from Dublin in 1933 AD. After his practical training in England, he returned to Lahore in 1933 AD and started his private practice. Soon after, he joined Indian Medical Services in 1935 AD as Assistant Civil Surgeon in a hospital at Peshawar. After two years, he was sent to Singapore but was called back due to Second World War and was posted as Civil Surgeon at Alexandria Hospital, Alwar State, Rajputana (1940). After partition in 1947 AD, he came to India but decided to pursue his studies further. In 1948 AD, he went to Edinburgh, did FRCS (Edin) and returned to India in 1950 AD and was appointed as Chief Medical Officer, Alwar. He then became Chief Medical Officer, Bharatpur (1952), Civil Surgeon Ajmer (1952), Director, Medical and Health Department, Rajasthan (1961) and Principal Bikaner Medical College (1962). Subsequent to this, he held the positions of Professor of Surgery Sawai Madho Singh Medical College, Jaipur (1963) and Founder Principal of Medical College, Ajmer (1965) - a post he held till his retirement in 1967 AD. Other positions he held during his professional career include Executive Director Vijay Polyclinic Hospital, Ajmer and Managing Trustee of Ajmer Medical Association Trust. Dr. Wanchoo started a school for the education and vocational training of deaf children at Ajmer, Rajasthan. He breathed his last in 1992 AD at the age of 85 years. (Source: Taken from the original[86p135-] in English)

Besides the above, the following prominent persons in the field deserve a mention:

- **Agnivesha** is the author of a treatise on medicine and surgery.
- **Ambardar, Dr. Mohini** was a physician.
- **Bahadur, Dr. T** was the famous Skin Specialist of Lucknow.
- **Bakaya, Dr. Ashok** is Head of the Cardiology Department, Batra Medical College, Jammu.
- **Balji** was a *Hakim*, who had his practice at Rainawari, Srinagar.
- **Bhan, Dr. GL** is a known physician.
- **Bhargava, Dr. Shanta Wazir** was one of the first few lady doctors and the first trained female Pathologist. She did MBBS in 1949 AD and worked at Delhi.
- **Bhat, Dr. DP** is a Surgeon.
- **Bhat, Dr. KL**, FRCS, son of Pandit Shyam Lal Bhat, is a reputed surgeon and a Medical Consultant.
- **Bhat, Narayan Nath**, brother of Pandit Ṣhyam Lal Bhat, was a *Hakim*.
- **Bhat, Dr. RN** (Raj Nath), MRCP, son of Pandit Shyam Lal Bhat, is a Medical Consultant.
- **Bhat, Dr. Samsar Chand** was a prominent physician.
- **Bhatta, Karpura** was a physician in the Court of Zain-ul-Abidin.
- **Bindroo, Dr. Nancy** retired as an anaesthetist from Lal Ded Memorial Hospital, Srinagar.
- **Charaka** was the Head Physician of king Kanishka, who as a medical expert with profound knowledge of Sanskrit authored *Charakasamhita*, a treatise of eight volumes on Medical Science. Professor Sylvan Levi after discovering Buddhist Manuscripts in Central Asia and China came to the conclusion that Charaka belonged to Kashmir.
- **Chhachabali, Jia Lal** was a prominent physician.
- **Chogtu, Dr. GN** was a prominent physician.
- **Choudhary, Prof. (Dr.) Leela** retired from Government Medical College, Srinagar.
- **Choudhury, Dr. RL** is a known physician.
- **Dhar, Dr. CL** was one of the earliest few locally trained anaesthetists, who worked for Government Medical College, Srinagar and served the patients well.

- **Dhar, Dr. Shivji**,.popularly known as Dr. Shivji, was a reputed Radiologist, who was the first trained Radiologist in J&K State. He worked as in-charge of the X-ray Department of the Civil Hospital, Srinagar. In 1930s, he started a private x-ray clinic under the name Shiv Ji's x-ray clinic at Amira Kadal, Srinagar.
- **Dridhabala** was a Sanskrit scholar of Kashmir, who provided the recension of the text of *Charakasamhita,* written by Charaka.[1p268]
- **Fotedar, Dr. Arun** was Professor and Director, Cancer Cell Biology Program, Sydney Kimmel Cancer Centre and was engaged in development of Cancer drugs. He had done MBBS (1977) from Government Medical College, Srinagar and Ph.D. (1983) from AIIMS, New Delhi. He had a premature death at California in 2007 AD.
- **Fotedar, Shyam Lal** was an Eye Specialist.
- **Ganjoo, Dr. Anoop** is a senior consultant Cardiothoracic Surgeon at Apollo Hospital, New Delhi.
- **Ganjoo, Dr. Padam Nath** worked at Ratan Rani Hospital, Srinagar. He had interest in literary works also and wrote the foreword to *Kashmiri Zaban Aur Shairi*, authored by Abdul Ahad Azad and published by Jammu and Kashmir Academy of Art, Culture and Languages.
- **Ganjoo, Dr. SN** was a prominent physician.
- **Ganju, Dr. Durga Kaul** was one of the first few lady doctors. She did MBBS in 1959 AD. She is known for her role in providing health care to women at the district level.
- **Ganju, Dr. Prabha** was one of the first few lady doctors. She did MBBS in 1952 AD and provided health care to women at the district level.
- **Garyali, Dr. Veena**, MD, is a physician working as Chief Executive Officer of Kirby Forensic Psychiatric Center in New York.
- **Ghassi, Dr. SN**, resident of Sathu Barbarshah, was a reputed physician. He was quite popular among the locals because of the selfless service provided to the patients.
- **Hak, Dr. PK** is an ENT Specialist.
- **Hakhu, Dr. PN**, from Rainawari, was an ENT Specialist.
- **Hanjura, Dr. Girdhari Lal** is a Medical Oncologist.
- **Jalali, Dr. BK** is a Surgeon.
- **Jejjata** was a Kashmiri Sanskrit scholar, who wrote commentary on Charaka's *Charakasamhita*.
- **Kachroo, Dr. JN** was the first trained anaesthetist of the Valley. After MBBS (1936) from Lahore and DA from Bombay, he joined the Medical Services in J&K State and served in SMHS Hospital, Srinagar and Government Medical College, Srinagar.
- **Kachroo, Prof. (Dr.) Sheila**, MD, served Gynaecology Department at Government Medical College, Srinagar, as a Registrar and retired as Professor of Obstetrics and Gynaecology.
- **Kachru, Dr. Shadi Lal** is a Surgeon Specialist.
- **Kak, Dr. VK** served as a Professor and Head of Neurosurgery, PGI Chandigarh and Principal Medical College, Chandigarh.
- **Kakroo, Jia Lal** was a reputed Unani practitioner. He had his practice at Habba Kadal, Srinagar.
- **Kalyanmalla** was a Sanskrit scholar, who authored *Ananga-ranga*.
- **Kant, Dr. Lalit** is the Senior Deputy Director General of Indian Council of Medical Research, New Delhi.
- **Kao, Dr. Durga** was a Specialist Gynaecologist, who retired as Grade 'A' Specialist.
- **Kaul, Anand** was a *Hakim*, who had his practice at Rainawari, Srinagar.
- **Kaul, Dr. Autar Krishen**, from Rainawari, was the first Dental Surgeon of the Valley.
- **Kaul, Dr. Rai Bahadur Balkrishen** was a physician and Professor of medicine at King Edward College, Lahore. He was the personal physician of Maharaja Pratap Singh and visiting physician

of Maharaja of Patiala.

- **Kaul, Dr. Deva** got his Medical Degree from King Edward Medical College, Lahore in 1918 AD and started his career with J&K Government. He served till 1929 AD and resigned to set up his own practice. It is said that he had a remarkable clinical sense of diagnosing diseases. He breathed his last in 1944 AD.
- **Kaul, Dr. Hira Lal** is a Super Specialist in Digestive Disorders from Pennsylvania University.
- **Kaul, Dr. Kanwar Kishen**, son of Dr. Gwasha Lal Kaul, is an Internationally known Emeritus Professor of Pediatrics. He is the recipient of *Dr. BC Roy Award*. He is also a poet in Urdu and has written under the pen name 'Hamdam'. His work *Naseem-e-Sehar* is a collection of poems in three languages Urdu, Hindi and English.
- **Kaul, Dr. Lalita** is a Professor of Nutrition in Department of Community Health and Family Practice, College of Medicine at Howard University, Washington. She is a Doctorate from Maryland USA and has expertise in diseases like hypertension, overweight, diabetes and obesity etc. She has published dozens of papers and is associated with a number of professional bodies. She is the co-author of *Multi-disciplinary Approach to the Management of Obesity*. She is the recipient of *Hind Rattan Award* (2006), from NRI Welfare Society of India.
- **Kaul, Dr. ML** was a Radiologist, who worked for a number of years with SMHS Hospital, Srinagar. He established his own x-ray clinic at Karan Nagar, Srinagar.
- **Kaul, Dr. ON** served as Past President of Indian Medical Association, Madhya Pradesh and the President of Kashmiri Samaj Gwalior.
- **Kaul, Dr. Phoola** is working as a Neurologist at Baroda.
- **Kaul, Dr. PN** was a family physician of one of the former Presidents of India.
- **Kaul, Dr. Pran Nath**, son of Dr. Deva Kaul, is an authority in chest diseases and tuberculosis. He retired as 'A grade' specialist from Directorate of Health Services, J&K.
- **Kaul, Dr. Sameer** is a leading Oncologist and a Surgeon. He is presently working with Apollo Hospital, New Delhi. He has earned a name for the diagnostic skills in the field.
- **Kaul, Dr. Sham Lal** was one of the earliest few locally trained anaesthetists.
- **Kaul, Dr. Sudharshan** got his Medical Degree from Lahore in 1948 AD and started his career with J&K Government. He retired as Epidemiologist.
- **Kaul, Dr. VK** is a Dental Surgeon practicing at Jammu. Till 1990 AD, he worked as Dental Surgeon in J&K State and his last posting was at Social and Preventive Medicines Department, Government Medical College, Srinagar. In 1982 AD, he was conferred Fellowship by Royal Society of Health, London.
- **Khar, Dr. Ashok** is an Immunologist. He was awarded *Prof. YT Tathachari Research Award for Science* by The Kashmiri Pandit Biradari, Hyderabad.
- **Kher, Dr. Kanwal** is a Professor of Pediatrics, Department of the George Washington University School of Medicine, Washinton D. C. He has been adjudged as one of the top physicians of Washington in a survey.
- **Kher, Dr. Roop Krishen** is the Head of the Department of Pharmacy, Hamdard University. He was given the *APTI Pharmacy Teacher of the Year Award*, sponsored by Bharatiya Vidhya Peeth, for the year 2002.
- **Kher, Prof. (Dr.) Vijay**, is a Nephrologist presently working with Fortis Hospital, New Delhi.
- **Koka**, son of Tejoka, was a Sanskrit scholar, who authored *Ratirahasya*, a scientific textbook dealing with the problems of sex, both biological and psychological.[1p268]
- **Kotru, Vasudev** was the first Kashmiri Pandit to hold the post of Chief Medical Officer J&K State during Dogra rule.

- **Labroo, Dr. Prabha**, one of the first few lady doctors, worked in the State Health Department.
- **Lahori, Dr. VE** is a Child Specialist.
- **Lassa Kak** was a famous *Hakim*, who had his practice at Rainawari, Srinagar.
- **Magazine, Dr. Chuni**, MD, was the first female anaesthetist, who served as the faculty of anaesthesia in Government Medical College, Srinagar, till her retirement.
- **Malik, Prof. (Dr.) Gauri Bazaz**, MD, was the Professor of Pathology, Vallabhbai Chest Patel Institute. She served as the President of Indian College of Allergy and Applied Immunology.
- **Malla, Dr. Nancy**, MD, is Prof. and HOD of Parasitology, PGIMER Chandigarh. She is the recipient of *Kanishka Awad* for her research work on tapeworm. She has served in Government Medical College, Srinagar and Sher-e-Kashmir Institute of Medical Sciences, Srinagar.
- **Mattoo, Dr. Nirmal** is a Nephrologist.
- **Mattoo, Prof. (Dr.) Vimla**, MD, was the first female Pharmacologist. She retired as Prof. and Head of Department of Pharmacology, Government Medical College, Srinagar.
- **Nagarjuna** is believed to have recast *Agnivesha* - a treatise on medicine and surgery.
- **Pandita, Dr. Tej Kishen** is serving as Asstt. Professor Department of Radiation and Oncology, Washington University, School of Medicine. He and his team are working on treatment of cancer.
- **Parimoo, Dr. Amar Nath** was one of the earliest few locally trained anaesthetists.
- **Raina, Prof. (Dr.) Puran** was a well-known Pediatrician.
- **Raina, Dr. Vimarsh** is a Consultant in the Department of Blood Transfusion, Apollo Hospital, New Delhi. He has received *Abhinavagupta Samman* by Hindu Education Society Kashmir.
- **Razdan, Dr. Sheila** was one of the first few lady doctors. She did MBBS in 1948 AD and worked at Bishop Hospital, Anantnag.
- **Reevoo, Dr. Lalita**, MD, joined Anatomy Department of Government Medical College, Srinagar and became Professor in the speciality. She took voluntary retirement in 1990 AD and is now working as Prof. and HOD, Department of Anatomy, Batra Medical College, Sidhra, Jammu.
- **Safaya, Dr. AN**, a reputed medico, served as the Medical Superintendant of AIIMS, New Delhi.
- **Saproo, Dr. Raj Kumar**, MD, is a practicing physician at Jammu. Prior to this, till 1990 AD, he worked as a Consultant in Department of Medicine, Government Medical College, Srinagar.
- **Saraf, Dr. Suresh** is a Urologist.
- **Sat Kak**, elder brother of Pandit Sahaz Bhat, was the Royal Physician to Maharaja Ranbir Singh.
- **Shah, Dr. PK** is Head of Department of Cardiology, Los Angeles, USA.
- **Shangloo, Dr. SK** was a known physician.
- **Suri, Dr. Makhan Lal** is an authority in chest diseases and tuberculosis. He retired as 'A Grade' Specialist from Directorate of Health Services, J&K. He is remembered for his dedication to the profession and the selfless service provided to the patients.
- **Susruta** was a Sanskrit scholar, who lived around 1000 BC. He is the author of *Susrutasamhita*.
- **Thusoo, Dr. Dwarika Nath** is a Physician Specialist. He served at SMHS Hospital, Srinagar.
- **Thusoo, Prof. (Dr.) TK** is a known Surgeon.
- **Thussu, Dr. Omkar Nath**, a reputed doctor, is the founder of Ratan Rani Hospital, Mandirbagh near Gaw Kadal, Srinagar.
- **Ticku, Dr. MK** was Professor of Pharmacology and Psychiatry at the Health Science Centre, University of Texas. He was the recipient of the prestigious award from National Institute of Health (NIH). He breathed his last in 2007 AD.
- **Vagbhatta** was a poet and author of books on medicine.
- **Vaishnavi, Dr. Asheesh** is a famous Gastroenterologist presently working in USA.
- **Vaishnavi, Prof. (Dr.) Moti Lal Anand** served as the Executive Director, Health Care Delivery

Systems, International Technology Centre, Gandhi Nagar, Gujarat. He was awarded *Bharat Jyoti Award* by Governor of Tamil Nadu.

- **Vasunanda,** according to Kalhana, was a king, who ruled Kashmir after Mihirakula. He was a Sanskrit scholar, who authored a book on erotics.[1p268]
- **Wali, Dr. Gopi Nath** was a prominent physician, who had his practice at Basant Bagh, Srinagar.
- **Wali, Prof. (Dr.) JP** is a reputed physician, who served AIIMS in his professional career.
- **Wangnoo, Dr. SK** is a Senior Consultant in Endocrinology at Apollo Hospital, New Delhi. He is the recipient of *WHO Fellowship* and *Vijay Shree Award*.
- **Yavaneshwar** was a respected and honoured physician of the 15th century.
- **Zutshi, Dr. RK**, MRCP, is an authority in chest diseases and tuberculosis. He retired as 'A Grade' Specialist from Directorate of Health Services, J&K. He also served at Jammu.

8.1.9 Services (J)

8.1.9.1 Administrative and Allied Services (J1)

Kashmiri Pandits, since early times, have held positions in the administrative set ups of the various rulers of the land, be it in Kashmir or outside. Whether during the period of Hindu Rajas, Muslim rulers, Sikh and Dogra Maharajas, British rulers or during post-independent India, they were trusted and put in positions demanding intellect and skill. In return, they have proved their capability and acumen and earned the laurels of those who reposed trust and faith in them. It is, therefore, not surprising to find a galaxy of people, who have proved themselves not only as astute administrators but also as sound advisors, in matters of framing policies and making decisions, to the authorities in power. The community has the honour of having produced the first Indian Accountant General in British India (Sir Ganga Ram Kaula), the first Accountant General (Pandit Parmanand), the first Indian Commissioner in Punjab (Raja Narendra Nath), the first Indian Income Tax Commissioner of United Provinces (Rai Bahadur Hari Har Nath Mattu), the first ICS from J&K State (Pandit TN Kaul), a candidate, who stood first in the ICS examination (Pandit Preduman Kishen Koul) and the first Principal Secretary of Prime Minister of India Pandit Jawahar Lal Nehru (Pandit Dwarka Nath Kachru). The community has also the honour of having produced the first Secretary of Ministry of Parliamentary Affairs (Pandit Shyam Lal Shakdher), the first Joint Secretary of Lok Sabha (Pandit Shyam Lal Shakdher), the founder of Indian Foreign Service (Pandit PN Haksar) and many others.

The prominent Kashmiri Pandits in various Administrative services, included in this work, are listed in Annexure - 15. A brief account of each, in alphabetical order, is as under:

Bakaya, Vijay
Pandit Vijay Bakaya, IAS, retired in 2005 AD as the Chief Secretary, J&K Government. In his career, he held the positions of Financial Commissioner and Planning Commissioner, J&K, Chief Executive, Economic Reconstruction Agency, Principal Secretary to the Government and Advisor to the Chief Minister. Post 1990 displacement of the members, he, as the Divisional Commissioner, was responsible for setting up camps and providing relief to the needy. He has been associated with the community affairs in various capacities in the Government. After retirement, he joined National Conference.

Bhan, Zairam
Pandit Zairam Bhan (Jai Ram Bhan, according to some authors) was a poor person, who rose to

become Diwan of Nasir-ud-din Mohammad Shah (1719 -1747), the Emperor at Delhi. His mother worked as a water carrier in a *Jotishi's* house. One day she showed her son's horoscope to the *Jyotishi*, who found that the boy was destined to become a big person. He, therefore, gave his daughter in marriage to him in spite of the protests by his wife. Zairam Bhan left for Delhi and sat near the gate of the Emperor's palace. Since he had nothing to do, he kept a record of the people entering and leaving the palace. One day a concubine was reported missing from the *harem*. The search led to no results. When this news reached Zairam Bhan, he checked and totalled his records and found that no extra person had come out from the palace. He sent his report to the Emperor, upon which a fresh search was made and the concubine was found to have disguised herself as a man, with an intention to escape.[53p57] According to Dr. BN Sharga, the Emperor was pleased with Jai Ram Bhan, who was asked to choose a reward for himself. Jai Ram Bhan is said to have said, "I do not want anything for myself. All I want is that the Brahmins of Kashmir, who have come here and are addressed as 'Khoja', should instead be called Pandit."[85p48] The Emperor accepted this request of Jai Ram Bhan and a *Shahi Farman* (Royal decree), declaring Kashmiri Brahmins as Kashmiri Pandits, was issued. In due course, Pandit Zairam Bhan rose to the position of Diwan of the Emperor at Delhi and became a trusted courtier. His fall from the position of Diwan, however, was very abrupt.[px158]

Bhatt, S

Prof. Saligram Bhatt, born in 1931 AD at Tulamulla, Kashmir, retired as Deputy Director General from Department of Civil Aviation. After graduation with Honours, MA in Political Science from Punjab University, Ph.D. in International Law from JNU and postdoctoral from Southern Methodist University Dallas, he joined Indian Air Force in 1951 AD and then moved to Department of Civil Aviation, where he rose to the position of Deputy Director General. In his professional career, he held important positions of Advisor to ICAO, Government of Lesotho and Botswana, National Chair of Professor in Space law and Honorary Professor of International Law in JNU. Besides writing 200 research papers, he has authored more than a dozen books. He is associated with several NGOs in the field of Environment. On the social front, he has been associated with KECSS and has been organising national seminars on various aspects of Kashmir and its culture. He served as the Chief editor of *Koshur Samachar*. He has edited *Kashmiri Pandits: A Cultural Heritage* (1994) and co-edited *Kashmiri Pandits: Looking to the Future* (2001), the proceedings of the seminars organised under the auspices of KECSS. He has been honoured with *Silver Jubilee Celebration Award* (2006) by AIKS, New Delhi.

Budki, Deepak

Deepak Budki, born in 1950 AD at Srinagar, is the Chief Post Master General, J&K circle. After graduation, he did M.Sc. (1970) and B.Ed. (1971) from University of Jammu and Kashmir and started his career as a Manager in J&K Handicrafts Corporation in 1971 AD. He joined Indian Postal Services in 1976 AD and held position of Assistant Director, Army Postal Services and rose to the rank of Lt. Col. Back to J&K service, he became Director, Postal Services, J&K circle (1988), Post Master General (1996) and Chief Post Master General (2005). As PMG, he also served in Dibrugarh and Goa. While in service, he completed *Adib-e Mahir* from Aligarh University and graduation of National Defence College, Delhi (1992). He is also a short story writer in Urdu and has published *Adhoorey Chehre* (1999) and *Chinar Ke Panje* (2004), a collection of his short stories.

Dar, VK

Pandit Vijay Kumar Dar, joined IAS in 1955 AD and held important positions of Secretary, Industry and Commerce, AP, Development Commissioner, Small Scale Industries, Ministry of Industry, Secretary,

Ministry of Industries, Secretary, Ministry of Finance (Revenue) and Chairman Company Law Board. Prior to this, he taught at Government College, Chandigarh. He also served as the Collector and District Magistrate, Mahbubnagar (AP), MD, Indian Iron and Steel Co Ltd., Kolkatta and Chairman, Sponge Iron (India) Ltd. (AP). After retirement, he was appointed as the Member of the National Commission for Minorities. He has received Award from University of Ljubljana (1994) and *National Award* (2004) from the Prime Minister, for his contribution to growth of Small Scale Industries.

Dhar, Birbal

Pandit Birbal Dhar was a land revenue collector in one of the districts of Kashmir during Sirdar Azim Khan's Governorship, under Afghan rule. Azim Khan's repressive measures resulted in sharp fall in revenues. Further, owing to the crop failure the zamindars of the districts, under his charge, could not pay their dues, which amounted to one lakh rupees. The Governor ordered the money to be recovered from Pandit Birbal Dhar. But he, in order to get the people of the Valley rid of the tyranny of the Afghan ruler, escaped to Lahore along with his son Pandit Raja Kak Dhar, leaving behind his wife and daughter-in-law under the care of a Muslim neighbour. Coming to know of the whereabouts of the two ladies, the Sirdar summoned them to Shergarhi, upon which Birbal's wife committed suicide and the other lady was sent to Kabul. At Lahore, Birbal Dhar met Maharaja Ranjit Singh and pleaded with him to take over Kashmir. For this act, he gave the Maharaja the surety to pay the damages if the troops failed in their mission and also kept his son as the hostage. With this understanding, the Maharaja sent 30,000 troops with Pandit Birbal Dhar, to invade Kashmir. Maharaja Gulab Singh, Diwan Chand Misr, Maharaja Hari Singh, Jwala Singh Padania and others commanded the troops. The troops routed the Afghan forces in the battles at Pir Panchal and Shopian and brought Kashmir under the Sikh rule in 1819 AD. Pandit Raja Kak Dhar was bestowed robes of honour and sent to Kashmir where Diwan Moti Ram took over as the first Sikh Governor of Kashmir with Pandit Birbal Dhar as his Chief advisor. However, things did not go well with him for long as during the Governorship of Maharaja Hari Singh, he was dismissed on a false pretext.

Dhar, PN

Prof. PN Dhar, born in 1919 AD, is a reputed economist and a diplomat, who served as the Principal Secretary to the Prime Minister. As an economist, he held many senior positions in the Government of India, which include economic advisor to the Prime Minister Smt. Indira Gandhi, Head of Prime Minister's Secretariat (PMS), now known as PMO. As head of PMS, he was associated with historic events of Bangladesh war, signing of Shimla Agreement and declaration of Emergency. He is the author of *Indira Gandhi, The Emergency and Indian Democracy*. Under the UN auspices, he served as economic advisor to British Guyana (now Guyana) and was the First Kashmiri Pandit Assistant Secretary General, UNO. For his service to the nation, he has been honoured with *Padma Vibhushan* (2008).

Haksar, PN

Pandit Purshottam Narayan Haksar, born in 1913 AD, was an able administrator, a known diplomat, a statesman, a political strategist and an efficient Civil servant. As a practicing lawyer, he was picked up by Pandit JL Nehru to form the prestigious cadre of Indian Foreign Service (IFS). As an astute diplomat, he is credited with not only making the Prime Minister's Secretariat a fountainhead of ideas and policies but also with the formulation and implementation of India's Foreign policy. Under the Prime Ministership of both Pandit Jawahar Lal Nehru and Smt. Indira Gandhi, he played a major role in drafting the Indo-Soviet Friendship and Cooperation treaty and also planned the strategies during 1971 war. Haksar had come in close contact with Smt. Indira Gandhi when he was in England. Back

home, he became an activist, actively participated in the 'Quit India' movement and was associated with Nehrus. When Smt. Indira Gandhi became Prime Minister in 1966 AD, he was appointed as her Personal Private Secretary. He also served as her political advisor. He is credited with having helped her to operate from a position of strength. It is said that when she had problems with the old guards of the Congress Party, Haksar suggested her to broaden her public support, which she did by developing contact with the masses and introducing socio-economic programmes like the elimination of Privy Purse, nationalisation of the banks and other measures. She became a popular leader of the masses for which Haksar did the background work. In her drive to infuse Congress with fresh initiative and drive, she succeeded in having VV Giri, her presidential candidate, as the next President. Pandit Haksar is credited with having helped Smt. Indira Gandhi and her party return with a majority in 1971 AD elections through his suggested campaign of 'Garibi hatao'. One least known aspect about his personality is the fact that in 1973 AD when on behalf of the then Prime Minister an inquiry was made whether he would accept *Padma Vibhushan*, he is said to have politely declined the offer.[51p16] Because of his difference with Sanjay Gandhi, he opted for retirement in 1974 AD.

Kak, Krishen Kumar

Pandit Krishen Kumar Kak, born in 1945 AD at Karnal, served as an IAS officer. After doing graduation (1964) and LL B (1966) from Delhi, he was selected to the IAS (1968) and assigned to Gujarat cadre. Subsequently, he did M.A. (1987) and Ph.D. (1990) in Cultural Anthropology from Princeton, University USA. During his professional career, he held important assignments of district magistracy, the chief executiveship of 4 State Public Enterprises (crafts, dairying, sheep and wool, housing) and central policy formulation in crafts. In 1999 AD, he took early retirement to follow academic interests and founded *Gayatri*, an NGO for cultural education and co-founded Vrindavan, an NGO in education and crafts. He serves as Trustee, Educational Resources Centre, New Delhi, and volunteers with the Foundation against Continuing Terrorism, Auroville, the Jan Kalyan Shikhsha Samiti, New Delhi and Dastkari Haat Samiti, New Delhi. He has co-edited *NGOs, Activists, And Foreign Funds*. Besides writing a dozen papers, he has served as Parvin Fellow, Woodrow Wilson School Public & International Affairs, Princeton University (1983-84), Senior Fellow National Institute of Adult Education, New Delhi (1992-94) and Visiting Faculty, Indian Institute of Foreign Trade (1999-2002).

Kaul, CL

Pandit Chuni Lal Kaul, born in 1941 AD at Maidanpora, Lolab, Kashmir, is the first and only Kashmiri Pandit to have risen to the position of Director, J&K Fire Services. After doing F.Sc. (1961) from SP College Srinagar, he joined Srinagar Fire Brigade, later rechristened as J&K Fire Services, as Station Officer the same year. While in service, he acquired the technical qualifications of Sub-Officer course (1962), Diploma in Fire Engineering (1969), Advance Diploma in Fire Engineering (1971) and Grade I (1972), all from National Fire Service College, Nagpur. In his professional career, he has held important positions of Divisional Fire Officer (1966), Deputy Chief Fire Officer (1975), Deputy Director (1983), Joint Director (1988) and Director (1998), a post he held till his retirement in 1999 AD. Pandit Kaul has contributed to the expansion of the Fire services in the State by establishing Fire Stations not only in the Valley but also at Jammu. He has received more than a dozen certificates from the State Government for his meritorious services.

Kaul, GL

Pandit Girdhari Lal Kaul, born to Pandit Tara Chand Kaul in 1936 AD at Vecharnag, Kashmir, was in service in Punjab Government. After preliminary education at Srinagar, he shifted to Adampur, Doaba,

near Jallandhar, where his father got posted. He started his career as Private Secretary to Dr. Gopi Chand Bhargava, ex-Chief Minister of Punjab. While in service, he completed his graduation from Punjab University. In 1962 AD, he joined Punjab Vidhan Sabha as information Officer and with the passage of time rose to the position of the Secretary, Punjab Vidhan Sabha, in 1987 AD, a position he held till his retirement in 1995 AD.

Kaul, Mohan

Prince Mohan Kaul served as Assistant Director General of World Health Organisation. He started his career with the organisation from its inception in 1947 AD and set up the Regional offices of WHO in Singapore and its Pan-American office in New York. A key architect of several global health programmes, he won many international awards and authored books on various health issues. After retirement in 1967 AD, he was recalled to serve on many high powered UN committees. He breathed his last in 2005 AD. (Source*:* TOI April 9, 2005)

Kaul, Omkar Nath

Pandit Omkar Nath Kaul, born in 1930 AD at Sehyar, Ali Kadal, Srinagar, was a forest ecologist, who retired as the Principal Chief Conservator of Forests, Mizoram. A Graduate from Yale School of Forestry, USA, he served with distinction many organisations, which include CAZRI, Forest Research Institute, Dehradun and Tata Energy Research Institute, held important positions in various State Governments and was also associated with many national and international organisations. In 1998 AD, he headed the Institute of Sustainable Development, comprising of many professionals and also provided consultancy for various development projects, including Rural Development projects.

Kaul, PK

Pandit Pratap Kishan Kaul, born to Pandit Kunwar Krishna Kaul, was a Civil servant, who held many senior positions both in the State Government of Uttar Pradesh as well as Government of India. He was a seasoned diplomat, who served the country in various capacities. After graduation, he joined Indian Administrative Service. At the State level, he held the position of City Magistrate Lucknow (1954) and under Government of India, the positions of Cabinet Secretary (1984), Indian Ambassador to United States of America (1986), a post he held till his retirement.

Kaul, PN

Pandit Prem Nath Kaul served Indian Army, Indian Foreign Service and Indian Administrative Service. After doing BA and LL B (Lucknow), he joined Indian Army in 1941 AD and served NWFP for a number of years. On Pakistan invasion of J&K in 1947 AD, he volunteered for service there. As Lt. Col., he was posted to Leh as CO of a battalion and Garrison Commander. In 1953 AD, he was selected for IFAS and served as Political Officer of Kameng, Siang and Subansiri Frontier Divisions and was the first non tribal Indian to visit a number of frontier areas in NEFA. He held important positions as special officer Frontier Areas in HQ at Delhi (1958), Consul General in Lhasa (1959), in Cabinet Secretariat (1963) and Commissioner Home Guards, UP (1966). In 1972 AD, he was posted to Kathmandu, Nepal as Director Indian Cooperation Mission, where from he retired in 1976 AD. He has authored a book *Frontiers Calling*.

Kaul, TN

Pandit Triloki Nath Kaul (inset 336), ICS, IFS, born in 1913 AD at Baramulla, Kashmir, was an intellectual and a seasoned diplomat. He had the distinction of being the only person from the J&K State ever to

get into the Indian Civil Service (London, 1936). After graduation, LL B from Allahabad and LL M from London, he joined ICS and served from 1936-46 AD. On India's independence, he joined IFS. During his professional career, he held many important positions and assignments. He negotiated Panchsheel Agreement with China (1954) and Indo-Soviet Friendship Treaty (1971). He held positions of Chairman International Control Commission, Vietnam (1956-58), Ambassador to Iran (1960-62), Acting High Commissioner, London (1960-62), India's Ambassador to USSR and Mangolia (1962-66) and India's Foreign Secretary (1968-73). After retirement, he held important position of Ambassador to USA. As a writer, he wrote on many subjects and published more than a dozen books, including *A Diplomat's Diary (1947-99)*. Pandit Kaul was a good human being with a rare quality of head and heart. After the exodus of the KPs, he provided voluntary help and used his good offices to seek justice from the right quarters. He breathed his last in January 2000 AD.

Kaul, Vijayendra N

Pandit Vijayendra N Kaul, born in 1943 AD, is a Civil servant, who has held many senior positions both in the State Government of Madhya Pradesh and Government of India. After graduation, he did Masters in History (1964) from University of Delhi and joined Indian Administrative Service in 1965 AD. In the State Government, he held important positions of Secretary, Departments of Commerce & Industry and Finance and Principal Secretary, Departments of Home and Finance. He also held the position of Chairman of various State level Corporations like MP State Industries Development Corporation, MP State Export Corporation and MP State Finance Corporation. Under the Government of India, Pandit Kaul held positions of Joint Secretary, Ministry of Commerce (two terms) and Secretary to Government of India in the Ministries of Coal, Chemicals and Fertilisers and Petroleum and Natural Gas. Besides these, he also served on the Board of Governors of APEF and Board of Central Public Sector Companies and as Advisor, UN-ESCAP Bangkok. Pandit Kaul took over as the Comptroller and Auditor General of India from his predecessor, Pandit VK Shangloo, in 2002 AD. Pandit Kaul, besides being a fellow of the Economic Development Institute, World Bank and ODC University of Manchester, UK, is the External Auditor of Food and Agricultural Organisation (FAO), Rome, World Health Organisation (WHO), Geneva, IMO, London and WTO, Madrid.

Kaw, MK

Pandit Maharaj Krishan Kaw, born in 1941 AD at Srinagar, is a retired civil servant, poet, writer and a community leader. After graduation, Pandit Kaw did Masters in Economics and LL B, qualified in Indian Administrative Service (IAS) examination and started his career as an IAS officer in Himachal Pradesh. During his professional career, spanning more than three decades, he held important positions of Secretary of various departments and Financial Commissioner in HP Government. He served as Principal Secretary to two Chief Ministers in Himachal Pradesh. In the Central Government, he served as Education Secretary, Ministry of Human Resource Development, Government of India, a post he held till his retirement. He served as the Chairman of Board of Governors of REC Srinagar, now known as NIT and also as the Vice Chancellor of HP University and Member Secretary, 5th Pay Commission. As a writer, he has to his credit short stories, five volumes of poetry in English, two volumes of poetry in Hindi, besides, a novel *Aasman Nahin Girte* in Hindi. He is the author of *Bureaucrazy - IAS unmasked* and *Science of Spirituality*. He has edited *Kashmir and Its People* and co-edited *Kashmiri Pandits: Looking to the Future* (2001), the proceedings of the seminars organised under the auspices of KECSS. He also wrote, for sometime, for a column 'Kaw-Caw' in the *The Times of India*. On the social front, he has served the cause of the community in his capacity as the President of AIKS, New Delhi and also as the President of KECSS. For his contributions, he has been

honoured with *Paramacharya Award, Sanskrit Mitra Samman* (2003), *Acharya Abhinavagupta Samman* (2003) by Hindu Education Society Kashmir and *Ma Sharika Samman* by Kashmiri Sewak Samaj.

Khar, BL

Pandit Bansi Lal Khar, born in 1935 AD at Vecharnag, Srinagar, retired as Director (Codes), J&K Government. After graduation, he joined J&K Accounts Service in 1955 AD through an examination and held positions of Instructor, Principal Northern Zonal Accountancy Training Institute, Jammu and finally as Director (Codes) in Finance Department, a post he held till his retirement in 1993 AD. After retirement, he got involved in deep study of Indian philosophies. Besides working as a freelance writer, he was associated with many organisations, including Kashmiri Pandit Sabha, Jammu, where he was the editor (English) of *Kshir Bhawani Times*. He breathed his last on January 21, 2009 AD.

Kitchlu, Kamta Prasad

Pandit Kamta Prasad Kitchlu, born to Kalka Prasad Kitchlu in 1869 AD at his ancestral place Delhi, was a poet and an able administrator. His ancestors were originally from Shopian, Kashmir. One of his ancestors, Pandit Atma Ram Kitchlu, had moved around 1780 AD to Delhi and started living in Bazar Sita Ram, Delhi, where they subsequently built a *haveli*. Young Kamta Prasad, after traditional learning in Persian and Urdu, studied further at Delhi College. After completing his studies, he moved to Gwalior in 1885 AD, started his career as a Tehsildar in the Gwalior State and lived at Morar. Because of his good work, he became popular and earned the appreciation of Maharaja Madhav Rao Scindia, who made him in-charge of different Subhas of Gwalior State and asked him to administer. In this position, he did commendable work not only in streamlining and reforming the administrative set up but also in increasing the revenue collection. Subsequent to this, he was made a member of the Board of Revenue of Gwalior State and promoted to the position of *Muntazim Jagirdaran*, a post with judicial powers. He retired from the post in 1924 AD. On the literary front, he was a poet, who wrote Urdu couplets, since early age, under the pen name 'Kitchlu'. Some of his ghazals, nazams and rubais were published in *Bahar-e-Gulshan-e-Kashmir*, compiled and published in two volumes in 1931 and 1932 AD. (Source: Taken from the original[86p105-] in English)

Madan, Dina Nath

Raja Dina Nath Madan was the Diwan of Maharaja Ranjit Singh. Maharaja considered him as one of his most trusted advisors. Pandit Ganga Ram Raina, who was looking after Maharaja Ranjit Singh's treasury, called Pandit Dina Nath Madan to Lahore and made him his assistant. After the death of Pandit Ganga Ram Raina in 1826 AD, Maharaja Ranjit Singh appointed Pandit Dina Nath Madan in his place and subsequently elevated him to the position of Diwan in 1838 AD. He also served as Finance Minister during Maharaja's reign. Because of his intellect and ability, the British bestowed him with the title of Raja in 1847 AD. He translated the *Bhagavad Gita* into Urdu verse. He breathed his last in 1857 AD at the age of 66 years. (Source: Translated into English from the original[85p130-132] in Hindi)

Madan, Gyan Nath

Raja Gyan Nath Madan, a descendant of Pandit Dina Nath Madan, served British empire and proved to be an able administrator. Because of his own calibre and intellect, he became one of the trusted administrators of British rule in Punjab. His ancestors were basically Razdans, who later on came to be known as Madans, because they shifted to Mohalla Madanyar in Srinagar. His ancestors, to escape the suppression of Hindus by Iftikhar Khan during the reign of Aurangzeb, had moved from the Valley and shifted to Delhi. Subsequently, during Nawab Shujadaulla's reign another ancestor of his moved

from Delhi to Faizabad and settled there. After the death of the Nawab in 1775 AD, one Pandit Bhakt Mal Madan went back to Delhi and settled at Bazar Sita Ram, Delhi. He had two sons, Kedar Nath and Dina Nath. Pandit Dina Nath Madan, as mentioned above, was Diwan of Maharaja Ranjit Singh. (Source: Translated into English from the original[85p128-] in Hindi)

Nehru, SS

Dr. SS Nehru, ICS, born to Pandit Bansi Dhar Nehru, in 1888 AD at Allahabad, was a civil servant in the UP cadre and had the distinction of being the first Kashmiri outside the J&K State to make it to the Indian Civil Service. He did graduation (1905) from Allahabad University, MA from Cambridge University, England and Ph.D. (1911) from Heidelberg University, Germany. Since those days qualifying in ICS was considered very prestigious, Dr. SS Nehru, after his return to India, qualified in ICS in 1913 AD and started his career as a Joint Magistrate at Almora, United Provinces and was promoted to the post of District Magistrate. Subsequently, for some reasons, he was shifted to Department of Physics of Allahabad University, where he started teaching and research work and conducted a number of experiments. He also did LL D from Paris University as well as from University of Brussels. After India's independence in 1947 AD, Dr. SS Nehru was made the second Additional Member (temporary) of the Board of Revenue, consequent to which he resigned from ICS in 1948 AD after proceeding on long leave. Dr. Nehru breathed his last in 1965 AD at the age of 77 years.
(Source: Taken from the original[86p74-] in English)

Quli, Dila Ram

Pandit Dila Ram 'Quli' was Diwan of Haji Karim Dad Khan (1776). There is an interesting anecdote about his rise to the high position of Diwan. He belonged to a poor family, had lost his father early and was being brought up by his mother. One day she procured half a seer of broken rice, ground it into flour and prepared three thick breads and also cooked some fish. She served two to Dila Ram, who being hungry ate it and asked for more. The mother gave him the third one, which he ate with the remaining fish and still asked for more. Thereupon, his mother broke the empty earthen pot and called him a hungry dog. This remark broke his heart and marked the turning point in his life. He went to a near by place called Misha Saeb, where he saw Jeevan Shah, a saint, who called and asked him to massage his legs. Thereupon the saint asked him, "*hakim banakha ki na hakim sund hahar*" (would you like to become a Governor or his brother-in-law?). Considering it a joke, he replied, "Governor's brother-in-law". Next, he went to Hari Parvat and after worshipping, he stopped on his way at a place where the Governor was holding his office and his brother-in-law, Tar Quli Khan, was reading a petition written in verse form. The change of events at the place brought luck to him as he was appointed Diwan by the Governor and given the title of Quli, hence the name Dila Ram 'Quli'.

Raina, RL

Dr. Roshan Lal Raina, born in 1955 AD at Trisal, Pulwama, is an academician and an administrator. He did Bachelor of Library and Information Sciences from University of Kashmir, Masters from Punjab University and Ph.D. He served Sher-e-Kashmir Institute of Medical Sciences, Srinagar, Wadia Institute of Himalayan Geology, Dehradun and Central Institute of Medicinal and Aromatic Plants. He joined Indian Institute of Management, Lucknow, as Deputy Librarian (1985) and was promoted as Librarian in 1988 AD. While at the Institute, Dr. Raina has made significant contribution to the growth of the Institute. He has contributed by way of teaching, research, infrastructural development, consultancy and training, which earned him a position of a Professor in the year 2000 AD. Dr. Raina took over as the Director of Lal Bahadur Shastri Institute of Management, Delhi in 2005 AD.

Sahib, AN Kaul

Pandit Arjun Nath Kaul Sahib, born in 1931 AD at Shalla Kadal, Srinagar, served as Director, Parliament Library, Research, Reference and Information, for forty long years till his retirement in 1992 AD. After graduation (1950) from Amar Singh College, Srinagar and postgraduation (1959) in political Science from Punjab University, he started his career with Lok Sabha Secretariat. After retirement, he has been working as a Consultant Director, Rotary Awards for Service to Humanity (India) Trust and concurrently as a Communications Consultant to Rotary International's Polio Eradication Programme India. As a social activist and a community leader, he has been serving the Kashmiri Pandit community for a long time. Earlier, as a student, he was actively involved in the activities of The Navjeevan Sabha, Srinagar, including their Atma Sudhar Programme. He was also involved with Kashmiri Samiti Delhi, as member and editor-in-chief of *Koshur Samachar*, Lok Seva Sangh, AIKS, KECSS and Koshur Milchar, as member and editor of *Milchaar Patrika*. He co-edited *Kashmiri Pandits: Looking to the Future* (2001), the proceeding of the seminar organised under the auspices of KECSS. In memory of his deceased wife, he has instituted *Smt. Lalita Kaul Sahib Memorial Award* to help the community preserve the identity and heritage and encourage young children to learn and speak the mother tongue, *koshur*.

Shakdher, SL

Pandit Shyam Lal Shakdher (inset 337), son of Smt. Rukhmani and Pandit Keshav Ram, was born at Gankhan, Srinagar in 1918 AD. After preliminary education in Kashmir, he came to Delhi at the age of 21 and got a job in Government of India. After working in various ministries, he was appointed in 1949 AD as the first Secretary of the newly created Ministry of Parliamentary Affairs. Subsequent to this, he held important positions of Deputy Secretary in the Lok Sabha Secretariat, Secretary, Estimates Committee and Public Accounts Committee, first Joint Secretary Lok Sabha (1953), Secretary Lok Sabha (1964), Secretary General Lok Sabha (1973) and Chief Election Commissioner (1977). As Chief Election Commissioner, he conducted free and fair elections in J&K State in 1977 AD. Pandit Shakdher, a noted Parliamentarian authored, along with Pandit Maheshwar Nath Kaul, a book titled *Practice and Procedure of Parliament*, which is considered as the Bible of Parliamentary procedures. He has also edited *Thoughts and Reflections*. Besides his achievements on the professional front, he was deeply involved in community affairs and over the years, he immensely contributed not only for the betterment of the community but also for establishing the infrastructure to maintain the unique identity and culture. He breathed his last at Delhi on May 18, 2002 AD.

Wazir, TC

Pandit Tara Chand Wazir was a distinguished civil servant, who was recalled by Sheikh Mohammad Abdullah and appointed as Director of Industries. As the founder and first Director of Sericulture Department, J&K, the first industry to be set up in the Valley, he was very popular because hundreds of locals got employment in the Department.

Besides the above, the following civil servants and administrators deserve a mention:

- **Atal, Moti Lal** was the Diwan of Jaipur State.[72p97]
- **Attal, Jey Nath** was the Diwan of Jaipur State.
- **Baju, Balbadar** was a known Tehsildar.
- **Bhan, Kawal** held the post of Accountant General during the Dogra rule.
- **Bhan, Naran** (Diwan) held the post of Accountant General during the Dogra rule.
- **Bhan, Dr. Renu Mohan** is working as the Deputy Secretary, Sahitya Academi, New Delhi.

- **Bhat, Lambodar Nath** (inset 338) was the Diwan of Khaploo State, now in Pakistan. He laid his life while defending the territory during the 1948 AD attack on Askardoo fort.
- **Bhat, Sham Lal**, IAS, served as a Commissioner.
- **Bhatt, Prithvi Nath** served as the Joint Director, Lok Sabha.
- **Bisheshwar Nath** was the first Indian Railway District Traffic Superintendent.
- **Chacku, Prithvi Nath** served as the Finance Secretary, J&K.
- **Chak, Brij Lal**, IAS, grandson of Pandit Sangam Lal Chak, served as the Chief Commissioner of Andaman and Nicobar Islands.
- **Daftary, SK** served as the Attorney General of India. He appeared on behalf of the J&K State.
- **Dar, Kashi Nath** was a Persian poet, who wrote under the pen name 'Tauqir'. He held important positions of Nazim in Jaora State, Mir Munshi in Sailana State, Vakil at Agra and Tehsildar in Alwar State. He has written his autobiography in Persian.
- **Dar, Lachman** held the post of Conservator of Forests during the Dogra rule.
- **Dar, Mahanand Ju** held the post of Accountant General during the Dogra rule.
- **Dar, Meeru Pandit** was in-charge of Golconda Fort. Subsequently, he commanded a strong force during the reign of Jahangir and also was sent as in-charge of certains regions in Kashmir.
- **Dar, Ram Ju** was Diwan-i-Mal under the Dogra rule
- **Dar, Sham Sunder**, ICS, was in the civil services in United Provinces.
- **Dar, Vidh Lal** was the Private Secretary to His Highness Maharaja Pratap Singh.
- **Dhar, Anupam** retired as the Deputy Secretary.
- **Dhar, Kailash** was a Peshkar of Nur Din Khan (1765) and Khurram Khan (1766). Mir Fazil Kanth, Peshkar of Amir Khan Jawan Sher, who succeeded Khurram Khan, killed him.
- **Dhar, Prem Nath** served as the first Sub-Divisional Officer, Telegraphs.
- **Dhar, ON**, IAS, retired as the Principal Secretary to the Governor of J&K.
- **Dhar, Raghu Nandan Lal** served as a Collector.
- **Dhar, Raja Kak** was the Officer-in-charge of Dag Shawl during Dogra rule.
- **Dhar, Sahaj Ram** was a courtier in Kabul Darbar and held his position even under the new ruler.
- **Dhar, Shridhar Joo** was the first Kashmiri Pandit Conservator of Forests, J&K.
- **Dhar, Triloki Nath**, IAS, retired as Home Secretary, Lucknow.
- **Dhar, Vageshwari** is the first Kashmiri Pandit Lady to serve as Director Social Welfare, J&K.
- **Dulloo, Janki Nath** served as the Conservator of Forests, J&K.
- **Fotedar, Amar Nath** served as the Conservator of Forests, J&K.
- **Fotedar, Mukund Joo** served as the Director Sericulture, J&K.
- **Ganju, Daya Nidhan** was responsible for making arrangements for the reception of Edward VII, who visited Lucknow in 1876 AD. For his organising ability Her Majesty Queen Victoria of England awarded him certificate.
- **Gariyali, Chander Kanta**, IAS, is the Vice Chairperson Science City, Chennai. After doing her Masters in Social Work from University of Delhi and IAS (1972), she was assigned to Tamil Nadu Cadre. She was given *Rotary India Award 2000*.
- **Hakhu, Samir**, PCS, was the Deputy Housing Commissioner, UP Housing board, Lucknow.
- **Haksar, AND**, IFS, retired as Indian Ambassador to Yogoslavia.
- **Haksar, Dharam Narain** was the Diwan of Indore.
- **Haksar, Kailas Narain** was the Private Secretary to His Highness the Maharaja of Gwalior.
- **Handoo, Sudarshan** was the first textile loom Master, who not only erected looms in the Valley but also introduced textile designing.
- **Hashia, Govind Joo** was the first Kashmiri Pandit under whom English men worked.

- ***Jalali, Yeshpal*** *was the* Marshal in the J&K Legislative Assembly.
- **Jan, Prem Nath** served as the Conservator of Forests, J&K.
- **Kachru, Daya Krishan**, IAS (Retd.) was a writer and a social activist. He served the community as President of KECSS and Editor *Koshur Samachar*. He breathed his last in November 2000 AD.
- **Kachru, Dwarka Nath** was a student leader and close associate of Sheikh Mohammad Abdullah. He was a freedom fighter, who was involved both in 'Quit India' and 'Quit Kashmir' movements. He was the first Principal Private Secretary of Prime Minister Pandit Jawahar Lal Nehru and played a crucial role in strengthening the ties of J&K with India. He died young in an air crash.
- **Kadalbaju, HL**, IAS (Retd.) was Secretary to J&K Government and also served Port Trust of Kandla Administration.
- **Karihaloo, Nand Lal** served as the Postmaster General of the J&K State.
- **Kaul, Amar Nath** served as Tehsildar at Lucknow.
- **Kaul, Arvind**, IAS (Retd.) served as the Chief Secretary of Himachal Pradesh. At present he is Chairman Public Service Commission, Himachal Pradesh.
- **Kaul, Lassa** was the Station Director, Doordarshan, Srinagar. He was killed by the terrorists near his residence in February 1990 AD.
- **Kaul, MK** retired as the Additional Member and Advisor Railway Board.
- **Kaul, ML**, IAS, held important positions both in the State and Central Governments. He served as the Joint Secretary, Union Home Ministry and Additional Chief Secretary (Home) J&K Government. He is the Chairman, J&K Centre for Minority Studies, an NGO. On behalf of this Centre, he carried out a study on Kashmiri displaced people and published the report in 2006.
- **Kaul, Prithvi Nath** served as the Conservator of Forests, J&K.
- **Kaul, Pushkar Nath**, IAS, was the first Kashmiri Pandit Chief Secretary of Jammu and Kashmir. He also served as Secretary Health. He was awarded *Gold Medal* in appreciation of the services rendered to the State.
- **Kaul, RK** is serving as General Manager Telecom, Jammu.
- **Kaul, Shiban K** is working as Chief Manager (Administration) Ministry of Shipping, Road Transport and Highways GOI and Secretary Jawahar Lal Port Trust.
- **Kaul, Shyam Sunder Nath** (Raja) was a Talukdar in United Provinces.
- **Kaul, Vijay**, Director of Grasim Industries, Mumbai, is the recipient of *Rajiv Gandhi Award*, *Priyadarshni Indira Award* and *Mother Teresa Award*.
- **Kaula, Sir Ganga Ram** was the first Indian Accountant General in British India. He was the highest paid Indian civil servant of his time getting a pay packet of Rupees 7777 and annas 7.
- **Kaw, CL** retired as the Chairman Railway Board.
- **Kaw, Kedar Nath** served as the Deputy Collector at Banaras.
- **Khashoo, JL** served as the Conservator of Forests, J&K.
- **Khazanchi, TN**, an Archaeologist, played an important role in unearthing the Burzhom site.
- **Kichlu, Kailas Pershad** was the Deputy Director of Public Instruction, United Provinces.
- **Kimma, Jiwan Lal Koul** served as the Deputy Accountant General of India.
- **Kotha, Ashok Kumar**, IFS, served as the Deputy Commissioner in UK.
- **Kotru, RK**, IAS, served as Director Industries, J&K. He died while in service.
- **Koul, Ganga Ram** was the Accountant General of Punjab.
- **Koul, Hari Kishen** was the Commissioner of Jullandhar.
- **Koul, Preduman Kishen** stood first in the ICS examination and served in Gujranwala, Pakistan.
- **Kunzru, Kedar Nath** served as Diwan of Jhajjar.
- **Mahadev** was a Peshkar of Ali Mardan Khan, Governor of Kashmir.

- **Mattoo, PN**, IAS, served as the Managing Director UP Agro Industries Ltd., Lucknow.
- **Mattoo, Pradimon Krishen**, IAS (Retd.), held important positions of Chief Secretary Government of Himachal Pradesh. After retirement in 1987 AD, he held the position of Chairman Himachal Pradesh Public Service Commission. He breathed his last in April 2007 AD.
- **Mattoo, RK** served as the Chief Conservator of Forests, J&K.
- **Mattu, Hari Har Nath** (Rai Bahadur) was the first Indian Income Tax Commissioner of United Provinces.
- **Mattu, Suraj Ram** held the post of Treasury officer under the Dogra rule.
- **Mattu, Tara Chand** held the post of Accountant General during Dogra rule.
- **Munshi, Deva Kak** held the post of Accountant General during the Dogra rule.
- **Munshi, Telak Chand** was the Officer-in-charge of Treasuries during Dogra rule.
- **Naquib, Amar Nath** served as the Conservator of Forests, J&K.
- **Narendra Nath** (Raja) was the first Indian Commissioner.
- **Nehru, Bishambar Nath** served as the Municipal Commissioner in the J&K Government. He was the owner of Nehru Guesthouse, Boulevard, Srinagar.
- **Nehru, Brij Lal** served as the Deputy Accountant General, Bombay.
- **Nehru, Gangadhar**, Pandit JL Nehru's grandfather, was Kotwal of Delhi.
- **Nehru, Lakshmi Narayan** was a Diplomat.
- **Nehru, Nand Lal** served as a Diwan.
- **Pandit, RK** served as the Director of Nehru Museum, New Delhi.
- **Pandit, VK**, IAS, is Secretary Power, Ministry of Power, Government of India.
- **Pandita, Pushkar Nath** served as the Conservator of Forests, J&K.
- **Parmanand** was the first KP Accountant General of J&K State.
- **Qazi, Madhav Lal** served as the Director of Health Services, J&K.
- **Raina, Ganga Ram** was Diwan of Maharaja Ranjit Singh.
- **Raina, Jia Lal** was Diwan of Jaora State.
- **Raina, RC**, IAS, served as the Principal Secretary, J&K.
- **Raina, RC**, Station Officer fire services, J&K, was given *President's Fire Service Gallantry Medal*.
- **Raina, SK** was an active member of National Conference, who was very close to Sheikh Mohammad Abdullah. Besides serving as Special Secretary, he held the positions of Director Tourism, Director J&K Transport, J&K Trade Commissioner in Delhi and First Administrator of Jammu.
- **Raina, Tara Chand**, popularly known as Tara Chand BA, served as the Tehsildar in the J&K State. On his posting in 1947 AD at Muzzafarabad, he played a crucial role during the period.
- **Razdan, PN** served as the Chief Labour Commissioner.
- **Sada Sukh** was the Revenue Commissioner of Hyderabad.
- **Sadhu, RK**, IAS, retired as Chairman of J&K Bank.
- **Safaya, Dr. Janki Nath** was a homeopathic practitioner. He served as the first Brach Manager of LIC of India, Srinagar.
- **Sahib, Mehtab Rai** served as Tehsildar.
- **Sapru, Arjan Nath** was the Settlement Commissioner, J&K.
- **Sapru, Sahaj Ram** was a Revenue collector during the reign of Azam Khan.
- **Shivpuri, Maharaj Narain** was the Diwan of Dattia State.
- **Shungloo, VK**, IAS, served as the Comptroller and Auditor General of India. He retired in 2002.
- **Swaroop Dev** served as the Joint Secretary, Ministry of Civil Aviation, Government of India.
- **Swarup, Asha**, 1973 batch IAS officer, is currently the Chief Secretary, Government of Himachal Pradesh. Prior to this, she served as Additional Secretary, Ministry of Commerce, GOI and

Secretary, Ministry of Information and Broadcasting, GOI.
- **Taimnee, Ganga Prashad** was a Taluqdar.
- **Thussu, Prem Nath** (Rai Bahadur) was the Examiner of Accounts, Punjab.
- **Thussu, Ravi**, IAS, is the Relief Commissioner (Migrants) Jammu and has held various positions in the J&K State Administration, during his 25 years of service.
- **Tota Ram** was a Peshkar of Mirza Yusuf Khan, Governor of Kashmir (1586).
- **Wali, MMK** served as the Home Secretary and also as the Lt. Governor of Delhi.
- **Warikoo, Raghu Nath** served as the Personal Secretary of Bakshi Ghulam Mohammad.
- **Wazir, Ved Lal** served as Director Veterinary, J&K, just before and immediately after 1947 AD.
- **Zalpuri, BN** served as the Director of Sericulture, J&K.
- **Zalpuri, JL** was the Director of Employment, J&K.
- **Zutshi, BK**, IAS, served as the Financial Secretary to the Government of Rajasthan and as Ambassador to Geneva.
- **Zutshi, Brij Mohan Nath** served as the Diwan of Ratlam State.
- **Zutshi, KN**, IAS, served as the Chairman Public Service Commission, Gujarat.
- **Zutshi, MK** served as the Director General of Revenue Intelligence and Chairman, Central Board of Excise and Customs and Ex-officio Special Secretary to GOI.

8.1.9.2 Defence and Allied Services (J2)

Even though the Pandit community is a miniscule community, yet it is a matter of satisfaction to see that neither have they lagged behind in serving their rulers, in the earlier periods, nor in defending their motherland in the modern times. It is surprising to see that many families, in spite of holding conservative views, did not hesitate to enroll their wards in Army, Air Force, Navy, Police and other such allied services. The result was that a good number of people not only joined these services but also rose to positions of importance and displayed exemplary courage and valour in defending the country. Many of these, in their positions of responsibility, contributed to the establishment of an organisation and guided the destiny of the nation. Some rose to the positions in the higher echelons of the forces and joined the ranks of General, Lt. General, Major General, Brigadier in the Army; Air Chief Marshal, Air Vice Marshal and Air Marshal in the Air Force and Director General, Inspector General and Deputy Inspector General in the Police force. The community has the honour of having produced Chief of the Army Staff (General TN Raina), Chief of the Air Staff (Swaroop Krishna Kaul) and Director General, Indo-Tibetan Border Police (Gautam Kaul). Other notables in the field include the founder of the Scouts and girl guides movement in Delhi circle (Smt. Vidya Gauri Gadoo), the founder of Intelligence Bureau (Rameshwar Nath Kao) and associates of Subhash Chandra Bose (Kanti Chander Zadoo and Capt. Dina Nath Zadoo).

The prominent Kashmiri Pandits in defence and other allied services, included in this work, are listed in Annexure - 15. A brief account of each, in alphabetical order, is as under:

8.1.9.2.1 Army (J21)

Aima, Sushil

Major Sushil Aima was born to Smt. Kanta and Pandit Makhan Lal Aima in 1966 AD at Srinagar. After passing out from Indian Military Academy, Dehradun in 1988 AD, he was commissioned in 47 Air Defence Artillery and posted to 148 Light Air Defence Regiment. Subsequently, he was posted to 17,

Rashtriya Rifles. On July 31, 1999 AD, he got a call to lead a team of commandos against the terrorists, who were hiding in Kopra forest in Poonch sector. It was while fighting the terrorists that Major Aima laid his life on August 1, 1999 but not before providing cover to his jawans and eliminating some of the terrorists. He was awarded *Kirti Chakra* (Posthumous, 2000) for his courage, exemplary leadership and in recognition of his supreme sacrifice for the country.

Atal, Hira Lal

Major General Hira Lal Atal joined Royal Military College, Dehradun, where he stood first after which, he was sent to Sandhurst Military College, England for training. He acted as Liaison Officer to Pandit Jawahar Lal Nehru during tribal raids in 1947 AD and also participated in the Military action against the tribal raiders in Kashmir. In the Army, he rose to the position of Major General. He is the author of *Nehru's Emissary in Kashmir*.

Bhan, Sameer

Captain Sameer Bhan, born in 1975 AD to Smt. and Pandit Bansi Lal Bhan, after studying at Ramjas College and University of Delhi, Joined Indian Military Academy, Dehradun. After passing out, he was assigned to 11 Jat regiment and posted to Imphal. It was there that Captain Sameer Bhan laid his life on February 20, 2002, while fighting insurgents. He was awarded *Lalitaditya Shaurya Puraskar Award* (posthumous, 2002) by JK Vichar Manch. A road at Vasundra Enclave, where Captain Bhan lived, was named after him on his third anniversary in 2004 AD as Capt. Sameer Bhan Marg.

Kaul, B

Major General Bharat Kaul joined NDA in 1961 AD and was commissioned in 1964 AD. During his distinguished career, he participated in 1965 war and held prestigious staff and Regimental positions. He was honoured with AVSM for his distinguished services.

Kaul, BM

General Brij Mohan Kaul, PVSM, was involved in Indo-China war operations in 1962 AD. His role during the war attracted some criticism but many writers say that he was made the scapegoat for the debacle in this war. Later on he wrote the book titled *The Untold Story* giving his version of the debacle. As a Kings Commissioned Indian Officer from Sandhurst, he started as Infantry Officer, moved to Army Supply Corps, during World War II, served as Divisional Commander of 4th Infantry Division, Chief of General Staff and Commander of IV Corps in 1962 AD. He was honoured with the first *Param Vishisht Seva Medal*, soon after it was instituted in 1960 AD, for the successful completion of project *Amar* started for the construction of 1450 quarters for troops at Ambala.

Kaul, Hridaya

Lt. General Hridaya Kaul, PVSM, AVSM, started his career with Indian Army in 1947 AD. As a graduate of Defence Services Staff College (Wellington) and Royal College of Defence Studies (London), he held important positions of DGMI, DGMD, CGS, Commander Infantry Brigade group, Independent Armoured Brigade, GOC Armoured Division, the Strike Corps and C-in-C Western Command. He has taken part in 1965 and 1971 Indo-Pak wars. His name was mentioned in the dispatches for gallantry in 1965 AD, was awarded AVSM for gallantry in 1965 war and PVSM (1984) for distinguished services. Besides writing for national and international journals, he is associated with DSSC (Wellington), NDC, College of Combat, Institute of Mass Communication, USI, AIR, BBC and other Indian TV channels. He frequently takes part in interviews and discussions on Radio and TV. He was on the editorial board

of *World Affairs* and *Defence Today* and is on the editorial *Advisory Board of Himalayan and Centre of Central Asian Studies* journal. He is the President of World Affairs Foundation.

Kaul, SK

Lt. General SK Kaul, VSM, a reputed Cardiothoracic Surgeon, is the Director and Commandant of AFMC, Pune. Prior to this appointment, he held the position of Professor and Head, Department of Surgery, AFMC, Pune. He also served as Commandant Military Hospital, Namkhum, Deputy Director Medical Services Western Command and Senior Consultant (Surgery), Office of DG, Armed Forces Medical Services, New Delhi. A graduate from Government Medical College, Srinagar, he joined the Army Medical Corps in 1969 AD and was assigned to 5th Gorkha Rifles. At Command Hospital Chandimandir, Haryana, he received the *Best Command Hospital Trophy* from the Defence Minister. He was honoured with *Vishisht Seva Medal* for his meritorious services in 1998 AD.

Kaul, Tej Krishen

Maj. General Tej Krishen Kaul, AVSM, VSM, PVSM, General Officer Commanding, is a Staff College graduate commissioned in Kumaon Regiment in 1968 AD. During his distinguished career, he participated in 1971 war and held many important staff, command and institutional positions. He was awarded *Ati Vishisht Seva Medal*, *Vishisht Seva Medal* and *Param Vishisht Seva Medal* for his distinguished services.

Raina, TN

General Tapishwar Naraian Raina (inset 339), MVC, was the first and the only Kashmiri Chief of the Army Staff. He had his early education at Ludhiana, where his father was posted. In 1942 AD, he was commissioned into Kumaon Regiment. He took part in World War II during which he lost one eye and it was replaced by glass. He also took part in Indo-China war in 1962 and Indo-Pak war in 1971. During his professional career, he held important positions. He commanded 14th Kumaon (now 5th Mechanised Infantry) from 1957-59 AD and 114th Infantry Brigade (1959-62). He served as Brigadier General Staff of the 33 Corps, Deputy Adjutant General at Army HQs, General Officer Commanding 25th Infantry Division, General Officer Commanding-in-Chief of Western Command (1974-75) and Chief of the Army Staff (1975-78). He was awarded *Maha Vir Chakra* for his gallantry services in 1962 war and *Padma Bhushan* for his contributions during 1971 war. After retirement in 1978, he served as Indian High Commissioner to Canada. He breathed his last in 1980 AD.

Razdan, Sunil

Brigadier Sunil Razdan joined Indian Army in 1971 AD. In service, he took part in operations in Maldives, North East and Kashmir. During his posting at Anantnag, he was asked in 1994 AD to rescue 15 Muslim girls from the clutches of the terrorists. In this encounter, in which he lost both his legs, he killed three terrorists. Brigadier Razdan is currently posted with DRDO. For his valour and bravery, he has been honoured with *Kirti Chakra* (2005), *Lalitaditya Shaurya Puraskar* (2002) by JK Vichar Manch and *Ma Sharika Samman* by Kashmiri Sewak Samaj.

Sapru, Tej K

Lt. General Tej K Sapru is the General Officer Commanding in Chief (GOC-in-C), Western Command Chandimandir. A graduate from Defence Services Staff College, Willington, General Sapru was commissioned in Gorkha Regiment. During his professional career, besides commanding various divisions, he held various important positions, which include General Staff officer in Military operation,

Military Security branch, Army HQs, Defence Attache Indian Embassy, Nepal and Additional Director General, Permanent MGO branch, Army HQs. He has been decorated with *Yudh Seva Medal*.

Taimni, JN

Maj. General (Retd.) Jagdip Narain Taimni, born in 1927 AD at Gujranwala, now in Pakistan, while on deputation to RAW had the distinction of being appointed as Advisor to Prime Minister of Mauritius, an assignment which he held ably for 13 long years from 1984 to 1997 AD. After graduation from Government College, Lahore, he migrated to India on the eve of partition and joined Indian Army the same year. After training at IMA, Dehradun, he was commissioned in Artillery in 1949 AD. Subsequently, he opted for flying and became a pilot (1953), Flying Instructor (1957) and Army Helicopter Pilot (1967). During his professional career, he is credited with having raised Army Aviation Squadron and commanded Regiment, Artillery Brigade and Infantry Division. Maj. General Taimni, now settled in Dehradun, is associated with Kashmiri Sabha, Dehradun and has been one of its past Presidents. He is credited with having tried and succeeded in planting a chinar tree in his garden at Dehradun.

Zadoo, Dina Nath

Captain Dina Nath Zadoo (inset 340), son of Professor Jagaddhar Zadoo, was the first Kashmiri Pandit associate of Subhash Chandra Bose, who joined INA along with Pandit Kanti Chander Zadoo. They responded to the patriotic call of Subhash Chander Bose and plunged into the freedom struggle. After the independence he was posted to Armed Constabulary in UP, where he served as a Captain.

Zadoo, Kanti Chander

Pandit Kanti Chander Zadoo (inset 340), son of Professor Jagaddhar Zadoo, was a Kashmiri Pandit associate of Subhash Chandra Bose, who joined INA along with Capt. Dina Nath Zadoo. They responded to the patriotic call of Subhash Chander Bose and plunged into the freedom struggle. Pandit Kanti Chander, who was Neta Ji's Private Secretary, is believed to have died in the air crash along with Subhash Chander Bose in 1945 AD.

Besides the above, the following defence personnel deserve a mention:

- **Atal, Kanhaya Lal** retired as a Brigadier. He made a mark during the Indo-Pak war in 1948 AD.
- **Atal, Maj. Piare Lal**, IMS, served in the Great War. He was killed in action in France during World War I on November 30, 1914 AD.
- **Badam, Col. KK** is the Director Personnel and Coordination, Army Air Defence Directorate, Sena Bhawan, New Delhi. He was awarded *Vishist Seva Medal* (2006).
- **Badri Nath (Col.)** enlisted himself as a sepoy in the Sikh Army, rose to the position of Colonel and was second to General Hari Singh Nalwa, when he wrested Peshawar.
- **Bamzai, AK** retired as Major General.
- **Bira, Som Nath** is a martyr of Indo-Pak war 1948 AD.
- **Brij Krishan** retired as Brigadier.
- **Dhar, BN** retired as Major General.
- **Dhar, IM** retired as Brigadier. He was assigned to Dogra Regiment.
- **Dhar, Lokesh** retired as Brigadier. After retirement, he served as the Director of CRT, Pune.
- **Dhar, Moti**, PVSM, retired as Lt. General.
- **Handoo, Ashok** retired as Lt. General. He was assigned to Guards.
- **Hazari, KK** retired as Lt. General in 1986 AD. He was assigned to Artillery.
- **Karihaloo, RL Kaul** served as Major General.

- **Kaul, Amit** laid his life during Kargil operations. He was honoured with *Sharika Samman* (posthumous, 2000).
- **Kaul, Amrinder** retired as Maj. General from Artillery.
- **Kaul, Anil**, a retired Colonel, has taken part in IPKF operation in 1987 AD and was awarded *Vir Chakra*. He is the author of *Better Dead than Disabled*.
- **Kaul, Brij Krishen** died as a Brigadier. He was assigned to Artillery.
- **Kaul, JL** retired as Brigadier.
- **Kaul, KK** is serving as a Lt. General in AFMC.
- **Kaul, PK** retired as Brigadier.
- **Kaul, Rattan** (Brigadier) was assigned to 5th Royal Gorkha Rifles. He participated in 1971 war.
- **Madan, RN** retired as Brigadier. He served as the President of AIKS.
- **Madan, Vijay**, VSM, PVSM, retired as Lt. General. He was assigned to 4th Gorkhas.
- **Munshi, Capt. Anupama** is the first Kashmiri girl to have been commissioned, as a scientist and inducted into the Indian Army. She was given the GOC-In-C Northern Command's Commendation for her distinguished services.
- **Pandita, Brig. Autar Krishen**, VSM, retired as Director Special Vehicle Inspectorate, Pune.
- **Sapru, Bhushan Lal** retired as Brigadier.
- **Tiku, Col. KK**, posted with CWE (Army), Secunderabad, was honoured with the *Sena Medal*.
- **Zadoo, Pushkar Nath** lost his life in Indo-Pak war 1948 AD.

8.1.9.2.2 Air Force (J22)

Challu, BK

Air Vice Marshal Bal Krishen Challu (Retd.), born in 1936 AD at Kawdara, Srinagar, served the Indian Air Force in various capacities for nearly four decades. After graduation (1953), MA Economics (1955), he started his career in 1958 AD with Indian Air Force in the Logistics branch. Besides doing M.Sc. (1972) in Military Science through Staff College, he attended in-house Management courses. During his long tenure, he held important positions of Assistant Air Officer-in-charge Logistic Management HQ Maintenance Command and Assistant Chief of the Logistics branch. Air Vice Marshal Challu retired in 1992 AD.

Kaul, SK

Air Chief Marshal Swaroop Krishna Kaul, MVC, PVSM, born in 1935 AD at Kashmiri Mohalla, Lucknow, has the honour of being the first and the only Kashmiri Chief of Air Staff. One of his ancestors had moved out of the Valley and settled at Bazar Sita Ram, Delhi. After schooling at Banaras, he did F.Sc. from Allahabad, Joined National Defence Academy, Khadakvasala and then Air Force Academy, Jodhpur and finally got commissioned in Indian Air Force in 1954 AD as a Pilot Officer. He participated in the wars of 1965 and 1971 AD. For his gallantry services, he was awarded *Maha Vir Chakra*. Subsequent to this, he held important positions of Chief Operations Officer at Pune Air Force Station, Air Officer Commanding Air Force Station, Bareilly, Air Attache India Embassy, Moscow, Director of Personnel (officers), Air Force Headquarters, New Delhi, Senior Air Staff Officer at Jodhpur and Senior Air Staff Officer at Allahabad. In 1991 AD, he became AOC-in-C, Central Air Command, then AOC-in-C, Western Air Command in 1992 AD and finally Chief of the Air Staff in 1993 AD, a post he held till retirement in 1995 AD. For his meritorious services, he has been honoured with *Maha Vir Chakra* (1971) and *Param Vishisht Seva Medal* (1992).
(Source: Taken from the original[86p1-] in English)

Besides the above, the following defence personnel in Indian Air Force deserve a mention:

- **Bhan, BL**, AVM, AVSM, VSM, retired as Air Vice-Marshal.
- **Bhan, CL** retired as Air Commodore.
- **Challu, MK** retired as Wing Commander.
- **Ganjoo, DN** retired as Air Commodore. He breathed his last in 1986 AD.
- **Ganjoo, Ram Ji** retired as Air Officer Commanding CME (Central Medical Establishment).
- **Gigoo, Virender** retired as Wing Commander.
- **Kak, Kapil** served as Air Vice Marshal. He is associated with Institute of Air Power Studies and is one of the best-known defence analysts. As a defence analyst, he takes part in the discussions organised by Radio and various Television channels on the current issues and other related topics, especilly related to defence matters.
- **Kaul, Jitender** retired as Group Captain in Meteorological Branch.
- **Kaul, Naveen** retired as Air Commodore.
- **Kotwal, CL** retired as Air Commodore.
- **Kunzru, GN** retired as Air Marshal.
- **Labroo, Maharaj Krishen** retired as Group Captain in AE (L) Branch.
- **Raina, Ajit** retired as Squadron Leader.
- **Raina, Maharaj Krishen** retired as Group Captain in Meteorological Branch.
- **Raina, Vishumurti** retired as Air Marshal.
- **Razdan, Kapil** retired as Air Vice Marshal.
- **Sapru, KL** retired as Group Captain.
- **Zadoo, AK** retired as Air Vice Marshal in AE (L) Branch.
- **Zutshi, Amar** retired as Wing Commander (Logistics).

8.1.9.2.3 Navy (J23)

Mulla, MN

Captain Mahinder Nath Mulla as a Captain in the Indian Navy laid his life in the service of the nation and set an example of courage and bravery. During the Bangladesh war in 1971 AD, he was ordered to command the 14th frigate squadron aboard ship INS Khukri, which was considered the leader during those days. During the war, INS Khukri was sent to patrol the waters of Gujarat but unfortunately the Pakistani Navy torpedoed the ship, causing a grave damage. Realising the gravity of the situation, he immediately launched the rescue operations. After ensuring the safety of all his men on board, Captain Mulla went down with the ship never to rise again. He was awarded *Maha Vir Chakra* for his exemplary courage and bravery.

Shankar, Lalit

Commodore Lalit Shankar (Retd.), born in 1946 AD at Srinagar, was commissioned in Indian Navy in 1967 AD after graduation from NDA, Khadakvasala, Pune. He passed out from Defence Services Staff College, Wellington, in 1977 AD. Prior to this, he did graduation and M.Sc. (from Madras University). He started as a Sub. Lieutenant in the Navy, rose to the position of Commodore and retired in 2002 AD. During his professional career, he served as a member of trusts like Mumbai Port Trust and Jawahar Lal Port Trust. He held important positions of Director Signal Intelligence, President Port Canteen Board, Mumbai and Chairman of six educational Institutions of Mumbai. He headed and co-ordinated sensitive offshore security issues pertaining to Oil and Natural Gas Commission, Joint ventures and various authorities.

8.1.9.2.4 Police and Allied Forces (J24)

Fotedar, Hira Lal
Pandit Hira Lal Fotedar retired as Senior Superintendant of Police, Crime and Railways. He is a decorated Police Officer, who was honoured with *President's Police Medal* for his meritorious service.

Gadoo, Vidya Gauri
Smt. Vidya Gauri Gadoo was a veteran of the Bharat Scouts and Guides movement in India. She started the Scouts and girl guides movement in Delhi circle and as Training Commissioner implemented various programmes related to girl guide training and community services. In recognition of her services to the Scouts and Guides movement, she was awarded the *Silver Elephant Award* (1997) by the President of India.

Hashia, JN
Pandit Jagar Nath Hashia, born in 1916 AD at Srinagar, was a civil servant of the Kashmir cadre. After doing his graduation and LL B from Allahabad University, he started his practice at Baramulla. Subsequently, he qualified for KPS in 1946 AD, was sent for Police training at Phillar, Punjab and started his career as an Assistant Sub-Inspector Police. He rose to the position of DIG Police, a post he held till his retirement in 1978 AD. He was an upright officer, who received *President's Award* for his meritorious services. He breathed his last in November 1988 AD.

Kao, Rameshwar Nath
Pandit Rameshwar Nath Kao, fondly known as Ramji by his friends, was born 1917 AD at Ramnagar, Banaras. His ancestors, originally from Zaindar Mohalla, Srinagar, had moved out of the Valley in the early part of 18th century, come to Delhi and stayed in Bazar Sita Ram, where most of the Kashmiri Pandits stayed those days. Subsequently, they moved to Lucknow. His father, Pandit Kedar Nath Kao, who joined a job at Banaras, died when Rameshwar was very young. So his uncle, Pandit Triloki Nath Kao, who was settled in Baroda, brought him up. After completing his studies at Baroda and Lucknow, he did LL B in 1939 AD from Allahabad University and joined Police Training College, Muradabad. On completion of training, he was appointed as Superintendent of Police in 1940 AD. He was asked to head, as its Director, a newly created Department named Central Criminal Investigations Department under the British, which in 1947 AD was reorganised and named Intelligence Bureau (IB). He handled security arrangements of Pandit Jawahar Lal Nehru and also that of Mr. Nkromah, Prime Minister of Ghana in 1950 AD. On the advice of Smt. Indira Gandhi, he was asked to create a new intelligence agency and in 1968 AD, he created RAW, which he headed till his retirement in 1977 AD. He also served as the Security Advisor to Prime Minister Rajiv Gandhi.

Kaul, DN
Pandit Dwarka Nath Kaul, a retired Police Officer, was the first Kashmiri Pandit to reach the then highest rank in police service in J&K State. He started his career as Deputy Superintendent of Police and retired as Inspector General Police. He was a patron of Vasanta School. He served as the President of the Women's Welfare Trust, Srinagar. He breathed his last on March 20, 2008 AD.

Kaul, Gotam
Pandit Gotam Kaul, son of Pandit KN Kaul, reputed Botanist and Smt Sheila Kaul, former Union Minister, is a retired senior IPS Officer, who served as the Director General, Indo-Tibetan Border

Police (ITBP). After postgraduation from Lucknow University, he qualified for IPS in 1964 AD and rose to the top. He is one of the best critics in film journalism and was conferred *Swaran Kamal National Award* (2004). He is the author of *Cinema and Indian Freedom Struggle*. He served the community in the pre and post 1990 AD exodus period and provided not only the financial help but also employment to many youngsters from the community. He was honoured with *Silver Jubilee Celebration Award* (2006) by AIKS, New Delhi.

Khoda, Kuldeep

Pandit Kuldeep Khoda, born in 1952 AD at Srinagar, is serving as the State Intelligence Chief. An Indian Police Officer of 1974 AD, batch assigned to J&K, Pandit Khoda held important positions of Superintendent Police (1979-1990), Deputy Inspector General Police (1990-1996), IGP (1996-2001), Additional DGP Armed Police (2003-2005) and Additional DGP CID (2005 to date). During his professional career, Pandit Khoda has conceived and implemented i) Village Defence Committee Scheme, as DIG Doda Udhampur and ii) Recruiting and deploying SPOs for operations against militancy, as Zonal IGP, Jammu. For his meritorious services, he has been honoured with *President's Police Medal* (1993, 1999) *DGP's Commendation Medal* (2001), *Antriksh Suraksha Seva Medal* (2002), *Sher-e-Kashmir Police Medal* (2004) and *50th Anniversary Independence Medal* (2004).

Besides the above, the following Police personnel deserve a mention:

- **Aima, Udhey Kumar** retired as the Superintendent of Police, J&K. He was honoured with *Police Medal* (1996), *Sher-e-Kashmir Gallantry Award* (2004) and *President's Gallantry Medal* (2007).
- **Bhan, Ashok** is an IPS Officer, who is serving as Director General Police (Vigilance), J&K. He served as the Director, Sher-e-Kashmir Police Academy, Udhampur for two tenures.
- **Bhat, MK** is presently Additional Superintendent of Police Anti-corruption, CBI, New Delhi. For his services, he was awarded *Indian Police Medal* (1994) and *President's Police Medal* (2004).
- **Dhar, Ashok Kumar** is currently Assistant Director, Central Intelligence Bureau. For his meritorious services, he was honoured with *Indian Police Medal* on December 17, 1999 AD.
- **Dhar, Dr. RL** retired as Director, Forensic Sciences, J&K Police.
- **Ganjoo, DJ** (Datta Ji Ganjoo), IPS, retired as the Deputy Inspector General Police, J&K.
- **Jalla, DN** retired as the Superintendent of Police, J&K.
- **Jalla, Ramesh** is serving as the Senior Superintendent of Police, J&K.
- **Kak, Tilak**, an IPS Officer, served as DIG, Central Reserve Police Force, New Delhi.
- **Kaka Ji**, an Inspector with J&K Police, was involved in many serious encounters with terrorists. For his exemplary courage, he was awarded *President's Police Medal*. He was also honoured with *Pandit Krishen Joo Razdan Saraswati Puraskar* (2005).
- **Kaul, Ashwani** from IB is presently on deputation as Assistant Commandant of Security Bureau of Civil Aviation. He was awarded *Indian Police Medal* (2006) for his distinguished services.
- **Kaul, Bal Krishen** was the constable with J&K Police, who laid his life on duty while fighting terrorists in Jammu. He was awarded *Lalitaditya Shaurya Puraskar* by JK Vichar Manch.
- **Kaul, BK** is an Assistant Commandant, Border Security Force, Ministry of Home Affairs, Government of India. He was awarded *Police Medal* for his meritorious services.
- **Kaul, Omkar Nath**, IPS, retired as Inspector General Police, J&K.
- **Kaul, Rathindar**, retired as Deputy Inspector General Police, J&K.
- **Kaul, SN** is a senior Commandant in CISF, presently working with NSG (Black Cat). For his distinguished services he was awarded *President's Police Medal*.
- **Kaul, VK**, IPS, is serving as Director General Police (R&D), New Delhi.

- **Kilam, Puran Chand** is serving as Deputy Superintendent of Police, Delhi. For his dedicated services, he was honoured with *President's Police Medal* (2006).
- **Kotru, Badri Nath**, IPS, retired as the Superintendent of Police, J&K. He was honoured with *President's Gold Medal*. He breathed his last in July 2003.
- **Langoo, Vinod**, Deputy Commandant BSF, has been honoured with *President's Gallantry Medal*.
- **Mattoo, Preduman Krishen** retired as the Superintendent of Police, J&K.
- **Misri, Vinay** is serving as Deputy Superintendent of Police, Bureau of Police Research and Development, Ministry of Home Affairs, GOI. He was awarded *President's Police Medal* (2004).
- **Raina, Bansi** retired as the Senior Superintendent of Police, J&K.
- **Raina, Kuldeep**, IPS, is serving as the Superintendent of Police, J&K. He has been honoured with *Director General's Police Medal* (1995), *President's Police Medal* (2006) and is the recipient of *Pandit Prem Nath Shastri Award* (2006).
- **Raina, MK** retired as the Superintendent of Police, J&K.
- **Sharma, Brij Lal** retired as the Superintendent of Police, J&K. He was awarded *Indian Police Medal* (2002) for his meritorious services.
- **Swaroop, KL** retired as Deputy Superintendent of Police, J&K.
- **Tickoo, Rajinder**, IPS, is serving as Director General (Transport), J&K.
- **Vaishnavi, Shivanand** retired as Assistant Director from Ministry of Home Affairs. He was honoured with *Indian Police Medal* (2000).
- **Wazir, Manmohan**, IPS, retired as Director General Police, J&K. He also served as Commissioner Transport, J&K.

8.1.9.3 Social Service (J3)

On the social front, there is a general feeling that over the last few years not many people have served the community in the true spirit. This in general, is not true but may probably be so only in some cases. The fact is that the community has off and on produced good leaders and social activists, who have genuinely served the cause of the community. In that respect, the community is proud to have produced philanthropists, who donated part of their property for community work (Pandit Kashmira Mal Mattoo, Amritsar, Pandit ML Kitchloo, Amritsar, Pandit Jagpal Kishan Ganju, Lucknow, Pandit Keshao Nath Tiku, Rainawari, Pandit SN Fotedar, Sheetalnath, Pandit Triloki Nath Saraf and others). The community is also proud to have produced leaders of vision (Pandit Kashyap Bandhu, Pandit JN Kaul, Pandit Amar Nath Vaishnavi and others), who have done a yeoman service one way or the other. There are many others, who as part of a social organisation, a trust or a literary organisation have also contributed quite a bit to Kashmiri Pandit culture and heritage.

8.1.9.3.1 Social Activists

The prominent Kashmiri Pandit community leaders and social activists, included in this work, are listed in Annexure - 15. A brief account of each, in alphabetical order, is as under:

Bandhu, Kashyap

Pandit Kashyap Bandhu (inset 341), original name Tarachand, popularly known as Bandhuji, was born in 1899 AD at village Geeru, in district Anantnag, 40 kms from Srinagar. He was a freedom fighter, veteran Kashmiri Pandit leader, social reformer, poet and a journalist of high calibre. He studied under acute monetary stress and got through the matriculation examination from Punjab

University, Lahore at the age of 19 years.[101p2] Subsequently, he left for the plains to earn a living but soon returned to the Valley to lead the community. As a social reformer and a prominent leader, he proved to be a true brother and servant of the community, hence the name *Bandhu* (a friend). While at Lahore, he got married in a simple ceremony solemnised, as per tradition, of Arya Samaj. He came on the scene in Kashmir in early 1930s when the community was bruised due to the violent attacks on them in 1931 AD. At that time and thereafter, he provided the needed direction to the depressed and the bewildered community. Not only did he organise the community meetings and infuse courage and confidence in the members but also was responsible for creating awareness and prepare them for many reforms. He acted as a torchbearer. He wrote poetry in Urdu under the pen name 'Bulbul'. As a social reformer, he was against the evil system of dowry and lavish spending on various functions and ceremonies. To educate and create awareness among the people, he started an Urdu daily *Martand*, which continued to be published till 1969 AD and Urdu weekly *Desh*, which gained instant popularity. His first priority was to get into acceptance the change in the dress of womenfolk from *pheran* to *sari*.[101p17] For the Kashmiri Pandit women, he suggested a switch over to *sari* from the traditional *pheran*. He also prepared the community to accept widow marriage as a solution to the existing bad practice. The community welcomed his suggestions, but there were some who did not like the change and showed resistance by composing the following couplets:

traavi zuuj puuts nerii wod'nonyey, chhui mubarak dooti maharenyey
tshiuni suit buut' pakii boen boeniyey, chhui mubarak dooti maharenyey
tarachand bulbuloo chhapaavuu ishtihaar,
eus naba traavooy zanh ti neurvaar

Translated it means, 'Tarachand 'Bulbul' go on issuing advertisements and appeals, we will not leave *neurvaar* (a part of Panditani's traditional *pheran*)'.

bandu ji laloo jia lal parvoo, yuth khaandar no sorvoo zanh
meuulkeni von tsandan haar garvoo, meuulkan vonnas kya chhi zarurat,
timneui peuunsan d'aakhaniu barvoo, yuth khaandar no sorvoo zanh

Translated it means, 'Bandhu Ji and Jia Lal Ji - we can't imagine a marriage where lady suggests a *tsandan haar* (ornament), but the husband says why have it, the money can be put in a Post office...'

At the political level, he was influenced by Gandhi Ji, was very close to Sheikh Mohammad Abdullah and was one among the first few Kashmiri Pandits to join All J&K National Conference. For his activities and views, he was jailed many a time. Between 1931 and 1961 AD, he spent eight years in jail. Sheikh Sahib entrusted him with the responsibility of rural development and Panchayat of the State, but soon he left it and concentrated on community issues, which he continued till the last. He spent his last few years at his native village Geeru, where he breathed his last in 1985 AD at the age of 86. He had willed that his ashes be immersed in river Vitasta instead of the Ganga.

Bhat, PN

Pandit Prem Nath Bhat was a social worker, reformer, community leader and a lawyer by profession. His interest in social work saw him involved in building and setting up, along with Pandit Damodhar Lal Bhat, a school at Nagbal, Anantnag. He was associated with Sri Ramakrishna Ashram Shivalaya, Karan Nagar, Srinagar and Vivekananda Kendra Nagdandi Ashram, also known as Sri Ramkrishna Mahasammelan, Nagdandi. He was responsible for motivating the younger people to celebrate marriage without dowry and other functions with simplicity and without pomp and show. He had devoted

himself to the service of poor, windows and the destitute. An award, *Pandit Prem Nath Bhat Memorial Amateur Journalist Award*, to be given to the deserving members of the community, has been instituted in his honour. He was killed in the chowk of Anantnag on December 27, 1989 AD

Bhatt, PN

Pandit Prithvi Nath Bhatt, born at Rishi Mohalla, Habba Kadal, Srinagar, was a social activist, who will be remembered for the services he rendered for the community especially as a Founder Member of AIKS, KECSS and KSD. He contributed significantly to the growth of *Koshur Samachar*, the official organ of KSD, initially as its editor and then as a printer and publisher till 2003 AD. His parents died when he was young and his uncles brought him up. After graduation (1944) at Srinagar, he went to Lahore for higher studies but had soon to migrate to Delhi due to partition. Studying through a camp college, he completed MA in English literature from Punjab University. After trying his hand with journalism, he was selected in 1956 AD as Assistant Research Officer in the Lok Sabha Secretariat, where he rose to higher positions and finally retired as Joint Director in 1982 AD. He gave his best to the evolution of Parliament Library, Research and Reference Service, later known as LARRDIS. Pandit Bhatt breathed his last in 2004 AD.

Dewani, AK

Pandit Autar Krishen Dewani, born in 1939 AD at Drabiyar, Srinagar, is an author and a social activist. He is currently the President of Hindu Education Society (HES), the President of Jammu and Kashmir Centre for Minority Studies and the Chairman of Harmukh, an NGO, working for the preservation of the culture and the heritage of the community. After graduation (1960) from University of Kashmir, he started his career in the J&K Finance Department but later on moved to Power Development, where he rose to the position of Director Finance. He joined J&K Funds Organisation in 1995 AD and retired as Director in 1997 AD. He is the author of *J&K State Industrial Policy 2002-2015* (2005) and *Elements of State Budgeting* (2006). He has produced a serial *Raftar* for Kashmir Channel, a documentary *Kalavariksh* for Doordarshan and a number of audio albums. He was also associated with the production of various documentaries in the field of Tourism and Environment. As a social activist, he has served the cause of the community, especially in preserving the culture and heritage and has been associated with All India Kashmiri Samaj, New Delhi. He is the Secretary of the Mandir Prabandhak Committee, Kashmir. He has been honoured with *Bharat Gaurav Puraskar* (2004) by Global Economic Council, a subsidiary of Rajiv Gandhi Foundation, for his contribution in the field of Education and Communal Amity, and *Silver Jubilee Celebration Award* (2006) by AIKS, New Delhi.

Dhar, JN

Pandit Janki Nath Dhar, a scholar, social activist, reformer and founder of Arya Samaj, Karan Nagar, was professionally a Customs Officer. He had the knowledge of four *Vedas* and hence was called 'Chaturvedi'. As a social activist and reformer, he and his other friends, besides spreading the Vedic message, encouraged widow marriages and performed, according to the Vedic traditions, mass *Yajyopavit* ceremony of poor children and *Antyeshti* of those, who had none to look after. Others, who were associated with Arya Samaj and its activities include Pandit Prem Nath Kaul, Pandit Janki Nath Jigyasoo, Dr. Mohan Lal Dhar, Pandit Maheshwar Nath Ticku and others.

Gadoo, DN

Pandit Dina Nath Gadoo, born in 1916 AD at Kharyar, Srinagar, was an Advocate, a member of Bar Council and a social activist. After doing MA in English and LL B from Lucknow University, he joined

service and served as Naib Tehsildar, Pulwama. Due to personal reasons, he left the job and practiced as a pleader, lawyer and finally as an Advocate. On the social front, he worked with stalwart like Dr. SN Peshin. He served as the General Secretary of All State Kashmiri Pandit Conference, Sheetalnath and used to play key role in organising *Jhaankis* on the eve of Janam Ashtami. He also worked as the editor of *Nav Jeevan* and *Jyoti*, the official newspapers of Sudhar Samiti running those days. Pandit Gadoo breathed his last in 1994 AD.

Ganjoo, SN

Pandit Som Nath Ganjoo was a social activist, who is known for the contributions he made for the upliftment and education of women in Kashmir. He served as General Secretary of Vishwa Bharati Women's Welfare Institution and was responsible for improving the financial health of Vishwa Bharati Women's Welfare Institution and expanding it into a Multi Institutional Complex with a School, Degree College and Teachers Training College. His efforts also led to the rebuilding the complex at Srinagar, after devastation due to militancy and above all establishing similar Institutions outside the Valley at Jammu, Delhi, Noida and Greater Noida. In his death, the community has lost a worthy son.

Ganju, SN

Dr. Satinder Nath Ganju is a social activist based at London. He is credited with not only having built Kashmir Bhawan in London but also for keeping the Kashmiri Pandit traditions alive. He is engaged in preservation of Kashmiri culture and heritage and also in the spread of Kashmiri language.

Gigoo, Madho Ram

Pandit Madho Ram Gigoo, born in 1892 AD at Khankah-i-Sokhta, Nawa Kadal, Srinagar, was a social reformer. He was influenced by Arya Samaj philosophy and preached it among its various followers. He was a close associate of Pandit Kashyap Bandhu, Pandit Shridhar Joo Dulloo and Pandit Jia Lal Kaul 'Nazir'. He was involved in the movement for change of *pheran* and *tarngiu* to Saree. He knew more than half a dozen languages and studied *Bible, Quran,* the *Bhagavad Gita, Vedas* and *Upanishad*. He served as the President of Arya Samaj, Putli Bagh. He breathed his last in 1968 AD.

Kaul, Hargopal

Pandit Hargopal Kaul, born to Ram Chander Kaul in 1849 AD in Kashmir, was a poet, journalist, an educationist and above all a social reformer. His ancestors had moved out of the Valley, decades earlier, from Rainawari and gone to Punjab, where subsequently his father served. After receiving his education in Punjab, he joined Sanatan Dharam High School, Sirhind Punjab as Headmaster but soon changed his job and joined Irrigation Department, Punjab. But his desire to serve the people in Kashmir made him to proceed to Kashmir, where he joined State Government as a 'Parcha Navis' (news writer) during the rule of Maharaja Ranbir Singh. Because of his honest and fearless reporting, many corrupt officers were punished, which over a period of time resulted in a backlash and he soon found himself in Jail. After his release after three years, he went to Lahore and started papers like *Ravi, Desh* and *Reformer*. After the death of Maharaja Ranbir Singh, he was allowed to enter Kashmir and on his return, he founded Sanatan Dharam Sabha and worked tirelessly for the welfare of women, especially the widows, orphans and also for the spread of education among girls. He founded a girl's school, which was headed by his daughter Smt. Padmavati, popularly known as *Nani* and her school was popularly known as *nani hund tsat'haal*. He studied Sanskrit to gain first hand knowledge of Kashmir and its culture through the study of chronicles and scriptures like *Mahatmyas*. He was a great orator and a writer, who wrote under the pen name 'Khasta'. He authored *Twarikh-i-Guldasta-*

i-Kashmir in 1877 AD. He was a great reformer and was against incurring unnecessary expenditures during marriages. It is believed that those days most of the Pandit families would serve non-vegetarian feast to the *Baraatis* in a lavish manner. He sought to change the practice and through his relentless efforts he was able to bring about a change as a result of which people accepted to serve vegetarian dishes. However, those few members of the society, who did not like the change did not keep quiet and composed sarcastic couplets against his reform movement. One such composition reads:

hargopalas, tas dayavaanas, tas razas kati aayi devta bodh
kat'h moklaavin baji balaayey, chamba nathani aagnyayey

Translated it means 'Hargopal, that kind hearted soul, How come he got the intellect of a Devta? He saved the sheep from peril, with the permission of Chamba Nath'.
He was a champion of girl's empowerment and upliftment of widows and orphans. He established school for girls, where they were taught knitting and tailoring. He breathed his last in 1924 AD.

Kaul, JL
Pandit Jawahar Lal Kaul, born in 1944 in Srinagar, is a dedicated social activist serving the cause of the blind in India. Pandit Kaul, himself a victim of small pox, lost his eyesight at the age of five. He stood first in BA Hons. (Sanskrit) at PU in 1967 and has nearly three decades of adminiatrative experience. He was instrumental in setting up All India Confederation of the Blind (AICB). He accomplished quite a lot for the blind and in recognition of his selfless service received many awards, which include *World Human Rights Promotion Award* (2002), the *Marga Schulze Award* in recognition of his valuable support to education and training of blind girls and women and the *Best NGO Organisation Award* (2006) from the President of India on behalf of All India Confederation of the Blind.

Kaul, JN
Pandit Jagan Nath Kaul (inset 342), fondly called `Papaji', was a social leader, who spent most of his life in the service of humanity, especially children and underprivileged. He served as the President of SOS Children's Villages of India. He started his career with Delhi Government but soon left it and joined SOS, an NGO, as a co-worker. Ever since, he dedicated himself to the noble cause of service to humanity and rose to the highest position in the organisation in India. His endeavours led to the growth of the organisation, which through 39 SOS villages and 129 projects reaches 200,000 children. He also worked selflessly for the Kashmiri Pandit community and made notable contribution to preserve the culture and heritage of the community. He is credited with replicating the religious and cultural symbols of Kashmiri Pandits, the Hari Parvat at Anangpur Faridabad and Sharika Bhawan at Sector 17, Faridabad. Besides these, his other contributions include projects of Gita Bhawan at Jammu and Udhampur, Lal Ded Memorial at Hari Parvat, Faridabad, a temple at Nagrota and 200 dwelling units, built by three Housing Welfare Societies, at Faridabad. He rendered help not only to the widows but also to the students by awarding scholarships and organising professional training. For a number of years, he served as President and Advisor of AIKS and President of Kashmiri Sewak Samaj, Faridabad. In recognition of his services, he was honoured with *Padma Shri* (2000), *Rajiv Gandhi Sadbhavna Award* (2004), *People of the year Award* (2006) by Limca book of records and *Silver Jubilee Celebration Award* (2006) by AIKS, New Delhi. He breathed his last on December 16, 2008 AD.

Kaul, LC
Pandit Lal Chand Kaul, born in 1928 AD at Shalla Kadal, Srinagar, is a writer and social activist. After graduation from Punjab University, he joined Directorate of Education, Delhi in 1951 AD. He did B.Ed.

and M.Ed. from University of Delhi. During his career, he served as Special Officer for Compulsory Education and as Education Officer in the Municipal Corporation of Delhi. He was closely associated with Bharat Scouts and Guides Association. As a writer, he has a unique distinction of having written more than 500 letters to the editors of national dailies on issues of national importance. He has been in the service of community for few decades and in recognition of his services, he has been honoured with *Yashaskar Samman* (2006) by JK Vichar Manch. Currently, he is the Secretary of AIKS Trust.

Kaul, Udai Nath

Pandit Udai Nath Kaul is a social activist, who has made significant contribution to the cause of the community. He is a Founder Member of the Kashmiri Sabha Kolkatta, which he served as its President. In the affairs of the community, he has played a key role in the Sabha as an affiliate of All India Kashmiri Samaj, New Delhi. He is known to have played key role in bringing about unity among various Kashmiri Pandit organisations. He started his career with the noted Jurist Dr. KN Katju but then shifted to Kolkatta. For his contributions, he has been honoured with *Vikas Ratna Award* and *Silver Jubilee Celebration Award* (2006) by AIKS, New Delhi.

Khosa, TN

Pandit Triloki Nath Khosa (inset 343), born in 1929 AD at Bana Mohalla, Srinagar, was an Engineer, social activist and a community leader, who created a niche through his selfless and dedicated service to the community. After doing Electrical Engineering (1950) from Dayal Bagh, Agra, he joined State Government as Assistant Inspector Machinery (1951) and rose to the position of Divisional Electrical Engineer (1974), PPD, a post he held till his retirement. During the mass exodus and displacement of Kashmiri Pandits from the Valley, he plunged into community service and provided, with the assistance of other members, succour to the needy. The community was quick to recognise his services and it goes to his credit that since 1974 AD he was elected five times the President of the Kashmiri Pandit Sabha, Jammu, twice through contest (1994 and 1997) and three times unopposed (2000, 2003 and 2006). His tenure, as the President of the Sabha, which he served till his last, was the tenure of consolidation, expansion and renovation. He also served as the Chief Editor of *Kshir Bhavani Times*, the official organ of the Sabha. For his contributions, he was honoured with *Silver Jubilee Celebration Award* (2008) by AIKS, New Delhi. Pandit Khosa breathed his last in 2008 AD.

Madan, SN

Diwan Someshwar Nath Madan, born in 1902 AD, was a Founder Member of the erstwhile Sabha, Northern India Kashmiri Pandit Sabha (later on rechristened as Kashmiri Sahayak Sabha, Chandigarh in 1960), which he served as President for five years. Subsequently, he served as the Patron of the Sabha. *Sundervani*, the official organ of the Sabha, was first published during his tenure. Diwan Somer Nath's ancestors had moved out of the Valley during the reign of Maharaja Ranjit Singh and come to Lahore. Diwan Somer Nath received his education at Lahore, qualified for ICS but due to the then policies was not sent for training. However, he was made the Deputy Commissioner, Lahore in Punjab Civil Service. After partition, he served at various places in the North and finally came to Chandigarh in 1954 AD and retired in 1957 AD. He breathed his last in 1982 AD.

Mattoo, Kashmira Mal

Pandit Kashmira Mal Mattoo, son of Pandit Mehtab Ram Mattoo, a shawl trader, was born in 1840 AD. Around that time, his parents migrated from Srinagar. After his early education at Amritsar and Lahore, he joined a job in Amritsar Municipality but soon left it, studied Law and started legal practice

at district Court Amritsar and made a niche in the profession. He took keen interest in the community affairs. He gave free legal advice to the community members, donated one kanal of land at Chowk Farid in 1908 AD and established Shivala, Amritsar. His philanthropic guesture laid a strong foundation for the Shivala and *Dharamshala* and has served the community in the region. The Shivala, over the years, developed into a big complex and became the hub of social gatherings and activities undertaken by the members of the community at Amritsar. He breathed his last in 1924 AD at Amritsar.

Mattoo, RK

Pandit RK Mattoo, born at Mandir Bagh, Srinagar, is a journalist and a social activist. He has served the cause of the community as the President of Kashmiri Hindu Samiti Karnataka. Pandit Mattoo, after his education at Srinagar and Chennai, started his career in *The Indian Express* in 1980 AD and is presently Associate Editor of its Bangalore Edition. The Samiti, which came into existence in 1991 AD, rose from strength to strength. The Samiti has got a piece of land, allotted by the Government of Karnataka, and also been able to raise some funds for creating a Cultural Centre at the site.

Moza, KL

Pandit KL Moza, resident of Budgair, Ali Kadal, Srinagar, was the first General Secretary of Postal Employees Union. He served the cause of the Postal employees with such a dedication that the members considered him a messiah. For his contributions, he was felicitated during the Golden Jubilee celebrations of Postal Employees Union held in 1995 AD. He is also remembered for the services rendered to the Kashmiri Pandit community. He breathed his last in April 2005 AD.

Munshi, DN

Pandit Dwarka Nath Munshi, born in 1924 AD at Srinagar, is a social activist, author and journalist. After graduation and MA in Economics from Punjab University, he started his career as a journalist with *The Times of India* and then moved to *Eastern Economist* in 1953 AD. Subsequently, he joined Government of India and worked as Editor-in-Chief of the Yojana group of journals and Editor of the Indian and Foreign Review. During his professional career, he held important positions of Principal Information Officer in AIR, Doordarshan and PIB. He led a delegation of media persons during Non-aligned countries meet in 1978 AD. On the social front, he has served the cause of the community in various spheres and has held positions of Chairman, Editorial Board, Koshur *Samachar*, President AIKS, New Delhi and Chairman AIKS Trust.

Nehru, Rameshwari

Smt. Rameshwari Nehru, Known as 'Mataji', was a prominent social worker, who was Gandhi Ji's right hand woman in the Harijan Sevak Sangh, which she joined in 1934 AD. She was the champion of the Harijan cause and had campaigned against untouchability and for the opening of temples to Harijans (1939). She was the President of the Harijan Sevak Sangh from 1956 to 1965 AD. As a devoted social activist, she also led women's movement in India and worked for securing the status of women in the society. For her contributions, she was honoured with *Padma Bhushan* (1955) and the *Lenin Peace Prize* (1961). She breathed her last in 1966 AD.

Pandit, ML

Pandit Makhan Lal Pandit, born in 1934 AD, was an eminent social worker. He earned respect from one and all for his impeccable integrity and service to the community, always in the background and without any desire to grab any limelight. Professionally, he was a businessman with a standing, one

can be proud of. Having lost everything in the trumoil, only a person of his calibre could keep smiling. As a social activist, he served as the President of the Bhagavaan Gopinath Trust, Srinagar, Founder Member of AIKS, Founder Member of AIKS Trust, Founder Member of NSKRI and post 1990 AD displacement was actively involved in various social activities. He breathed his last in 2002 AD. He was close associate of Pandit Arun Kaul in his popular production *Kashmir File*.

Rau, Dhanvanthi Rama

Dhanvanthi Rama Rau, born in 1893 AD at Hubli, now in Maharashtra, was the 6th child of her Kashmiri parents. Her ancestors had emigrated from Kashmir around 1700 AD during the Mughal rule. She received early education in an English Catholic School, higher education from Presidency College Madras and did MA in 1917 AD and received *Griggs Gold Medal* in English. In 1919 AD, she was married to Rama Rau, who later on became Governor, Reserve Bank of India. She launched the crusade that engaged her attention for the rest of her life, the battle for true emancipation of Indian women by freeing them from incessant childbearing. She devoted her energies to the goal of including family planning as a policy of Government of India. Because of her efforts, the Planning Commission of the Central Government published its report of the First Five-Year Plan in 1953 AD and accepted family Planning as part of its overall programme. India became the first country to accept family planning as a Government policy. To continue the social work, she joined Women Graduates Union as also The Maharashtra State Women's Council and Bombay branch of All India Women's Conference (AIWC), of which she became an elected President in 1946 AD. She served three times as the President of International Parenthood Federation. For her work, she was honoured with *Padma Bhushan* (1959), *The Watumull Foundation Distinguished Service Award* (1967) and *Society of Men's Award for Peace*. She is the author of *An Inheritance - Memoirs of Dhanvanthi Rama Rau.*
(Source: Taken from the original[78] in English)

Sabni, AN

Pandit Amar Nath Sabni (inset 344) was a veteran social activist and a reformer, who had the interest of community at heart and worked for its cause for five decades or more. He was associated with many religious, social and cultural organisations, namely, Sri Chakrishwari Hari Parvat Committee, Theosophical Society of India, Sudhar Samiti, Women's Welfare Trust, Kamla Nehru Women Mahavidhyalaya, Brahman Mahamandal, Sri Ramakrishna Mission, Dharam Sabha (Jawahar Nagar), Samaj Sudhar Samiti, Seva Sadan and Vidhwa Ashram. He breathed his last in 2003 AD.

Sadhu, BL

Sqn. Ldr. (Retd.) Bansi Lal Sadhu is a social activist, who has served the interest of the community right from his early days. After education at Gandhi Memorial College, Srinagar, he graduated from Air Force Administrative College, Coimbatore in 1970 AD and rose to the position of a Sqn. Ldr., a position he held till his retirement in 1985 AD. During his long tenure of over three decades, he held important positions in Logistics Branch at various Air Force Stations. After retirement, he served in senior position in Hero Group of Industries and later as General Manager in Metro Exporters, Ludhiana Chapter. As a social activist, he has served the community over a long period and was one of the active members of Kashmiri Sabha, Bangalore (1970-71). He revived Kashmiri Sahayak Sabha, Chandigarh in 1974 AD and held the position of General Secretary for 10 years. In 1985 AD, he revived Kashmiri Sabha, Ludhiana and held the post of President for four years. He served as the Vice President of All India Kashmiri Samaj and Chairman of KSS Charitable Trust, Chandigarh. He has also been associated with *Sundarvani*, the official organ of the Sabha.

Saraf, TN

Pandit Triloki Nath Saraf was a humble person from Rainawari, who with a missionary zeal realised his dream, a few years before the exodus in 1990 AD, of having a stone staircase laid up to the Hari Asthapana[px296], opposite to Amar Kaul's Mandir at Hari Parvat. He, single handedly, collected donations for its construction, usually outside Amar Kaul's Mandir, especially during important festivals. In his later years, he donated a piece of land at Durga Nagar, Jammu for the community cause. On this piece of land stands the Shirya Bhatt Mission Hospital and Research Centre, Jammu.

Sazawal, Vijay

Dr. Vijay K. Sazawal, born in Srinagar, is a Founder Member (1991) of the Indo-American Kashmir Forum and served twice as its President. Currently, he is the Overseas Coordinator of three Kashmiri expatriate organisations – the US based IAKF, the ICKF in Ottawa and the IEKF in London and Geneva. These entities are recognized non-governmental organisations, which participate in the United Nations Council on Human Rights Working Group on Minorities. Dr. Sazawal is also a member of the Interfaith International, which is an accredited organisation to the UNCHR and frequently speaks on the human rights issues in Geneva. Dr. Sazawal works closely with religious minorities of Jammu and Kashmir and has addressed the plight of Kashmiri minorities in meetings with the U.S. Administration, U.S. Congressmen and the media. He has made numerous presentations in various forums. He is a member of the National Advisory Committee on South Asian Affairs (NACSAA), an informal expert group advising the U.S. State Department on South Asian political and security issues. He has authored numerous articles, in American and Indian publications, and is a frequent commentator on the Voice of America (VOA) Urdu programs beamed to South Asia. Dr. Vijay K. Sazawal is a Doctorate in Engineering (1975) and currently, a Program Director in a global energy company. (Source: From the information available on the internet)

Shakdher, Sunil

Pandit Sunil Shakdher is a social activist, who has served the community in various capacities for more than two decades. He has served as the President of Kashmir Samiti Delhi many a time. In the aftermath of displacement of Kashmiri Pandits from the Valley, he directed his energies to the issues arising as a result of displacement of the people. With the help of other members of the community, in general, and members of KSD, in particular, he was able to provide succour and relief to the affected people. Pandit Shakdher is currently the Chairman (political affairs) of KSD, New Delhi.

Tameri, JL

Pandit Jia Lal Tameri, born in 1923 AD at Rainawari, Srinagar, was a freedom fighter and a social activist. After postgraduation in English from Lahore, he plunged into 'Quit Kashmir' movement and 'Freedom struggle of India', for which he was jailed many a time till 1947 AD. After independence, he decided to serve the labour class and help alleviate their sufferings. Not only did he serve them in his capacity as the Secretary of State-Central Labour Union but also acted as their counsel in labour Courts, seeking justice for some of the exploited members. He also represented them on the Wage Revision Board constituted by the J&K State Government for fixing their minimum wages. He also served DAV School, Rainawari as Secretary Managing Committee. For his services in the freedom struggle, Smt. Indira Gandhi awarded him *Tamra Patra* in 1972 AD. He breathed his last in 1975 AD.

Tika Lal

Pandit Tika Lal, born in 1889 AD at Badiyarbala, Srinagar, was a social activist, who is known for the

services rendered to the community. Professionally, he had a good business sense, because of which he tried his hand at many vocations and made a mark in each. He was one of the first few transporters, the first mechanic employed at Mohra Power Station and one of the first few to start and expand cycle business, with shops at many places. He was also the first to own a socks machine and start sock manufacturing at Malayar, Srinagar. On the social front, he undertook the reconstruction of the Mandir at Dhumpora, Srinagar[px270] with the support of both the Pandits and Muslims. He was also responsible for getting and installing *Murtis* of Durga and Ganesh Ji in the Mandir.

Vaishnavi, AN

Pandit Amar Nath Vaishnavi, born to Pandit Sarwanand Vaishnavi in 1925 AD at Jammu, is a father figure, a selfless social worker and a veteran community leader, who has been serving the Kashmiri Pandit community for more than six decades. He did Diploma in Fine Arts (1947) and then Diploma in Civil Engineering, both from Amar Singh Technical Institute (present Srinagar Polytechnic). He worked for some time with DAV, Rainawari, Hamdania High School, Nawa Kadal and Arya Higher Secondary School, Pathankot. In 1955 AD, he joined State Education Department and after working at various schools in the Valley retired in 1980 AD. He was commissioned in NCC from Kampty, Nagpur in 1958. Because of his social leanings, he started serving the community right from his childhood but launched himself into active community service in 1953 AD as an RSS syamsevak and lent support to Ek Nishan Ek Vidhan Ek Pradhan movement of Praja Parishad. He was arrested and detained many a time for his activities in Praja Parishad movement (1953), working underground in 1967, participation in agitation by locals of Ladakh (1969) and also as an activist of JP movement (1975). He also took part in the struggle for India's independence. In his eventful career, he has held many key positions in various social organisations like President, ASKPC, which he headed for a number of terms, Chairman, Amar Balidan Trust, Jammu and President Bahukhatkeshwar Bhairava Nath Trust, Srinagar. He has also been associated with various trusts, samities and committees. He worked for the popularisation of Hindi, initially through Hindu Seva Sangh and later through Rashtra Bhasha Prachar Samiti. For his contributions, he has been honoured with *Shree Bhat Kirti Puraskar* (2002) by JK Vichar Manch and *Silver Jubilee Celebration Award* (2006) by AIKS, New Delhi.

Wali, KL

Pandit Kanya Lal Wali, born in 1952 AD at Reshi Mohalla, Srinagar, is a social activist, who has been serving the cause of the community in the Valley since 1990 AD not only by helping the ailing and needy people from the community but also by taking care of some of the Kashmiri Pandit shrines in the Valley. He not only took the initiative and restored the premises of *aawaren* (cremation ground) at Karan Nagar but also maintained the services for the cremation of the dead. As part of the Hindu Welfare Forum and also as member of some of the committees, constituted for restoration and renovation of some of the temples and shrines of the Valley, he has contributed significantly.

Zutshi, Lamboodhar

Pandit Lamboodhar Zutshi, a Geologist by profession, is the founder of the erstwhile association, Kashmiri Overseas Association (KOA) in England. He is probably the earliest settler in UK and has been in England since 1920 AD.

Besides the above, the following social activists deserve a mention:

- **Babu, DK** served as the President of Devasthan Surksha Samiti.
- **Bahar, Sheo Narain** was a social reformer. He started an Urdu journal, around 1880 AD.

- **Bakhshi, BL** was given the *Rashtriya Rattan Award* (2004) by Deputy Chairman, Rajya Sabha in recognition of his individual achievements and services to the Nation.
- **Bakshi, Raj Narain** was a big Zamindar, who constructed a big Shiva temple at Katra Bizen Beg and a mosque in Kashmiri Mohalla, Lucknow.
- **Bhat, Damodhar** served the community as a social activist with stalwarts such as Kashyap Bandhu, Pandit Prem Nath Bazaz, Pandit Jia Lal Kilam and Pandit Janardhan Teng.
- **Chaku, Kashi Nath** was a leading Advocate of Kashmir. He served as the President Yuvak Sabha; Chairman, Vishwa Bharati College and as the Municipal Commissioner.
- **Chakbast, Maharaj Narain**, the elder brother of Brij Narain Chakbast, served as the Chairman of Lucknow Municipality. A road in Lucknow is named after him.
- **Dhar, DN** served Women's Welfare Trust, Srinagar as its General Secretary.
- **Ganju, Jagpal Kishan** was a philanthropist, who donated land in Lalbagh in 1914 AD to Lucknow Municipality for making a Park, which is known, as 'Daya Nidhan Park'.
- **Garyali, Kashi Nath** was a reformist, who accepted widow marriage.
- **Gosoni, Shyam Lal**, a social activist, renovated Punnu Mandir[px303] at Jawahar Nagar. For his contribution, his marble statue has been installed in the Mandir premises.
- **Gurtu, Annapurna** served as the Secretary of Brij Narain Chakbast Memorial Fund.
- **Hali, Dr. Raghunath**, a physician cum surgeon, served the community as a social activist.
- **Hanjura, Damodhar** served the community as a social activist and a reformer.
- **Jad, Harji Lal** is a social activist, who has been serving the community over decades. Professionally a lawyer, he came into prominence in the aftermath of Anantnag riots in 1986 AD. He has served as Vice-President ASKPC and President Delhi BJP's J&K Cell.
- **Jalla, Kashi Nath** was a social activist and a Founder Member of Pamposh Colony. He served as the Regional Manager of General Insurance Corporation. He served as a Founder Member of erstwhile Kashmiri Pandit Association (Delhi State) and later on Kashmiri Samiti Delhi.
- **Jangi, Tota Kaul** (1858-1920) was a social activist, who supported a number of destitute families and maintained a stock of utensils and furnishings for use by community members during marriages. He also kept a few sets of camping equipment for use by those going on pilgrimages.
- **Kachroo, Shambu Nath** is a stalwart, who is known for his services to the community.
- **Kak, Ashok** was a social activist, who in the association of Kashmiri Samiti Delhi served the community for a number of years. He lost his life at a young age in a road accident on August 31, 2005 at Pampore, Kashmir.
- **Kaul, Aditya Raj**, great grandson of Pandit Samsar Chand Koul[px476], is a young activist, who through an online petition demanded the retrial in the Priyadarshini rape and murder case. He mobilised public opinion against the earlier verdict, in which the accused was acquitted, resulting in re-trial by Delhi High Court and subsequent awarding of the sentence to the accused.
- **Kaul, BL 'Chaman'** is a known social activist, who served the community for many years.
- **Kaul, Dr. KN** is a social activist, who has been honoured with *Shahtoosh Award (*1989) by Kashmiri Pandits' Association, Mumbai.
- **Kaul, Moti** is a known social activist, who has served Kashmiri Pandits' Association, Mumbai as its Secretary and President. Through RN Kaul Trust, he has been serving the community for many years. Recently, he has been elected as the President of AIKS, New Delhi.
- **Kaul, Triloki Nath** was a Founder Member of Brij Narain Chakbast Memorial Fund.
- **Keshav Nath** was the priest of Vechar Nag Mandir, who was killed during the militancy.
- **Khunkhun, Ram Nath** served as the *Guruji* of the KP community at Kashmiri Mohalla, Lucknow.
- **Lambodhar Maharaj** served as the *Guruji* of the KP community at Kashmiri Mohalla, Lucknow.

- **Malla, Kantha Lal** was a community leader associated with Kashmiri Samiti Delhi. He served as the President of Kashmiri Sahayak Samiti during 1967-68 AD.
- **Mirza, Mohan Lal** married an Egyptian Princess.
- **Moti, Anand Joo** was the first KP to receive a civilian award from the British Government.
- **Moza, BK** is a community leader and a social activist. Besides serving Kashmiri Sabha Kolkatta, as its President, he also served as the Editor-in-Chief of *Vitasta*, the official organ of the Sabha. He is associated with AIKS and was honoured by it with *Silver Jubilee Celebration Award* (2006).
- **Mutto, Ram Nath** served as the President of Brij Narain Chakbast Memorial Fund.
- **Pandit, Niranjan Nath** was a social activist, who served Kashmiri Pandits' Association, Mumbai as its treasurer for the last few decades. He breathed his last in 2006 AD.
- **Peshin, Samsar Chand**, a social reformer, was the first to marry a KP widow.
- **Raggu, Raj Nath** served the Kashmiri community at Lucknow as the head priest. He was also Kul Brahmin of Smt. Indira Gandhi, the Prime Minister of India.
- **Reu, Chandreshwar** served as the *Guruji* of the KP community at Kashmiri Mohalla, Lucknow.
- **Sahib, Veshashru Razdan** was the Religious *Guru* of Maharaja Pratap Singh. He lived at Razdan Kocha, Bana Mohalla, Srinagar.
- **Shangloo, RK**, an Advocate of Allahabad High Court, served as the President of Kashmiri Samaj, Allahabad and the Chairman of Sir Tej Bahadur Sapru Memorial Trust, Allahabad.
- **Sharga, Brij Nath** served as the President of Ramakrishna Mission and Member Executive Council, Lucknow University.
- **Sharga, Shyam Rani**, the mother of Pandit Brijendra Nath Sharga, built a Sharga Shiva temple at Kamachha, Banaras.
- **Shastri, Bhirjan Bhai** served as the *Guruji* of the KP community at Kashmiri Mohalla, Lucknow.
- **Tankha, Anand Narain** was a reputed Lawyer, who settled and practiced at Dehradun and took keen interest in the social and cultural events of the town.
- **Teng, Janardhan** was a social activist, who served the community with stalwarts such as Pandit Kashyap Bandhu, Pandit Prem Nath Bazaz, Pandit Jia Lal Kilam and Pandit Damodhar Bhat.
- **Thusoo, Prem Nath** was a Founder Member of the Vishwa Bharati Institution at Rainawari.
- **Tikoo, Radha Krishan** was a selfless social activist, who served as the President of Kashmiri Pandit Sabha, Jammu.
- **Tiku, Keshao Nath** was a veteran mathematics teacher, who offered his four-storey house to start Vishwa Bharati Girls School at Rainawari.
- **Topa, Brij Krishna** was a Founder Member of Brij Narain Chakbast Memorial Fund.
- **Wanchoo, Madhav Prasad** was a freedom fighter, an educationist and a social leader of Lucknow. He built a Shiva temple in Kashmiri Mohalla, Lucknow. He served as the President, Ramakrishna Mission and Member of the Executive Council, Lucknow University.
- **Yaksh, Ram Nath** served as the *Guruji* of the KP community at Kashmiri Mohalla, Lucknow.
- **Zadoo, Tara Chand** was a social reformer, who established Vidhwa Rakshini Sabha for the welfare and upliftment of Kashmiri Pandit widows.
- **Zutshi, Dr. Nand Lal** served as the third President of AIKS (1986-87).

8.1.9.3.2 Socio-cultural Organisations

Kashmiri Pandits have an inner desire to form an association or an organisation to achieve a religious, social or a cultural objective. This has been the case in the Valley and is so outside as well - the only difference being that outside the Valley, the desire has multiplied manifold.

Once in a new locality, the members are quick to form an association to keep the social and cultural traditions alive. Forming an association or a Sabha, in general, is a healthy sign and augurs well for the community, provided each organisation works for the benefit of the community and none for the cross-purposes. However, experiences of the past suggest that the proliferation on this count is not healthy and in some cases have become counter-productive, leading to bickering, bad relationships and wastage of the meagre resources available. Some of the members, who had moved out earlier, either on their own or because of their posting, had formed such associations or sabhas. The community's first Sabha formed outside the Valley is the Kashmiri Pandit Sabha, Amritsar, which dates back to 1908 AD. The next one was Kashmiri Pandit Sabha, Jammu, with the distinction of being the first registered Sabha (1914 AD). With the passage of time, many more sabhas came into being at various places. Some of these samitis, sabhas and trusts started functioning in infrastructures built on the piece of land or in a building donated by a Kashmiri Pandit philanthropist, while many others thought big, purchased a piece of land and were able to fulfill the dreams of having their own infrastructure. Some others built a temple or a *Bhawan*, which acted as the community's social and cultural centre. Many samitis, sabhas and trusts came up after the displacement of the community in 1990 AD. The episode also provided a trigger to some of the existing organisations to get rejuvenated. They were quick to provide the needed help and succour to the people in distress. Many members of the community think that not all such organisations have genuinely served the cause of the community. Though, this, in general, is not true, yet the possibility of some organisation that might have worked for self-interests rather than the interests of the community, can not be ruled out. It is a known fact that community service requires financial support, which the community members have generally been providing within their resources, but more than that it requires honesty, dedication, direction and time to serve the cause of the community. It is with this perspective that some think·that not many have passed this test. Against this background, it is, however, heartening to see someone serving the community, even if in a small measure, in an attempt to provide succour to the needy or preserve and promote the Pandit culture. In this context, the community journals, namely, *Aalav*, *Harmukh*, *Koshur Samachar*, *Kshir Bhavani Times*, *Martand*, *Milchar*, *Naad*, *Neelamatam, Pamposh*, *Panchtarni*, *Shuddavidya*, *Sundarvani* and *Vistasta* are serving well the interests of the community.

The cultural, literary, social and other organisations, included in this work, are listed in Annexure - 16. A brief account of each, in alphabetical order under each category, is as under:

a) Social Organisations

All India Kashmiri Samaj, New Delhi

All India Kashmiri Samaj, New Delhi, is an apex body of the socio-cultural organisations of Kashmiri Pandits in the country and abroad. The body was formed in 1980s with an objective to integrate and bring various community organisations under the apex umbrella and work for the upliftment of the community and preservation of the Kashmiri Pandit culture. The apex body, over the years, has grown in strength with more than 30 member organisations affiliated to it and has followed its charter to serve the community under one umbrella. The official organ of the apex body *Naad*, though young, is serving the community well in projecting the activities of the apex body as well as in preserving the traditions and culture. Another initiative of AIKS has been to bring out *vaakh,* a literary journal in Devanagri Kashmiri, to help promote the mother tongue, Kashmiri. The apex body has also set up a trust, known as AIKS Trust, with a corpus that has grown manifold over the years. Among other charter of duties, the trust has been providing financial help to the needy and deserving.

In the year 2006 AD, the Samaj celebrated its *Silver Jubilee Year* and honoured many prominent people from the community.

All State Kashmiri Pandit Conference

All State Kashmiri Pandit Conference Sanatan Dharam Yuvak Sabha ((ASKPC SDYS) was started in 1931 AD and operated from Sheetalnath, Srinagar. Stalwarts such as Pandit PN Bazaz (first President), Pandit Kashyap Bandhu, Justice Jia Lal Kilam (Secretary and also as President), Justice JN Bhat, Dr. SN Peshin and Pandit Shiv Narayan Fotedar served the organisation. Pandit Kashyap Bandhu started the newspaper *Martand*, the official organ of ASKPC, in Urdu in early thirties with Pandit Prem Nath Kanna as the first editor. The paper used to highlight the problems faced by and the injustice meted out to the community and also conveyed Bandhuji's matured ideas, thoughts and solutions to various issues concerning the community. In due course, the paper became the mouthpiece of the community and served its interests well for so long and attained a place of pride. The paper, however, discontinued its publication for a number of years but was re-launched in 2007 AD from Jammu. After the displacement of the community in 1990 AD, the organisation, led by its President, Pandit AN Vaishnavi, with the support of other dedicated social workers, played a key role in providing the necessary support and succour to the members of the displaced community. The organisation, being run from its Jammu office at Geeta Bhawan, has been organising *Samohik Yajyopavit* of Kashmiri Pandit children as well as conducting *Vivaha* ceremonies of poor girls.

Indo-American Kashmir Forum

Indo-American Kashmir Forum, founded by Vijay Sazawal in 1990 AD after displacement of Kashmiri Pandits, is a US based advocacy group engaged in highlighting the plight of KPs in the western world. Towards this objective, it conducts seminars and conferences, organises demonstrations, liaises with Member Parliamentarians and interacts with UN Minority Commission. They also raise funds to support the deprived community members and also contribute towards their health care. The organisation also publishes literature and other material in the form of cassettes, books, CDs etc.

Indo-European Kashmir Forum, UK

Indo-European Kashmir Forum, founded by Shiban Durani in 1990 AD following the displacement of Kashmiri Pandits, is a UK based advocacy group engaged in highlighting the plight of Kashmiri Pandits in the western world. Towards this objective, the organisation conducts seminars and conferences, organises demonstrations, liaises with Member Parliamentarians and interacts with UN Minority Commission. They also raise funds to support the deprived community members and health care.

JK Vichar Manch

JK Vichar Manch is a social organisation engaged in the preservation of the Kashmiri Pandit cultural heritage. It honours the members of the community every year with awards like *Lalitaditya Shaurya Puraskar*, *Shree Bhat Kirti Puraskar* and *Pandit Krishen Joo Razdan Saraswati Puraskar* and also administers *Smt. Lalita Kaul Sahib Memorial Award*, given to the best child speaker in Kashmiri.

Kashmiri Association Lucknow

Kashmiri Association Lucknow was founded in 1953 AD by a group of dedicated Kashmiri Pandits, living at Lucknow, such as Pandit Triloki Nath Dhar, Pandit Makhan Lal Raina, Dr. ML Dhar and others. The aim of the association is not only to maintain the Kashmiri identity in the region but also in perpetuating Kashmiri Pandit traditions through celebration of important festivals.

Kashmiri Hindu Sabha, Pune

Kashmiri Hindu Sabha was formed much earlier but got rejuvenated in the aftermath of the mass exodus of the Kashmiri Pandits from the Valley in 1990 AD. In the subsequent years, the Sabha rendered all the help not only to the Kashmiri Pandit children, who came to Pune to seek admission in various professional colleges, but also to the relatives accompanying them. The Sabha has also taken the initiative of seeking employment of the unemployed youth of the community with the help of those, who could lend a helping hand.

Kashmiri Hindu Samiti Karnataka

Kashmiri Hindu Samiti Karnataka, functioning since 1991 AD, is a socio-cultural organisation, which over the years established itself as an important organ of the community. The Samiti has played a crucial role in the aftermath of the exodus of the community from the Valley in 1990 AD and provided succour to the affected families due to displacement. *Aalav*, the official organ of the Samiti, is serving well the interests of the community. The Samiti has been allotted a piece of land by Karnataka Government. The earlier association, launched in 1970-71, was served by such persons as Pandit Jeevan Nath Kabu (President), Pandit KL Bakshi, Pandit ML Kaul, Sqn. Ldr. BL Sadhu and others.

Kashmiri Pandit Association of Europe, UK

Kashmir Pandit Association Europe is a social organisation involved in supporting a number of schemes like Child Education Fund, Sponsor a Child, Medical Fund and support to the Shirya Bhatt Mission Hospital and Research Centre, Jammu, launched to mitigate the sufferings and hardships of the displaced persons from the community. The organisation annually holds two community functions, namely, *Diwali* and *Shivratri*.

Kashmiri Pandit Sabha, Amritsar

Kashmiri Pandit Sabha, Amritsar, was founded by a group of dedicated Kashmiri Pandits, living at Amritsar, such as Pandit Kashmira Mal Mattoo, Pandit Manohar Lal Kitchloo (first President), Pandit Bishambar Nath Shivpuri and Pandit Shanker (*Guruji*), in 1908 AD, thus earning the distinction of becoming the oldest Kashmiri Pandit Organisation. In the subsequent years, the Sabha was served by other well-wishers, namely, Pandit Ram Nath Tolal (Thulal), Dr. Shiv Narain Rozdan, Pandit Durga Prasad Razdan, Pandit Roop Krishan, Pandit Manohar Lal Razdan, Pandit Shivpuri, Pandit Iqbal Nath Razdan, Pandit Kailash Nath Tickoo, Pandit Behari Lal Kitchloo and others. A visionary, Pandit Kashmira Mal Mattoo, donated a plot of land, measuring 1500 square yards at Chowk Farid, which laid the foundation of the focal point of the community in the shape of a Shivala and *Dharamshala*. Over the years, the Sabha expanded and gained strength with the addition of a three-storey building with two shops, donated in 1916 AD by Pandit Manohar Lal Kitchloo, at Katra Dal Singh, 2 kms away from first Shivala. The Sabha adopted a constitution in 1929 AD and was registered under the name Kashmiri Pandit Sabha in 1956 AD. In the subsequent years, the shape and the size of the complex was extended to include additional wing and additional shops. The facilities at the complex at Chowk Farid include a Shivala, with adjacent Hanuman and Mata Mandirs, a Sat Sang Hall with 'murtis' of Ram Darbar, Lakshmi Narain and Radha Krishen. Also available are nine rooms at ground floor, big community hall, adjacent main hall, community kitchen, two rooms with bathrooms and six rooms with attached kitchen and bathrooms on the first floor. The facilities at the complex at Katra Dal Singh include a temple with a Shivala with Durga Mata and Radha Krishen and a Sat Sang Hall on the ground floor and two rooms with bath and kitchen for *Guruji*. In addition to this, the complex has 37 shops around the complex. The Sabha is running under its management a Shivala and Trust Kashmiri

Panditan at Farid Chowk. Besides giving financial help to the needy students, arranging medical help and boarding and lodging of ailing patients, the Sabha has been providing shelter to lonely, aged and needy people of the community. In the aftermath of displacement of the community members from the Valley, the Sabha provided shelter to many families. Every year the Sabha, besides *zangiu tray,* performs a *Hawan* along with the Foundation day celebration.

Kashmiri Pandit Sabha, Jammu

Kashmiri Pandit Sabha, Jammu was registered in 1914 AD under the decree of Maharaja Pratap Singh, the then ruler of J&K State. The Sabha, formed due to the efforts of the section of the Kashmiri Pandits, who would come to Jammu during Darbar move, enjoys the status of the second Kashmiri Sabha outside the Valley. Over the years, the Sabha gained strength due to the efforts of stalwarts such as Pandit RC Kak, Pandit Shiv Narayan Fotedar, Justice Jia Lal Kilam, Pandit Parmanand, Pandit RC Pandita, Pandit Jagan Nath Bhat, Dr. Kaushalaya Wali, Pandit Triloki Nath Khosa and many others. The Sabha operates from its own premises at Ambphalla, Jammu. In its present state, the Sabha has its office, Kashyap Niwas (built in 1934), Sharika Mandir, Ram Darbar, Jagadamba Mandir and a shopping complex (built in 1994) and some landed property. After the displacement of the Kashmiri Pandits in 1990 AD, the Sabha, besides providing assistance to the needy, also started in 1995 AD professional training of Kashmiri Pandit children, based on poverty-cum-merit. It also started in 1996 AD 'adopt a child programme', based on poverty criteria only. Through its write-ups, the official organ of the Sabha, *Kshir Bhavani Times,* is serving the community well.

Kashmiri Pandit Sabha, Panchkula

The Kashmiri Pandit Sabha is a social organisation engaged in maintaining the Kashmiri identity in the region and perpetuating Kashmiri Pandit traditions by celebrating together *navreh, zangiu tray, huer euut'ham* and an annual *Hawan*. The Sabha started functioning in the year 1993 AD. *Panchtarni*, a monthly newsletter and an annual number, the official organs of the Sabha, are serving well the interests of community members especially in and around Panchkula.

Kashmiri Pandits' Association, Mumbai

Kashmiri Pandits' Association, Mumbai is a socio-cultural organisation engaged in preserving the cultural heritage of Kashmiri Pandits. Registered five decades back as a trust, the association has been providing help and support to the needy and has adopted destitute children from the camps at Jammu and provided assistance in their primary education. The Association is in the process of having its own premises, Sharda Sadan, at Kharghar, Navi Mumbai, to carry forward its social and cultural activities. The Association's official organ *Milchar* has been serving well the interests of the community at Mumbai and outside.

Kashmiri Sabha Kolkatta

Kashmiri Sabha Kolkatta is a socio-cultural organisation of Kashmiri Pandits located at and around Kolkatta. The organisation, with the aims and objectives of serving the community and preserving and propagating the culture, has been in existence since 1954 AD, with a constitution of its own. Historically, the Sabha came into being with the initiative of Smt. Subhadra Haksar, who invited the members from the community for a *navreh* get-together. Over the years, the Sabha has grown from strength to strength. The Sabha constructed Kashmir Bhawan at Salt Lake in 1991 AD with a library having books on Kashmiri Pandit culture. The Sabha undertakes programmes to preserve Kashmiri Pandit identity. It started a newsletter in 1957 AD and the annual numbers of *Vitasta* are serving well

to propagate Kashmiri Pandit culture and keep the traditions alive. Some of the annual numbers of the journal, which give a peep into the rich cultural heritage of Kashmir, brought out in the past, are a treasure. In the recent past, the Sabha celebrated its *Golden Jubilee.*

Kashmiri Sabha, Dehradun

Kashmiri Sabha, Dehradun is a social organisation engaged in maintaining the Kashmiri identity in the region and perpetuating Kashmiri Pandit traditions through annual *Hawan* and celebration of important festivals. The Sabha was established in 1979 AD. *Harmukh* newsletter and annual number, the official organs of the Sabha keeps the members informed about the important events and traditions.

Kashmiri Sahayak Sabha, Chandigarh

The Kashmiri Sahayak Sabha, Chandigarh, is a socio-cultural organisation of Kashmiri Pandits catering to the needs of the community in and around Chandigarh. With the efforts of community stalwarts such as Diwan Someshwar Nath Madan, Pandit NN Dhar, Pandit Arjan Nath Trakru, Pandit Brijender Nath Kaul, Pandit Pyare Lal Kaul, Pandit GL Kaul and others, a Sabha, known as Northern India Kashmiri Pandit Sabha, was formed in 1957-58 AD. Diwan Someshwar Nath Madan was its first President. The Sabha was re-christened as Kashmir Sahayak Sabha, Chandigarh and registered in 1964 AD. In due course, the Sabha not only managed to get a piece of land allotted, by the Chandigarh Administration, in 1985 AD, but also constructed Kashmiri Bhawan, where from the Sabha has been functioning since 1988 AD, the year when construction of the ground floor was completed. Over the years, the Sabha gained strength under various Presidents. A Trust, known as KSS Charitable Trust (Regd.) was also created through the efforts of Diwan Someshwar Nath Madan, Pandit HK Kaul, Pandit SK Kachroo and Pandit TK Magazine, who were the settlers. Those who served as the Chairman of the trust include Pandit RK Zutshi (first Chairman), Pandit TK Magazine and Sqn. Ldr. BL Sadhu. Post 1990 AD displacement, the city and its surrounding areas saw an influx of the displaced people from the community and the Sabha rose to the occasion and provided help and succour to the displaced members. *Sundarvani*, the official organ of the Sabha, which started its publication in 1960 AD and was revived in 1975 AD, is serving the community well.

Kashmiri Samaj, Allahabad

Kashmiri Samaj, Allahabad is a social organisation engaged in maintaining the Kashmiri identity in the region and also in continuing Kashmiri Pandit traditions through celebration of important festivals. The Samaj was founded in 1975-76 AD by a group of dedicated Kashmiri Pandits, namely, Pandit ON Sharga, Justice PN Bakshi, Prof. US Kochak, Pandit RK Shangloo, Smt. Rajan Nehru (first President) and Pandit MN Hukku. The Samaj was registered in 1979-80 AD. The Samaj established Sir Tej Bahadur Sapru Memorial Trust, a charitable trust working for the poor and the needy.

Kashmiri Samiti Delhi

Kashmiri Samiti Delhi is a socio-cultural organisation of Kashmiri Pandits in Delhi, which started originally as Kashmir Sahayak Sabha way back in 1953 AD and was registered under Societies Act in 1958 AD. The Government allotted land to the society at Amar Colony, where the Kashmir Bhawan stands today. The Samiti started functioning from the premises since 1964 AD and over the years, established itself and followed its charter to serve the community. Community stalwarts such as Pandit Sansar Chand Kaul, Pandit Prem Nath Dhar, Pandit Kantha Lal Malla, Pandit MN Kaul, Pandit SL Shakdher, Pandit Prithvi Nath Dhar, Pandit Prem Nath Sadhu and others have headed the Samiti. The Samiti, rechristened as Kashmiri Samiti Delhi, played a crucial role in the aftermath of disturbances

in the Valley in 1986 AD as well as after the exodus of Kashmiri Pandits in 1990 AD. *Koshur Samachar* (the erstwhile *Samiti Samachar*), the official organ of the Samiti, has been providing information about the community events and on the rich culture, traditions and community notables.

Kashmiri Sewak Samaj, Faridabad

Kashmiri Sewak Samaj was founded in the early 1980s by a few spirited individuals from the community with Pandit D N Kaul, a teacher by profession, as one of the founders. As the story goes, a Punjabi Transporter in Faridabad had a KP employee, who had a sudden death. The Punjabi gentleman went around the town to locate a KP family so that the deceased KP could have his last rites as per Kashmiri tradition. The responsibility of collecting Kashmiri Pandits in Faridabad for the last rites fell on late Pandit D N Kaul Sahib, who rose to the occasion and did the needful. After the event, he worked to keep the community socially together. In mid eighties, Pandit Shibanji Raina, as the President, and Pandit K L Bakshi gave KSS a workable constitution, which laid the foundation of the KSS. Pandit M N Pandita, an entrepreneur by profession, led KSS as the President till 1993 AD. His tenure was marked by spirit of selfless service and immediate help to the needy. Since 1993 AD, Pandit J N Kaul led the Samaj to a position of strength. Because of the selfless efforts of the members and the donors, the Samaj has to its credit two great accomplishments, namely, the Sharika Bhawan and Hari Parvat in the village Anangpur. The Samaj also has successfully accomplished the completion of 3 housing projects, in Faridabad, which have provided shelter to scores of families.

Kashyap Kashmir Sabha, Gurgaon

Kashyap Kashmir Sabha, Gurgaon is an apolitical organisation set up by the members of the community residing in and around Gurgaon. The aim of the Sabha is to follow the traditions and reinforce the cultural values inherited by the community. The Sabha organises annual *Hawan*, provides scholarships to needy and deserving students and runs a house journal *Neel Nag*, which has been serving the interest of the community, in general, and the members of the Sabha, in particular.

Panun Kashmir

Panun Kashmir is an organisation with a political agenda and is in favour of a homeland for Kashmiri Pandits. With this objective, Panun Kashmir has been leading the movement for a number of years.

Besides the above, other organisations, which are / were engaged in continuing Kashmiri Pandit traditions include Kashmiri Pandit Association (Delhi State), Kashmiri Pandit United Forum (Delhi), Kashmiri Samaj (Jodhpur), Kashmiri Samaj (Ludhiana), Kashmiri Samaj (Meerut), Kashmiri Samiti (Udaipur) and many others. *Pamposh* is the official organ of Kashmiri Samaj (Meerut).

b) Cultural-cum-Literary Organisations

Athwaas

Athwaas is an association of Kashmiri Pandit artists and producers displaced from the Valley in 1990 AD. The association was set up in 2007 to promote art and culture. pandit Ksheminder Raina was the first President, in whose honour Athwaas instituted the Ksheminder Raina Award.

Kashmir Education Culture and Science Society

Kashmir Education Culture and Science Society was established at New Delhi in 1982 AD with the objective of preserving and promoting education, culture and service relevant to Kashmiri society.

The society has over the period organised a dozen or more seminars, covering wide ranging topics, relevant to the community and society at large and publidhed the proceedings. These include *Kashmiri Pandits: Looking to Future* (2000), *Kashmiri Literature, Language and Culture* (2001), *Kashmiri Saints and Sages and Social Harmony* (2003) and *Kashmir and its People: The Identity Issue* (2004). To promote and preserve Kashmiri cultural heritage, KECSS has also set-up Lal Ded Cultural Centre at Pamposh Enclave, New Delhi and dedicated it to the community in 2008 AD.

Nityanand Shastri Kashmir Research Institute

Nityanand Shastri Kashmir Research Institute is a cultural research organisation set up at Delhi to preserve, project and promote the heritage and culture of the Kashmiri Pandits. The institute was established in 1997 AD in the memory of Pandit Nityanand Shastri, a great Sanskrit scholar and contemporary of Sir Aurel Stein and George A Grierson. Over a period, NSKRI has promoted Kashmiri Pandit culture through lectures, seminars, video films and exhibitions and organised more than a dozen lectures, two dozen seminars, including a national seminar on *Kashmir Shaivism*, held in collaboration with Bharatiya Vidhya Bhawan. The institute has also held a major exhibition, titled 'Unmeelan', to showcase the cultural heritage of Kashmir through miniature paintings, rare Manuscripts, books, documents, costumes, artifacts and photographs. They have also produced three video films titled *Kailash Mansarovar* (2001), *Amarnath* (2002) and *Kheer Bhawani* (2003), which have been screened at various places in the country. The institute has been serving the cause of the community through an in-house Newsletter *Unmesh* and an official quarterly research journal *Neelamatam*.

Parmanand Research Institute, Srinagar

Parmanand Research Institute was started in early 1950s from the Raghunath Mandir, where Roopa Devi Sharda Peeth School was established to promote Sanskrit learning. The Institute, set up in the memory of Pandit Parmanand, the first AG of the State, started functioning with Prof. KN Dhar as its first director and produced such works as translation of Jonaraj's *Rajatarangini* by Prof. KN Dhar, Pandit JN Kaul "Kamal' and Prof. Nila Kanth Gurtoo; *Shri Amreshwar Darshanam* (1959) by Prof. Nila Kanth Gurtoo, DN Yaccha and Jyotishi Kashi Nath Handoo and *Shri Harsheshwar Mahatmya* etc.

Pir Panchal

Pir Panchal, as a Cultural, Educational, Social, Environmental and Sports Organisation, is engaged in preserving, protecting, strengthening and promoting cultural heritage. Towards this objective, the organisation has been creating awareness through debates, meets and seminars on various topics, including awareness about social customs, health education, protection of environment etc., besides organising sports activities. Pir Panchal has also helped many authors by releasing their books.

Samprati

Samprati is a Jammu based literary organisation of Kashmiri writers in exile registered under the Societies Act. It is engaged in initiating, conducting, organising and patronising studies and research in the field of Kashmiri language, literature, artifacts and culture. The organisation, besides organising lectures, seminars and workshops, runs *Satisar*, a journal, which is serving the purpose to preserve the heritage and culture of the community. The organisation is engaged in promoting Kashmiri language in collaboration with CIEL, Mysore and the latter has prepared a Kashmiri primer in Devanagri script.

Satisar Foundation

Satisar Foundation came into existence at Jammu in 1995 AD as a result of the desire of a group of

Kashmiri Pandits to preserve and promote age-old cultural traditions and values of Kashmiri Pandits, through publications, workshops, training programmes and personal contacts. To meet these objectives, the foundation has been bringing out *Satisar*, a quarterly newspaper, *yearly calendars* and publications, which are circulated to a large number of readers in India and abroad, free of cost. Some of the publications brought out by the Foundation so far include *Shivratri*, *Malamas ta Banamas, Sadhana Path* (The Daily Rituals) and *Janam Din Puja*.

Vijayeshwar Jyotish Karyalay, Bijbehara

Vijayeshwar Jyotish Karyalay, Bijbehara, Anantnag (presently at Jammu), is a social organisation engaged in the compilation and publication of *Nechhipater*, which provides details of all the events, based on calculations of the Lunar calendar, observed by Kashmiri Pandits during a year as part of their daily routine. The institution has more than 300 year old history, which saw many changes with the passage of time. The credit for giving it the modern look goes to Jyotishi Aftab Sharma, whose illustrious sons Pandit Kashi Nath and Pandit Prem Nath Shastri kept the tradition alive. The credit for enlarging the scope and making it popular is due to Jyotishi Prem Nath Shastri. Now the tradition is being carried forward by their children in the form of two separate *Nechhipateris*, namely, Vijayeshwar Jantri and Vijayeshwar Panchang brought out from Jammu under the aegis of Vijayeshwar Jyotish Karyalay and Vijayeshwar Panchang Karyalay respectively.

C) Charitable Organisations

Shirya Bhatt Mission Hospital and Research Centre

The Shirya Bhatt Mission Hospital and Research Centre was set up in 2001 AD by a group of dedicated social activists such as Dr. Agnishekhar, Dr. KL Chowdhury, Pandit Moti Kaul and others, at Durga Nagar, Jammu. The project took off with the humble donation of a small piece of land at Durga Nagar by Pandit Triloki Nath Saraf, a great lover of the community. The hospital, over the years, has been providing succour to the poor and the needy especially those affected due to displacement. Besides organising Medical camps at regular intervals, within the refugee camps, the hospital has been treating the patients with free investigations and medicines. A number of doctors from the community have been providing their services, treating the patients and providing relief to the affected ones.

Vanita Ashram

Vanita Ashram was the first Vidhwa Ashram established around 1928 AD at Sathu Payeen, which provided the much needed support and succour to the widows without any sustenance.

Besides the above, there are various other charitable organisations, which are providing the necessary assistance and support to the needy. These include JG Trust, Kamala Nehru Memorial Vidhyalaya Trust, Sharika Charitable Trust, Gurgaon, Sir Tej Bahadur Sapru Memorial Trust, Smt. Sushila Dhar Charitable Trust, Mumbai, Zutshi Charitable Trust and others.

8.1.10 Sports (K)

In general, it may be said that sport has not been the forte of Kashmiri Pandits. A century ago it was a taboo for their children to take part in any type of sports, as concentrating on scriptures and other studies was more important. The credit for bringing about a change in this mindset goes to CE Tyndale Biscoe, Principal of the Mission School. He was responsible not only for

strengthening the base for the spread of modern education in the Valley but also for motivating Pandit boys to take part in various forms of sports like football, swimming, hiking, horse riding and mountaineering. The initial resistance to join sports was due to certain notions held sacrosanct by the elder members of the community, hence by their wards as well. The following two interesting episodes suffice to bring out this point. Biscoe introduced football in the school by forming two teams. When the teams were to play in presence of the spectators, the team members on both sides, on the blowing of a whistle, remained motionless. Enquiries revealed that the boys had refused to touch the ball because it was made of leather, hence unholy. However, after Biscoe used a whip, the boys were initiated into the sport. Another episode pertains to swimming and rowing. Biscoe wanted the boys to learn swimming and rowing but the parents would not let it happen. This was because of two notions - firstly, that swimming was a risky sport and might drown the ward and secondly, that boat rowing was a menial type of sport, lower in social status, hence not meant for their children. However, again Biscoe's persuasion changed all that and the Kashmiri Pandit boys took keen interest in swimming as well as in boat race. After initiating the boys into various games, there was no looking back. Subsequently, the members of the community took keen interest not only in the indoor games like chess, cards and carom but also in outdoor games like cricket, badminton, football, hockey, volleyball, golf, motor boating, skiing and trekking. The boat race, known as 'Regatta', used to be organised in the Dal Lake usually in autumn and one would see many schools and colleges taking part in it. The elderly people talk with pride of the feats of the swimmers of yester years, Pandit Nanak Chand Kaul, Pandit Jagar Nath Langroo, Pandit Dina Nath Pandit, Pandit Tara Chand Ganju, Pandit Shambo Nath Khosa, Pandit Madhsudhan Dhar and Pandit Dina Nath Warikoo, who unfortunately perished in a super storm in the Wular Lake. In spite of the initial resistance and late entry into sports arena, the community still has the honour of having produced a reputed swimmer and an inventor (Pandit Nanak Chand), who introduced boat propelled with cycle peddles, a sprinter (Geeta Zutshi), an all-rounder (Pandit Tara Chand Raina), cricketers (Pandit Ram Joo, Vivek Razdan and now Suresh Raina), an International Umpire (Pandit Swaroop Kishen) and a *Padma Shri* (Pandit KK Hakhu).

The prominent Kashmiri Pandit sports persons, included in this work, are listed in Annexure - 15. A brief account of each, in alphabetical order, is as under:

Hakhu, KK

Pandit KK Hakhu (inset 345) served as the organiser of sports in J&K State. He is remembered for the contributions he made to the development of sports in the State. In the aftermath of partition in 1947 AD, when the refugees occupied the educational institutions, he organised hockey matches at Prince of Wales College, Jammu to restore semblance of normalcy. He also organised Football matches to provide recreation to the people. He was also instrumental in laying an Astro-turf in J&K State. He was a member of various sports committees, namely, the Indian Hockey Federation (Executive Committee), 5Th World Cup Hockey, Bombay (1981), 9th Asian Games, Hockey Tournament Committee, New Delhi, and Indira Gandhi Hockey Tournament Committee, New Delhi. He has the distinction of being the first Kashmiri to be nominated as Chief-de-Mission of Indian Hockey Cup at Karachi (1982). For his contribution to the sports, he was honoured with *Shree Kashmir Sports Award* and prestigious award *Padma Shri.* A stadium at Jammu has been named after him.

Kaul, Nanak Chand

Pandit Nanak Chand Kaul (inset 346), besides being a swimmer of repute, was the first Scout Master in Kashmir. Because of his adventurous nature and the skills, displayed in the lakes and water bodies

of Kashmir, he became the legendary *batuk* (water duck), who could not be spotted by all the host of regatta boats while giving an under-water slip to all the troopers.[63p2] He is also credited with making and introducing, in the Valley, a boat to be propelled with cycle paddles. The great swimmer, Pandit Nanak Chand Kaul, of yester years, unfortunately perished along with the above mentioned co-swimmers, who also had excelled in the sport, in the super storm that engulfed the majestic Wular Lake in 1934 AD while they were displaying their skills.

Padhey, Tara Chand

Pandit Tara Chand Padhey (1872-1921) was a legendary sportsman and an athlete, who was inspired and influenced by European missionaries and in turn was the first native to have influenced the inclusion of sports in educational curricula in the Valley. He was a contemporary of the legendary swimmer Pandit Nanak Chand.

Raina, Suresh

Shri Suresh Raina, born in 1986 AD at Ghaziabad, UP, is a cricketer, who has shown his cricketing calibre in a short span of time. He is a left-handed middle order batsman and a right-arm off-break bowler. He is from the Sports College, Lucknow. Besides playing first class cricket, he was part of India Under-19 team during World Cup 2004 and also represented India as part of the Indian squad and played at the international level against many cricketing nations. He has played number of key matches against Pakistan in the one-day series held in 2006 and many vital matches played during Asia Cup 2008. His professional career has just started and he is bound to play key roles in the future matches, both at national and international level. (Source: *Naad*)

Razdan, Vivek

Shri Vivek Razdan, born in 1969 AD at Delhi, was a cricketer, who, besides playing first class cricket for Delhi and Tamil Nadu, represented India against Pakistan, New Zealand and Sri Lanka. He was a right-hand batsman and a right-arm fast-medium bowler. In his brief career at international level, he played only two test innings and three one-day matches. His two innings in 1989 AD were against Pakistan, one on his debut at Faisalabad and the other during the final test at Sialkot. In the first innings he drew a blank but in the other inning he took 5 wickets for 79 runs, giving India a lead. He played three ODIs against Pakistan, New Zealand and Sri Lanka and took only 1 wicket. During his first class cricket career from 1989-90 to 1993-94 AD, he played 29 matches (33 innings), made 700 runs (best 101) and took 67 wickets (best 5/67). In 1991-92 AD, Delhi won Ranji Trophy, in which he played a key role. His professional career, both as a first class cricketer and an international player, was, however, short-lived.

Shangloo, CL

Prof. Chaman Lal Shangloo, born in 1934 AD at Bana Mohalla, Srinagar, served as the first local Principal of Physical Education and Sports College, Naseem Bagh, Srinagar. After MA in English (1954), Degree in Physical Education (1956) from University of Madras and MA in Physical Education (1972) from Punjabi University, Patiala, he started his career as Physical Director at Badrawah in 1957 AD but subsequently, moved to AS College in 1959 AD. He had a brief stint with Ministry of Defence (1962-1969). Besides being an ace hockey player of the State and leading SP College Hockey Team, as its Captain (1954), he was Member Kashmir Wanderers Hockey Club, Founder and Organiser of Kashmir Defenders Hockey Club and First Class Hockey and Volley Ball Umpire at the University and the State level. He also served as a Member of J&K Sports Council and retired in 1992.

Ticku, RC

Pandit Ram Chand Ticku (inset 347), popularly known as Ramjoo, from Khankah-i-sokhta was a veteran cricketer, who as a fast bowler and an all rounder represented the J&K State in various tournaments. Because of his exemplary physical fitness, he played at the age of 53. During his professional career, he set a few records, which include capturing 10 wickets in an inning (against Bombay cricket team) and capturing four wickets in four consecutive balls (1937). As part of Amar Singh Club, Pandit Ramjoo had the honour of having played with reputed cricketers such as Maharaj Kumar of Vijay Nagram (Former Indian Captain), Col. CK Naidu, Nawab Pataudi and Col. Hemu Adhikari (Former Indian Captain). Other prominent players, he played with include Imtiaz Ahmed (Former Captain of Pakistan) and Vijay Mehra (Indian Test player). He was a Founder Member of Kashmir Cricket Club (1930), Jammu Cricket Club (1935), J&K Cricket Association (1958) and J&K Sports Society (1979). He was honoured with the benevolent fund of the Board of Cricket Control in India. He breathed his last in 1995 AD. (Source: Souvenir *Utsah*, May 2003)

Zutshi, Geeta

Geeta Zutshi is an athlete of repute, who established National and Asian records in 800m and 1500m track events. She won 800m *Gold Medal* in 1978 AD Asian Games in Bangkok and 800m *Silver Medal* in 1982. She also won Medals in 1500m events, both in 1978 and 1982 AD. For her achievements in athletics, she has been honoured with *Arjuna Award* and *Padma Shri*. After staying for number of years in USA, she returned to India to take up the assignment of coach of the Indian Junior Athletics team (800m and 1500m).

Besides the above, the following sports persons deserve a mention:

- **Bhan, Sarwanand** was a hockey player. He hailed from Drabiyar and was running a Short hand and typing institute at Habba Kadal.
- **Bhat, Kashi Nath**, popularly known as Kashi Vechari, was a hockey player from Vecharnag, who had taken part in various tournaments.
- **Handoo, Ashok** was a cricket coach and an Ex-Ranji Trophy player.
- **Jalali, Pyarey Krishen** played hockey at the State level in J&K during the 1950s and 60s.
- **Kaul, Ashok** was a hockey player and a body builder.
- **Kaul, Madhusudan** was a sports person and an all-rounder.
- **Kaul, Radhey Nath 'Jalali'** was a known sports person.
- **Kaul, Siddharth** is a young cricketer from Chandigarh, who has got an entry into the Under-19 National squad to represent India in the Under-19 Cricket World 2008. Siddharth is a medium pace bowler, who had a 5-wicket haul in the debut Ranji Trophy Match against Orissa.
- **Kaul, Udai**, elder brother of Siddharth Kaul, is a young cricketer from Chandigarh, who has been selected for the Duleep trophy. Udai is a left-handed wicket keeper batsman, who has made his presence felt in the Ranji Trophy.
- **Khar, Arjan Nath**, popularly known as Arjan Vechari, was a football player from Vecharnag, who had taken part in various tournaments.
- **Mattoo, Ashok Kumar** was the President of Amateur Boxing Federation of India and acted as the Chief-de-Mission for the 10th Asian Games at Seoul.
- **Raina, Chaman Lal (Dhara)** was an athelete. He retired as SSP in J&K State.
- **Raina, ML** (Prof.) served as the Vice President of Ritnand Balved Education Foundation. J&K Government presented him a shawl and memento for his sports and other achievements.
- **Raina, Tara Chand** as a sportsman won number of certificates and medals.

- **Razdan, Gauri Shankar** was a Town Planner and a hockey player, who played at the State level in J&K during 1950s and 60s.
- **Razdan, Tikka Lal** was a known sports person.
- **Swaroop Kishen** was a renowned umpire.
- **Tarozdar, Hari Krishan** was a renowned football player.
- **Waza, Samsar Chand** was the first Kashmiri Pandit to learn driving at Bombay.
- **Zutshi, Prithvi Nath**, popularly known as *Pratha Bambaer*, was a football player, who represented the J&K State in various tournaments.

8.2 Contributions by Others

8.2.1 Contributions by Europeans

With a desire to look into the Indian antiquities, the European researchers and scholars tried to have an insight into the hidden treasure in the Valley and succeeded to a great extent. They knew that Kashmiri Pandits were known for their literary excellence and the contributions they had made in various fields and also knew that hundreds and thousands of the ancient and rare religious scriptures, chronicles and historical records, in the form of Manuscript, existed in the Valley. But, nobody was sure of what was still extant and what had been destroyed by some of the earlier rulers over the last few centuries. Till the later part of the nineteenth century nothing much could be done to get to know the actual status about the rich cultural past of the Valley. It was shrouded in mystery. Three specific areas of work, in which the Europeans distinguished themselves, with the scholarly inputs from Kashmiri scholars, include a) The search for and cataloging of the original Manuscripts, b) Study of the Manuscripts and verification of the claims in the texts and c) The translation work. A brief account of these areas of work is as under:

a) Search for and cataloging of the original Manuscripts

It was only in the later half of the nineteenth century that a search for the Manuscripts, believed to exist in the Valley, by the Western Indologists began. They were ably assisted in their effort by Pandit researchers and Indologists, whose love and labour resulted in the completion of some of the monumental works in English. Around the time, when the Europeans undertook their studies, many Pandits, besides being Sanskrit scholars, were also proficient in English and, therefore, could contribute in ample measure. It was through their joint efforts that Kashmir's rich culture and heritage, thitherto unknown but preserved in the treasures in the homes of many Kashmiri Pandits and other scholars, came to light to the outside world. During their studies they also learnt that the vast treasure of knowledge was available not only in the form of Manuscripts, held by Pandits as part of their individual libraries, but also in the form of the literary knowledge possessed by the Pandits. The prolonged interaction of the Western Indologists with the Pandit scholars over a number of decades resulted in opening up of a window into the Kashmir's past and bringing to light the masterpieces of literature.

Two important points need a special mention here. Firstly, it would not have been possible for the Pandits to do such a remarkable work, on their own. This is because, prior to this, they had suffered at the hands of some of the immediate past rulers, who had unleashed a reign of terror on them and rendered them incapable of portraying themselves and their achievements to the rest of the world. However, as the luck would have it, their rich culture and heritage was revealed to Europe and the

rest of the world through the joint efforts with the European scholars. Secondly, the credit for the end result is also due to the rulers of the time, who supported and promoted the effort. The first organised effort to collect the Manuscripts was by Maharaja Ranbir Singh, who ordered that all such Manuscripts, which are treasures of the historical past, be collected and catalogued. This resulted in establishing the famous Shri Raghunath Temple Library, Jammu in the year 1848 AD. More than 300 rare Manuscripts written in Sanskrit using Sharda and Devanagri scripts were recovered and kept in the library. The effort continued and with more and more unearthing of the treasures, the rich legacy of Kashmiri's past came to light and provided an insight into the cultural heritage. Those, who helped to collect and catalogue the Manuscripts and ensure their preservation include Georg Buhler, Aurel Stein, Colonel Bower, Pandit Madhusudan Kaul 'Shastri', Pandit Damodar, Pandit Govind Kaul and many others. Georg Buhler published *Catalogue of Sanskrit Manuscripts*. The Manuscripts discovered and collected by Pandit Madhusudan Kaul 'Shastri', Superintendent Research Department, J&K, during the Dogra rule, are collectively called the *The Gilgit Manuscripts*. Similarly, those collected by Colonel Bower from Central Turkistan are called *Bower Manuscripts*. It is believed that hundreds of Manuscripts lie in the library of University of Kashmir and many more in the libraries world over. As on date, the Oriental Library of Kashmir has 9000 old Manuscripts, some very rare, pertaining to periods dating back to 10th century, out of which 3366 are said to be Sanskrit Manuscripts written in Sharda script. Specimens of *Sharda* script have been found on the coins of Utpala dynasty, inscriptions of Raja Avantivarman, Didda Rani, Buddhists and Sultan Zain-ul-Abidin. A translation of the *Bible* and the 'Will' of Maqdoom Sahib are also written in Sharda script. All these inscriptions and records are preserved in Sri Pratap Singh Museum, Srinagar. Besides these, inscriptions have been reported to be available on the tombs and cemeteries of many Muslims. Their search also led to the collection of dozens of *Mahatmyas*, which have thrown light on some of the ancient shrines of the Valley. There are also reported instances of a few rare Manuscripts having come to light by chance. The rare Manuscript of *Bhaskari* was found in the custody of a Kashmiri Muslim family, who probably had inherited it from their ancestors. This was purchased and got published. Similarly, the rare Manuscript of *Atharvaveda Samhita*[px208] in Sharda script was found with a Kashmiri Pandit, who agreed to show it to a few Germans, who had come to the Valley in search of rare Sanskrit Manuscripts. Stealthily, the Germans took a copy of it and returned the original to the Pandit. Learning that a fraud was committed on him, the Pandit felt disgusted and wanted to get rid of it. He, therefore, sold the Manuscript. Aurel Stein undertook the work of preparation of a catalogue of the Manuscripts in the Shri Raghunath Temple Library, Jammu. Because of his engagements at Lahore, the task was entrusted to Pandit Govind Kaul and Pandit Sahja Bhatta. The mammoth work started by the two Pandits in 1889 AD, under the direction of Aurel Stein, resulted in the completion and publication of the *Catalogue of Six Thousand Manuscripts* in 1894 AD. He also collected more than 350 Manuscripts in Kashmir. Besides the known Manuscripts in the various libraries, thousands of additional Manuscripts, which adored the small libraries of Kashmiri Pandits, were left behind when they fled from the Valley in 1990 AD. The chances to retrieve and restore any of these rare Manuscripts, to some libraries is remote, as most of these Manuscripts must have been lost due to the turn of the events in the Valley.

b) Study of the Manuscripts and verification of the claims

For many researchers and Indologists, it was not enough to trace the Manuscripts of the religious scriptures, chronicles and other historical records or to study the chronicle to understand the text but to investigate further and verify the claims made in the texts. With this objective, the researchers such as General Alexander Cunningham, Georg Buhler, Sir Aurel Stein and others carried on with

their investigations and tried to match the information in the texts with the facts on ground. Aurel Stein, especially, used the information gathered by him through various means to corroborate what was written in the original Manuscript of the *Rajatarangini*. He, therefore, embarked on an ambitious task of verifying the details for which he toured nooks and corners of the Valley. He visited various places of importance under reference, set up camps at strategic places, talked to the knowledgeable people and cross-checked references like *Mahatmyas* for the identification of the *Tirthasthans* with the descriptions given in the *Mahatmyas*. These scholars and researchers made a systematic study and with the assistance of the Pandit scholars and other locals, were able to co-relate the text with the evidence available on ground. It goes to the credit of Sir Aurel Stein that his studies, personal visits and extensive tours to various places in the Valley in 1892 AD, undertaken for the translation of the Kalhana's *Rajatarangini* and verification of the details, led him to other sources of information and places in the Valley. As a result of this, he was able to identify and accurately locate various cities, towns and *Tirthas*. He was also able to verify the accuracy of the accounts given by Kalhana, details of which he incorporated in the English translation of the *Rajatarangini*. This remarkable effort re-established the ancient character of many *Tirthas* still extant in Kashmir. Sir Aurel Stein commenting on the Kalhana's *Rajatarangini* says, "Kalhan's frequent references to sacred springs and other Tirthas are of topographical interest, because they enable us to trace with certainty the earlier history of most of the popular pilgrimage places still visited to the present day."[93p367]

c) Translations of the original works

It is interesting to note that many authors, both Indian and European, attempted to translate the Kalhana's *Rajatarangini* into other languages, namely, Persian, French and English. The first attempt was made by Dr. Horace Hayman Wilson, whose limited work was published ten years later in 1825 AD in Bengal Asiatic Society's Transactions. In 1840 AD, Mr. Troyer also made an attempt, under the auspices of the French Asiatic Society, but nothing much came out. However, it was Georg Buhler, who in 1877 AD reviewed the work done till his time and came to the conclusion that the results were scanty and he attributed such results to the deficiency of the materials on which the European and Indian scholars had worked up to that time. This opinion equally applied to Shri Jagdish Chander Dutta's English translation, which was published a little later but was based on the corrupt text of the Calcutta edition. It was, however, the Sanskrit edition, published by Aurel Stein in 1892 AD, which restored for the first time the correct text of the Chronicle.

Lawrence quotes Buhler in regard to the work done by others on the Kalhana's *Rajatarangini*. Buhler wrote, "As regards the later Sanskrit continuations of the Kalhana's Rajatarangini, it need only be noted that no translation has hitherto been attempted, and that the corrupt state of the text in the only Calcutta edition would render at present such an undertaking practically impossible. Reference has already been made to the fact that the Persian Chronicles can not claim any independent authority for the earlier periods of Kashmirian history. As they are almost all of recent date, it is necessary in each case to inquire carefully into the question of their respective sources before they can be used with confidence even for the study of the Muhammadan epochs. None of these Chronicles have been printed, nor is there any translation accessible to the European student."[58p182] Other translation works of the Kalhana's *Rajatarangini* include Persian translations *Bahr-ul-Asmar*[px33] by Mulla Ahmad during Zain-ul-Abidin's reign and *Muntakhab-ut-twarikh*[px33] by Mulla Abdul Qadir Badayuni during Akbar's reign; the Kalhana's *Rajatarangini* (1900 AD) by Aurel Stein and *River of Kings* (1935 AD) by Ranjit Sitaram Pandit. Besides the *Rajatarangini*, there were other works of Kashmir, which attracted

the attention of some of the researchers and scholars and were taken up for translation work. These include the translation works undertaken by Sir Aurel Stein[px677] and George A Grierson[px676]. It is interesting to note that some of the intellectuals, who were drawn towards the cultures, religions and languages of the East, besides travellers[px35], who gave their travel accounts, include such names as Sir William Jones, Charles Wilkins, Csoma-de-Koros, General Alexander Cunningham and Rudolph von Roth. Others, who got interested included Georg Buhler, Walter R Lawrence (1895 AD), Sir Aurel Stein (1900 AD) and many others. Kashmiri Pandit scholars ably assisted some of these scholars in their endeavours. The Pandit scholars, who helped the European scholars and contributed in equal measure include Pandit Damodar, Pandit Govind Kaul, Pandit Radhakrishan, Pandit Dayaram, Pandit Sahebram and Pandit Chandram. Others, who supported and contributed include Pandit Ishwar Kaul, Pandit Mukandram Shastri, Pandit Sahja Bhatta, Pandit Nityanand Shastri and Pandit Anand Koul.

The prominent European and other Indologists, researchers and scholars, included in this work, are listed in Annexure - 15. A brief account of each, in alphabetical order, is as under:

Annie Besant

Dr. Annie Besant was an Irish lady, who came to India in 1893 AD to study *Vedas* and was very much impressed by the Vedanta Philosophy. She was a strong votary of India's independence and empowerment of women. She founded the Theosophical Society of India with Pandit Suraj Narain Bahadur as its Secretary. During her stay, she took a number of initiatives, which include establishment of Sri Pratap Singh Hindu School at Srinagar in 1898 AD.

Biscoe, CE Tyndale

Rev. CE Tyndale Biscoe, a Christian missionary, worked for the Mission School after Dr. Neve and Hinton Knowles. He spent his life in the service of the school and as a great disciplinarian and a hard taskmaster, he shaped the lives of many students. He has written about the people of Kashmir, its traditions & culture in his book, *Kashmir in Sunlight and Shade*, published from London in 1922 AD.

Buhler, Georg

Georg Buhler (inset 348), a German national and Professor of Indian philology and antiquities at the University of Vienna, was posted to India as a Professor of Oriental Languages at Bombay. He visited the Valley in 1875 AD and basically got engaged in the collection of Sanskrit Manuscripts. In his literary pursuits, Sanskrit scholars such as Pandit Damodar, Pandit Govind Kaul, Mukandram Shastri and others ably assisted him. He was able to collect hundreds of Sanskrit Manuscripts (838 Manuscripts, collected in 1875-76 AD and known as Buhler collection) mostly in Sharda script, with the help of Pandit Radha Krishan, who was his main guide in the Manuscript collection effort and Justice Nilambar Mukherjee, who guided and introduced Buhler to various sources in the Valley. Buhler published his *Report on Search of Sanskrit Manuscripts* in 1877 AD. He undertook a critical study of the Kalhan's *Rajatarangini* and was able to reconstruct the historical topography of Kashmir. He was also able to find out glaring errors in the Manuscripts of the *Rajatarangini* in use at that time. According to Shri Pandita, "Buhler's firm knowledge of Indian scripts convinced him that many errors and much of the confusion in the Rajatarangini were due to faulty transcriptions."[70p25] He, therefore, searched for the original Sanskrit Manuscript of the *Rajatarangini*, which he called *Codex Archetypus*. His luck deserted him, as he had to leave the Valley for Vienna before procuring the original Manuscript. He, however, infused the spirit of inquiry and investigation into Aurel Stein, one of his students, who many years later succeeded in achieving what Georg Buhler had intended.

Csoma-de-Koros

Csoma-de-Koros was a Hungarian researcher, who, in order to study Kashmiri texts, set his foot at the age of 36 on Kashmir, from where he went to Tibet and spent twenty years to explore Buddhist lore. Commenting on his work, Shri Pandita says, "He was the first European, who acquired a systematic scholarly knowledge of Tibetan language and opened access to the extensive literature composed in it. He published grammar of Tibetan language and was considered an authority on the language. But subsequent labour showed that most Tibetan church literature was translated from Sanskrit by Kashmiri Pandits and as further research succeeded in recovering more and more of these sacred texts of Buddhism, Tibetan study in Europe slackened for a time and with them also the interest in this remarkable man, who had been their founder."[71p15]

Cunningham, General Alexander

General Alexander Cunningham, considered to be the father of Indian Archaeology, came to the Valley in 1846 AD, during the Dogra rule, to survey and study the ancient Hindu temples in Kashmir. During his stay, he identified a number of temple ruins still extant. His studies from chronological and historical perspectives recreated Kashmir's ancient topography, the results of which he published in 1848 AD under the title *An Essay on the Arian Order of Architecture*. He also studied ancient coins and fixed some dates in the Kalhana's *Rajatarangini*, the results of which he published under the title *Ancient Coinage of Kashmir*. His other interests included a study of the Ancient Geography of India and land of Lamas, a detailed account of which he gave in his book *Ladakh*. The book provides details about the geography, history, economic setup, religion and social customs of the people.

Grierson, George A

Sir George A Grierson (inset 349), born in 1851 AD, was an Irish Linguist, who served as the Secretary of Asiatic Society of Bengal. In 1892 AD, George A Grierson commenced his linguistic research in Kashmir. As a linguist, he worked on many aspects of Kashmiri language and did a yeoman service to the language. He got interested in Kashmiri literature especially Pandit Ishwar Kaul's Kashmiri grammar and *Kosa* - Kashmiri Dictionary, besides the works of Prakash Ram. The Kashmiri grammar of Pandit Ishwar Kaul was edited by him and published by Asiatic Society of Bengal in 1897 AD. He started his monumental work on linguistic survey of India in 1898 AD along with the work on the dictionary of Kashmiri language. The monumental work of *A Dictionary of the Kashmiri Language*, which was left incomplete by Pandit Ishwar Kaul, due to his untimely death, took Grierson and Kashmiri Pandit scholars 34 years to complete. The work was completed in 1932 AD with the assistance of Pandit Govind Kaul (who died in 1899), Pandit Mukandram Shastri (who died in 1921) and Pandit Nityanand Shastri. First complete and authentic Manuscript of *Lal Ded's sayings*, collated by Pandit Mukandram Shastri in 1914 AD, was edited and published by George Grierson and Lionel Barnett in 1920 AD. His other works include translations of *Shivparnay*, Prakash Ram's *Ramayan*, *Krishna Avtar Charit* and *Manual of Kashmiri Language*. He breathed his last in 1941 AD.

Jones, Sir William

Sir William Jones, born in 1746 AD in London, was one of the greatest linguists, who kindled in many researchers the urge to investigate and probe into the India's cultural past. In 1783 AD, the year of his Knighthood, he came to Calcutta as the Judge of Supreme Court of Judicature. In 1784 AD, he founded the Asiatik Society, renamed as Asiatik Society of Bengal in 1851 AD, which shaped the literary and scholarly traditions of the country as a whole. His translation of *Shakuntala* of Kalidasa into English in 1789 AD brought to light, to the outside world for the first time, a masterpiece of Indian

literature. According to Shri Pandita, "In the short life span of forty eight years William Jones mastered twenty eight languages and produced great treatises of Hindu and Muslim law, translated world renowned classics as the *Hitopedesa* and *Shakuntala* and portions of *Vedas*."[71p8] Further, talking about his contributions, says he, "He was a poet and scholar rolled into one. He was the earliest to compose poems dedicated to the deities of Indian pantheon. He was the first to forge the link of cultural collaboration of east and West by demonstrating the genetic relation of Sanskrit with the languages of the West."[71p9]

Knowles, John Hinton

Rev. John Hinton Knowles was a Christian missionary, who succeeded Rev. J. S. Doxey in 1883 AD as the head of Mission School. When CE Tyndale Biscoe took over the school in 1892 AD, the number on the roll was over 500. Hinton Knowles, besides running the school, took keen interest in Kashmiri language and its folklore. As a result of his effort, he was able to publish *A Dictionary of Kashmiri Proverbs and Sayings* in 1885 AD, with the assistance of Pandit Anand Koul, and *Folktales of Kashmir*.

Lawrence, Walter R

Sir Walter R Lawrence, a British officer, was the Settlement Commissioner of Jammu and Kashmir posted during the reign of Maharaja Pratap Singh. His book *The Valley of Kashmir,* published in 1895 AD and considered to be a very important literary work, gives an account of the physical features, flora, fauna, folklore, language, history and social customs of the Valley. He carried out a reform in the land settlement and revenue assessment of Kashmir and ushered in a new era of hope and incentive for the peasant. In the task of settlement, he succeeded where his senior A. Wingate had failed, due to opposition and intrigue, and in two years time was able to complete the work by 1893 AD. He is also known to have succeeded in his efforts to abolish *begar* (forced labour) system. He has stated that he learnt Kashmiri from the noted Kashmiri scholar and author Pir Ghulam Hasan. He is also the author of *The India We Served*.

Roth, Rudolph von

Rudolph von Roth (1821-1895) was the Professor of Indo-European languages and the History of Religions at the University of Tubingen. As a scholar he had got interested in the study of the Sanskrit Manuscripts of Kashmir and was looking for the text of *Atharvaveda*. Through his own channels, he requested the British authorities in India to try and locate the said Manuscript. After a few years, the rare Manuscript of *Atharvaveda* was obtained through the efforts of Maharaja Ranbir Singh from Jyotishi Daya Ram in 1875 AD. The Manuscript in its original form, a messy bundle of grimy tattered birch bark leaves, 287 pieces held loosely together by a cord passed through a hole in the centre of each leaf, was sent to Sir William Muier, the Lieutenant Governor. He in turn sought the services of Georg Buhler to restore it to health. Georg Buhler not only restored the Manuscript to health, through a wash, but also arranged the pages and got it bound from a native bookbinder, before it was sent to Roth. The Manuscript is now the greatest treasure of Tubingen University, where Roth worked.

Stein, Sir Aurel

Sir Aurel Stein (inset 350), a Hungarian born in 1862 AD, was a great Sanskrit scholar, explorer, archaeologist and a serious researcher. His contribution to world culture, in general, and Kashmiri heritage, in particular, will be remembered for all times to come. In his early years, as a student, besides learning Hungarian, Latin and Greek, he developed interest in classical and topographical history. Subsequently, he studied at the University of Vienna under Georg Buhler. From the accounts

given to him, by Georg Buhler after his return from India, about the work he had done in Kashmir, as also about his search for *Codex Archetypus*, Aurel Stein got interested in the work. He decided to follow Buhler's footsteps and visited Kashmir in 1888 AD, 13 years after Buhler's return to Vienna, to find and study, among other subjects, original Manuscript of the *Rajatarangini*. He proved to be lucky because in 1889 AD under the direction of Maharaja, the Governor, Dr. Suraj Koul, obtained the desired Manuscript for Stein's use. This marked the beginning of a fruitful and an everlasting relationship of Aurel Stein with the Pandit scholars. Over a period of 11 years, Aurel Stein produced, with the assistance of Kashmiri scholars, Pandit Govind Kaul, Pandit Mukandram Shastri and Pandit Chand Ram, three monumental works, namely, the Sanskrit edition of the *Rajatarangini* (1892), *Ancient Geography of Kashmir* (1896) and English translation of the *Rajatarangini* titled *Kalhana's Rajatarangini - A Chronicle of the Kings of Kashmir* (1900). In recognition of his services, Aurel Stein was conferred the Knight Commander of Indian Empire in October 1912 AD. Sir Aurel Stein prepared the Catalogue (see picture 231) of the Manuscripts kept in the Shri Raghunath Temple Library, Jammu[px24]. Sir Aurel Stein also published *Hatim's Tales*. During 1896 AD, while he and Pandit Govind Kaul were working on the *Rajatarangini*, the name of *Hatim Tilawon* (inset 351), a professional storyteller in Kashmiri, was mentioned to him. This gave birth to the idea of bringing out in written form the Kashmiri folk tales. *Hatim Tilawon* was invited and he favoured them with his recitations. Sir Aurel Stein and Pandit Govind Kaul wrote the tales and corrected them on the spot with Hatim's assistance. Sir Aurel Stein took the scholarly advice from George A Grierson, who had commenced his linguistic research in Kashmiri earlier, in this matter. Since Pandit Govind Kaul died in 1899 AD, Sir Aurel Stein took the help of another Kashmiri scholar Pandit Kashi Ram, completed *Hatim's Tales* and published it in London in 1917 AD. Sir Aurel Stein, who stayed in the Valley for about 55 years, breathed his last in 1943 AD at Kabul, away from his adopted home - Kashmir.

Wilkins, Charles

Charles Wilkins was an Englishman, who was a Founder Member of *Asiatik Society* and was the first European to study Sanskrit. He translated the *Bhagavad Gita* into English in 1785 AD. According to Shri Pandita, this was the first Sanskrit work rendered directly from Sanskrit into a European language and was also the first work to be presented to the West in a European version. His other works include translations of *Hitopedesa* (1787), *Shakuntala* (1795) and Sanskrit grammar (1808).

d) Works of Kashmiri historians and scholars

As mentioned earlier a number of historians and scholars wrote on Kashmir and produced many good works. Among the many works that have been written on Kashmir, there are many which are relevant to the study of history of Kashmir. These works include the works of Pandit Anand Koul (*Geography of Jammu and Kashmir, The Kashmiri Pandit* and *Archaeological Remains of Kashmir*), Dr. GMD Sufi (Islamic culture in Kashmir) and Pandit RC Kak (*Ancient Monuments of Kashmir* and *A Guidebook of SPS museum Srinagar*). Also important are the works of Pandit PN Bazaz (*History of Struggle for Freedom in Kashmir, Cultural and Political History from Earliest Time to Present Day, Daughters of Vitasta* and *Inside Kashmir*) and Pandit PNK Bamzai (*A History of Kashmir* and *Culture and Political History of Kashmir*), Dr. RK Parimu (A history of Muslim rule in Kashmir 1320-1819), Pandit SL Shali (*Kashmir: History and Archaeology Through the Ages*), Pandit TN Kaul (*Gems of Kashmiri Literature*) and Pandit TN Madan (*Family and Kinship – A Study of the Pandits of Rural Kashmir*). The work of Henny Sender and that of Kusum Pant (*The Kashmiri Pandit - Story of a Community in Exile in the Nineteenth and Twentieth Century*) are also of interest.

8.2.2 Contributions by Kashmiri Muslims

Azad, Abdul Ahad

Abdul Ahad Azad, born in 1903 AD at Rangar, Badgam, was a poet, who initially wrote under the pen name 'Ahad', then changed to 'Janbaz' and finally in 1931 AD to 'Azad'. He was appointed a teacher in Arabic in a Government school in 1919 AD. He passed Munshi Alim examination in Persian in 1926 AD. He wrote first in Persian and Urdu and then in Kashmiri. Mahjoor, whom he met in 1935 AD, Iqbal and other progressive writers influenced him. Politically he remained a Radical Marxist throughout his life. He breathed his last in 1948 AD. Jammu and Kashmir Academy of Art, Culture and Languages published *Kashmiri Zaban Aur Shairi* (1959) and *Abdul Ahad Azad number* (2003-04). Some of his compositions are:

- *darda gulan gayekh buchhith aarapalan tse dil rachhith...*
- *vaariu me vantiu aaravaliye kyaazi gayakh vwobaliye...*
- *zindagi kyah inkalaaban hanz kitaab, inkalaabo inkalaabo inkalaabo...*

(Source: Taken from the original[76p87] in English)

Batwari, Ahmad

Ahmad Batwari was a Sufi poet, who hailed from Batwara, Srinagar. He was born in 1845 AD and expired in 1918 AD. He was a contemporary of Shamas Faqir. He lived a simple and pious life and would keep himself away from the worldly affairs. One of his ghazal, *Nai* (flute), was very famous. Some of his compositions[49p210] are:

- *ganga raza byuthum gangabal thanas...*
- *saalkas baalkas shiva naranas, tsonveun yikvatiu pranas siuut...*
- *taarkas saath chhum vecharnag shraanas, zan chhum miilith jahanas siuut...*
- *veshnas krishnas resh madanas maha ganesh kas kari tati namaskar...*

Beg, Ghulam Hasan 'Arif'

Mirza Ghulam Hasan Beg Arif, born in 1910 AD at Anantnag, popularly known as Mirza Arif, was a known Kashmiri poet, writer and dramatist. After doing his Intermediate, he worked as a clerk at a ration depot and then as a laboratory assistant in SP College, Srinagar. After passing B.Sc. examination from Islamia College, Lahore, he was appointed Demonstrator in the same college. On a Government scholarship, he did M.Sc. (Zoology) from Aligarh Muslim University in 1939 AD and was appointed Deputy Director Sericulture at Jammu in 1948 AD and was promoted as Director Sericulture in 1950 AD, a post he held till his retirement. According to Pandit TN Kaul, "Arif is one of the tallest among Kashmir's poets and writers and has made a magnificent contribution to the enrichment of Kashmiri language and literature. Together with Nadim, Mahjoor and Abdul Ahad Azad, he formed the group of poets who were in the forefront of the people's struggle against the Dogra rule."[47p139] He started his poetic journey with mysticism but later on switched over to other subjects as well. He has a distinct style of writing and has written about exploitation, falsehood and hypocrisy. He founded Bazme Adab in 1940 AD and started its journal *Gulrez* in 1952 AD. He was a member of Kashmir Cultural Front and member of editorial board of *Kongposh*. Besides writing poems in Kashmiri and Urdu and helping in preparation of *The National Bibliography*, he translated Constitution of India, Tagore's Cycle of Spring and 100 quatrains of Omar Khayyam into Kashmiri. He published his *Rubaayat* (3 vols) and a *masnavi* entitled *Laila*. He has received *Sahitya Akademi Award* (1985) for his book *Lole Vetsar*. Some of his popular compositions are:

- *apuz takhtas pazis khaaraan bar daar, chhu gandanaavaan hasad yeti lori...*

- *azyuk mas paghakis pyaalas baraan gachh, ma vuchh potkun ami bara kin...*
- *bab yatiimas log kamy miskiin gor, atharot' kor keum anis moozuur sor...*
- *banavith zindagi paana mushkil, yi vatiupod oos syod buthi oos manzil...*
- *chhaa baasaan lukiu raay quodrataech raay, awaameuch raayi...*
- *dazaan insaaf vuchh zulmiuch grakaan kraay, talaan ath manz chhu zeuulim...*
- *pujis chhuniu shraaki hund ehsaas paanas, avezaan laashi chhas aasaan...*
- *timan chasman kalan, jigran athan peuury, yimav muchreuuvy aflaakan...*
- *vonuum aaran bo chhus laaraan, yi yaavun chhum dohan taaran... (5)*
- *zindagi aki lobri pyetha kui rikni lam, khay gaman heunz naala...*

(Source: Partly from the original[47p139], original[76p111], both in English, & Sahitya Akademi, New Delhi)

Bhagat, Mohammad Subhan

Mohammad Subhan Bhagat, born in 1927 AD at Anantnag, belongd to a traditional Bhagat family known for excellence in Kashmiri folk theatre *baandpather*. He was trained under the guidance of Ustad Kamal Bhagat. He achieved excellence very early in his life in *baandpather*. He has received many prizes and awards for acting, direction and as a playwright. For his contribution to folk theatre, he was honoured with *Sangeet Natak Akademi Award* (1983) and also by Jammu and Kashmir Academy of Art, Culture and Languages.

Dar, Rahman

Rahman Dar was a poet about whose life nothing much is known, except that he was a resident of Chhatabal. There is variation in the recorded date of his death (1997, 1900 and between 1972-75). Jammu and Kashmir Academy of Art, Culture and Languages put a stone on his graveyard at Danamazar. He became famous due to his Nazam, *Sheshrang*. Though not a big treasure, yet he left behind certain poetic compositions, which are rated very high. One of his compositions is:

- *aadan yikhna chham laadan tay, sar ho vanday paadan...*

(Source: Translated into English, partly from the original[79p452] in Kashmiri)

Dilsoz, Ghulam Nabi

Ghulam Nabi Dilsoz, born in 1916 AD, was a writer, who contributed to the development of Kashmiri literature. He wrote *Shod, Laila Majnu, Sheerin Khusru* in Kashmiri and these dramas were recorded by Rajpal Company and were popular with the locals.

Faqir, Shamas

Shamas Faqir, born in 1843 AD, was a renowned Sufi saint poet, who earned respect from one and all. His original name was Mohammad Sidiq Bhat and used to stay at Chinkral Mohalla, Habba Kadal, Srinagar. Like Samad Mir, he too did not acquire much of formal education but contributed a lot to Kashmiri literature. In his childhood itself, he started working in a cottage type of industry engaged as *Kalbaaf* (embroidery artisan). This is where, he came in touch with his senior Nyama Saeb, another great Sufi saint of his time, who is said to have not only kindled an urge in him but also guided him from time to time. On his advice, he met other Sufi saints of the time and derived benefit. As a *Grehasti*, he continued to satisfy his inner urge by composing poems. Jammu and Kashmir Academy of Art, Culture and Languages brought out, with the assistance of Prof. Shams-ud-din Ahmad, a publication of his poetic compositions in 1959 AD and another publication, with the assistance of Pandit Moti Lal Saqi, in 1985 AD titled *Kashir Sufi Shairi*, which contained some of his compositions. Giving reference to this publication, Pandit AN Dhar says, "No authentic biography of Shams Faqir,

giving full details about his life including what his literary antecedents were, has been compiled so far. What has, therefore, to be depended upon most in this context is the text of ninety-six of his poems included in the anthology of Sufi-poems in Kashmiri brought out by the J&K Academy of Art, Culture and Languages, Srinagar."[7p72] Shamas Faqir breathed his last in first decade of twentieth century. Some of his poetic compositions are:

» *eum kraalan baaniu thur syet 'hah, rang rang tath oont kyah...*
» *joyi manz chhu basith aagur wani aagur kami nishi draav...*
» *patiu laarai baddi sardaro, bala yaaro lol ho aam...*
» *raavnas manz Ravun rovum raavnas kenh nai sawaeliy ye, Shaastaer polum ...*
» *zaana waen zaan kar praanas gyaanas, zaan milnaav bhagwaanas saet...*
» *zaen waali kartae zaenyaar, Harmukh vuuchh deedaar...*
» *zinda paanai gachhi marunye, rinda sara ho sapdi kunye...*

(Source: Partly taken from the original[40p65] in Kashmiri)

Fazil, Ghulam Ahmed

Ghulam Ahmed Fazil, popularly known as 'Fazil Kashmiri', born in 1916 AD at Srinagar, is a renowned Kashmiri poet, who was a contemporary of Mahjoor. As a graduate, with a degree in teaching, he joined Government service as a teacher and served as Assistant District Inspector of Schools, Headmaster (1952-64), Principal (1964-65), Editor of Field Survey Organisation (1965-70) and Field Advisor to the State Institution of Education (1970-71). He started writing when he was young and published *Guldasta Fazil* and *Tarana Fazil* when he was in class X. He has more than 40 books, which include 12 volumes of poems entitled *Kalam Fazil*. He has composed lyrics on Lord Krishna and also translated some of Guru Nanak's poems into Kashmiri. *Balak Avastha* is his poetry collection. He is the recipient of *Sahitya Akademi Award* for his work *Kashur Sarmaye*. One of his famous compositions is *kraaliu kuuriye maaliu karay kosman...* (Source: Sahitya Akademi, New Delhi)

Firaq, Ghulam Nabi

Ghulam Nabi Firaq, born in 1922 AD at Srinagar, is a poet, who has been on the literary scene of the Valley for more than five decades. He has been among the pioneers of modernism in Kashmiri literature after independence. He lost his parents at an early age. After BA examination, he joined as a schoolteacher and later on as librarian in SP College, Srinagar. After doing MA in English, he was appointed as lecturer in the same college. He started writing in Urdu in 1947 AD and subsequently contributed to Kashmiri literature. Besides concern for the poor, his poems portray life and nature. His works include two poetic collections *Yim Saani Aalav*, in collaboration with Rahman Rahi and *Naev Shaar Sombran,* besides translations of two dramas *Victor Becomes a Gentleman* and *Doctor Faustus* into Kashmiri. He has also translated many English and Persian poems into Kashmiri. With Rahi, Kamil and Pran Kishore, he organised the Kashmir Cultural Centre. He was honoured with *Sahitya Akademi Award* for his work *Sada Te Samandar*.
(Source: Taken from the original[76p189] in English)

Gami, Mahmud

Mahmud Gami (inset 352), born in 1765 AD at Aravaer, South Kashmir, was a Kashmiri poet of repute, who introduced masnavis, ghazals and *naats* in Kashmiri literature. After receiving early education in Arabic and Persian, he started writing initially in Persian but later on switched over to Kashmiri. He is credited with having initiated a movement of creating Kashmiri literary works on Persian by borrowing from and using Persian not only the style but also the themes and legends. This

resulted in works like *Laila-Majnu*, *Shirin-Khusru*, *Rustam-Sohrab* and *Yusuf-Zulaika* and started the era of *masnavis* in Kashmiri. The Jammu and Kashmir Academy of Art, Culture and Languages published *Kuliyat-i-Mahmud Gami*, edited by Naji Munawar. He has been termed as the father of Kashmiri ghazal and *naat*. He breathed his last in 1855 AD.[38p45] His burial place (see picture 235) is at Doru Shahabad. He also wrote in *vatsun* form. Some of his popular compositions are:

» *chani bar tal raavyem raecchai, aawaaz vaecchai no...*
» *kar sae myon nyaay anday, maer mandey madanvaaro...*
» *katyoo chhukh nundiu baanay, valo maashok myaanay...*
» *yaar khacchev pompar vatay, Kong poshav roat nalamatey...*
» *sami tavi vignev rov hai karvaaey, sangarmaalan cchhaayi lo lo...*

Gani Trol

Gani Trol is a famous singer, a dancer and a great entertainer, who in his time was in great demand not only for the various cultural programmes organised in the Valley but also for various other social gatherings especially on *meuunziraat* during marriages. During his professional performances, he has entertained thousands of people with his acts and dance movements.

Gauhar, Ghulam Nabi

Ghulam Nabi Gauhar, born in 1934 AD at Chrar-e-Sharief, Kashmir, is a poet and writer. He did MA in Persian literature and LL B from Aligarh Muslim University. A lawyer by profession, he served as a Sessions Judge in different regions of the State. He started writing in his school days and has published three novels, a collection of ghazals and translations of classics from English into Kashmiri. His very first novel, *Mujrim,* won him Award from Jammu and Kashmir Academy of Art, Culture and Languages (1971). For his second novel, *Myul,* he shared the first prize with poet Amin Kamil in 1976 AD. His work *Pun Te Paap* won him *Sahitya Akademi Award*. (Source: Sahitya Akademi, New Delhi)

Gowhar, Ghulam Mohi-ud-din

Ghulam Mohi-ud-din Gowhar, born in 1940 AD at Sopore, was a poet and writer. Mohi-ud-din knew English, Hindi, Kashmiri and Urdu. He started his career as a teacher and then worked as personal assistant to a lawyer. Subsequently, he began full-time writing and held important positions in literary and cultural organisations like Cultural Forum, Sopore, Bazme Adab, Bandipur, Tahreek-i-Adab, Sopore and Adabi Markaz Kamraz, of which he was the founder Secretary. He has to his credit *Rikhah* and *Nehdaw*, both collections of poems, which were published posthumously by his son. He breathed his last in 1994 AD. His work *Rikhah* won *Sahitya Akademi Award*.
(Source: Sahitya Akademi, New Delhi)

Habba Khatoon

Habba Khatoon (inset 353), born in 1551 AD at Chandahar near Pampore, Kashmir, was a queen and the legendary songstress of great repute. Her father Abdul Rathar was a farmer. He named her *Zoon* and gave her basic education in Arabic and Persian, which enabled her to read *Quran* and recite its verses. Because of her inner urge, as a poetess, she used not only to compose love-lyric songs, termed *lol*, but also sing the songs in her melodious voice. Because of this, she came to be known as the poetess-queen of Kashmir. Through her poems, she made a significant contribution to the advancement of Kashmiri language. Habba Khatoon with her compositions brought a new dimension to poetry in Kashmiri. Up to the time, she came onto the scene, Kashmiri poets would compose and sing in praise of God and nature. She brought in focus romanticism and sang of human love. She was

married to a peasant boy, named Aziz Rather, who being illiterate had constant conflict with her. Her in-laws also ill-treated and taunted her. The conflict made her unhappy, expressions of which can be seen in her lyrics. That was the time, when Kashmir was passing through the bad times. The feudal barons had taken over and all forces to wreck the Valley were at work. Famine and hunger had gripped the Valley. Unmindful of what all was happening around, she continued to use her singing talents. One day, while she was singing in her charming voice, she was noticed by prince Yousuf Shah Chak, who having fallen in love with her, got her divorced from her husband and took her as his wife. He gave her the name Habba Khatoon. Through her wisdom, Yousuf Shah Chak became the ruler in 1579 AD but unfortunately the political opponents were too strong to leave him and his wife in peace. Akbar, who had long before set his eyes on Kashmir, managed to annex it, putting and end to the Chak rule. Yousuf was arrested and put under detention in Bihar, where he spent the rest of his life without Habba Khatoon. The forced separation brought the best of *lol* out of Habba Khatoon. After making a niche in the hearts of Kashmiris, she died forlorn and unsung in 1606 AD at the age of 55. Some of her popular lyrics are:

» *cheu kamyu soni myaani bram dith nyunakho, chae kehozi gaya myen dai...*
» *dil nith ratitham goshay, valo myaani poshay madano...*
» *gindaney draayas toory gayesae rasith, dohdari yaamat loosith...*
» *me haa keur tseykith poshiu dastaanai, chhaav myeni daenai...*
» *neri vesiye laala maa dooray, tamblovnam hooray paan...*
» *raah bakhashtam saari parvardigaaro, tshe keho vaatiyo myaani marnai...*
» *tula naar chhum lalvun mooray keuunsi maa reuuvin shooray paan...*
» *veuurivyen siuut variu chhas no, chaariu kar myon maalino ho...*

Hajini, Mohyid-Din

Mohyid-Din Hajini, born in 1917 AD at Hajin Sonawari, Kashmir, is an author, playwright and scholar in Kashmiri. After his early education, he did MA, LL B and Diploma in Journalism – all from Aligarh Muslim University. In 1942 AD, he joined Prince of Wales College, Jammu (presently GM Science College, Jammu) as a lecturer in Arabic. Subsequently, he moved to SP College in 1958 AD, where he worked as Professor in Arabic. He has broken new ground in Kashmiri writing by his full-length play *Grees Sund Ghara* and his book of prose *Kashere Naasrech Kitab*, which has received an award of the State Academy. He has also compiled the first Anthology of Kashmiri Poetry published by Sahitya Akademi, New Delhi. He has received *Sahitya Akademi Award* (1971) for his work *Maqualaat*. (Source: Sahitya Akademi, New Delhi)

Kamil, Mohammad Amin

Mohammad Amin Kamil, born in 1924 AD at Srinagar, is a poet and a prose writer. He is considered as an exponent of ghazal writing in Kashmiri. He has composed hundreds of poems, besides a number of stories, some of which have appeared in the magazines and periodicals. His poetic collections include *Laveh Te Praveh*, which won him the *Sahitya Akademi Award* (1967). His other published works include *Beyi Sui Paan*, *Kathi Manz Kath, Mas Malur, Noor Nama* and *Sufi Shairi*. In his compositions, he has used new words, phrases and metaphors while at the same time the language of the common person. (Sources: Partly from original[47p137] in English & Sahitya Akademi, New Delhi)

Kashmiri, Hamidi

Hamidi Kashmiri, born in 1932 AD at Bohri Kadal, Srinagar, is an educationist and a poet. He did MA (Urdu), MA (English) and Ph.D. (English). He started his career as a lecturer in English in SP College,

Srinagar and later joined the Urdu Department. He served as Vice Chancellor of University of Kashmir (1990-93) and remained associated with various educational institutions and literary organisations. He has to his credit about three dozen books in English, Kashmiri and Urdu. For his contributions, he has has been honoured with *Sahitya Akademi Award* for his work *Yath Myani Joye* and also by Jammu and Kashmir Academy of Art, Culture and Languages, Urdu Academy of Bihar, Urdu Academy of Uttar Pradesh, Urdu Academy of West Bengal and others. (Source: Sahitya Akademi, New Delhi)

Khaar, Wahab

Wahab khaar, born in 1842 AD, was a Sufi saint poet, who hailed from somewhere near Khrew, Kashmir. He was a blacksmith by profession but was deeply engrossed like Pandit Parmanand into his mystic style. He expressed his ideas in simple language. He wrote two masnavis, *Qisai Sheikh Sanan* and *Maanch Toolir* and ghazals and lyrics in Sufiana style. Ghulam Mohammed Noor Mohammed published a collection of his ghazals and Bayaaz long after his death (1912).
(Source: Partly taken from the original[47p152] in English)

Khayal, Ghulam Nabi

Ghulam Nabi Khayal, born in 1936 AD at Srinagar, is a Kashmiri poet, critic and translator. Shri Khayal, a graduate from University of Jammu and Kashmir, has been associated with Radio Kashmir and Jammu and Kashmir Academy of Art, Culture and Languages. He was the Chief Editor of the bi-weekly *Iqbal*. He has published nearly a dozen books including translations and anthologies. He was honoured with *Sahitya Akademi Award* for his work *Gashir Munaar*.
(Source: Sahitya Akademi, New Delhi)

Lone, Ali Mohammad

Ali Mohammad Lone, born in 1926 AD at Srinagar, is a translator and poet in Kashmiri. He received his higher education at the Punjab University, Lahore. After the partition of the country, he joined the Kashmir Militia as a political commander and later worked at AIR as a writer and producer. He served as Deputy Secretary, Jammu and Kashmir Academy of Art, Culture and Languages. He initially started his literary career as a writer in Urdu but then switched over to Kashmiri. As a writer in Kashmiri, he wrote a few stories but then took to drama writing very seriously. Over the years, he has written many dramas, which include *Taqdeer Saaz* and *Suyya*, a historical drama. For his works, he has been honoured twice by the State Academy and has received *Soviet Land Nehru Award* (1972) for translation of Maxim Gorky's *Mother* into Kashmiri. He has been honoured with *Sahitya Akademi Award* for his work *Suyya*. (Source: Sahitya Akademi, New Delhi)

Mahjoor, Ghulam Ahmad

Ghulam Ahmad 'Mahjoor' (inset 354), born in 1885 AD at Matrigam, Kashmir, was the greatest Kashmiri poet the Valley has produced. He received his initial lessons in Arabic and Persian from his father. He started his career as a Patwari, which took him to different villages and was face to face with nature. During his childhood, he seemed to appreciate nature and enjoy her beauty. He was influenced by Kashmiri poets like Pandit Parmanand, Rasul Mir, Mahmud Gami and Habba Khatoon. Initially, he wrote in Persian, under the pen name 'Mahjoor', then in Urdu and finally devoted rest of his life to Kashmiri to become a legend in his lifetime. His compositions depict beauty, love, nature and human relationships and also his deep love for the Valley and nature at its best. Rabindranath Tagore, after reading the translations of his poems, described him as the 'Wordsworth of Kashmir'. He was held in high esteem in the literary circles and his compositions influenced many Kashmiri

poets and writers including Kashmiri Pandits so much so that translations of his poems were ably rendered in other languages. The Jammu and Kashmir Academy of Art, Culture and Languages published *Kuliyat-i-Mahjoor*, edited by MY Teng. Pandit TN Kaul rendered his poems in English. He composed songs on amity and communal harmony. His compositions include *Grees Koor* (The peasant girl), *Lokchaar* (youth) etc. He breathed his last in 1952 AD. Some of his popular compositions are:

- *beuuz karitheuui cholkha beuuzgaaro ho, navbaharo myaani...*
- *bagh-i-nishat kay gulo, naaz karaan karaan wolo...*
- *bulbul vanaan chhu poshan gulshan watan chhu sonui...*
- *ha gulav tohi maa seuu vochhvon yaar myon, bulbulav tohi...*
- *novui gul tai novui bulbul novui gulzaar aasun gochh, novui mas...*
- *nyaay traviv maai thaaviv paanaevaen, poz mohabat...*
- *poshivani baagheuch poshi gondariyey, greesy koori...*
- *sanaa seuuri pariv saanen gharan manz tsaayi aazeudi, setha...*
- *walo ho baaghwano navbahaaruk shaan peuudiu kar, pholan gul gath...*

Mir, Rasul

Rasul Mir was a great poet, who composed ghazals and *vatsun* depicting rhythm and melody. According to Pandit TN Kaul, "Rasul Mir was the prince of melodious songsters of Kashmir. Like Mahmud Gami, he too dominated the literary scene during his time. His special fields were ghazal and *vatsun*."[47p88] He is known to have brought a unity of theme and mood to the ghazals. He breathed his last in 1870 AD. Some of his popular compositions are:

- *ba ti no duurer chon zarai, ball mareuuyo...*
- *be dardiu daadi chaani soor ho sapdaan, soi lai mathayo...*

(Source: Partly taken from the original[38p45] in English)

Mir, Samad

Samad Mir, born in 1894 AD at Srinagar, was a Sufi poet of repute. His father Khaliq Mir, who hailed from Nambalhar, Kremshor, Kashmir earned his living as an *aarikash* (saw cutter). Samad Mir would help his father on a routine basis and would accompany him from place to place. This is how he came in touch with many Sufi saints of the time and developed his interest in poetry. Though he did not acquire much of formal education, yet he excelled as a poet and contributed to Kashmiri literature. He composed many songs, which reflect his devotion. The Jammu and Kashmir Academy of Art, Culture and Languages published *Kuliyat-i-Samad Mir*, edited by ML Saqi. Samad Mir breathed his last in 1959 AD. Some of his poetic compositions are:

- *achhav saet boz diluk israar chhakhai bedaar chhakhai bedaar...*
- *chali yas shak, dui, chakh ta shubho, ram rahim tas yaksaan chho...*
- *kun zaanun kun chhu beshak, vaen div toar kot watakh...*
- *rai badh nishi kar trahi bhagwaan punni ta paap traevith bor yeksaan...*
- *satae rish reut koh biyabaan chharhon bhagwaan...*
- *ya gachhi godiu kenh paanas sanun natiu beul banun apzyore...*
- *yus kaar mushkil bar gob gom vyetraavun pyom...*

Mohammad Iqbal

Sir Mohammad Iqbal, also known as Allama Iqbal, was a leading Urdu poet, who rose to literary heights in his professional career spanning more than four decades. His ancestors were Saprus, who had moved from the Valley during the Afghan rule and initially settled at Bazar Sita Ram, Delhi,

where others from the community mostly lived those days. One of the descendants of this Sapru dynasty while at Sialkot married a Muslim girl, changed his faith to Islam and his name to Noor Mohammad. Allama Iqbal was born in November 1877 AD at Sialkot. He studied at various places, which include Sialkot, Lahore, Cambridge University, England and Munich University, Germany, where he got his Doctorate in Philosophy. After doing his Bar-at-Law from England in 1908 AD, he returned to India and worked for sometime in Lahore University but soon resigned and started his own practice. He has a number of literary works to his credit. He breathed his last in April 1938 AD.

Nazki, Abdul Rashid

Abdul Rashid Nazki, born in 1931 AD at Bandipur, is a poet and writer. He did Master's Degree in Urdu and Doctorate in Kashmiri, the first to be awarded in Kashmiri. He retired as Professor and Head, Department of Kashmiri, University of Kashmir. He was associated with *Sheeraza* (Urdu) and *Koshur Encyclopedia* of Jammu and Kashmir Academy of Art, Culture and Languages. He has four publications to his credit: *Kuliyat-e-Nadim* (edited), *Zamzam* (Translation), *Reshut-t-sani Resh* (Research) and *Vahrat* (Poetry). He received *Sahitya Akademi Award* for his work *Vahrat*.

Nund Rishi

Nund Rishi, born in 1377 AD, born to Salar Sanz and Sadra Meuuj, was a Sufi saint and a mystic poet whose ancestors had come from Kishtwar and settled in the Valley. In his later years, he became Nund Ryosh, Sheikh Nur-ud-din and more popularly as Sheikh-ul Alam. According to Pandit TN Kaul, "Nund Rishi was born a Hindu but later converted to Islam. He was a prominent exponent of Islamic tenets to which he gave a distinct Kashmiri coating and a correct and foolproof interpretation. It was he, who founded the 'Rishi' order in the Valley. This cult was successful in synthesising different cultural ways of life. This was Nund Rishi's greatest achievement at a time when Sultan Sikandar, the iconoclast, had unleashed a reign of terror on a sizable section of his subjects."[47p40] He has been described as the first Sufi poet of Kashmir, who composed, what came to be known as *shruk*, a type of wise saying. Nund Rishi has been considered as the younger contemporary of Lal Ded so much so that when one is discussed the reference to the other comes up automatically. Writes Pandit AN Dhar, "It is widely believed that as a babe Nunda Rishi refused to suck milk from his mother's breast. Legend has it further that Lal Ded, who was by then advanced in age, made a surprise appearance at Nund's home and spoke these words to the babe:

yaniu mandchhokh na chaniu chhukh mandchhaan

Translated it means, "When you didn't shy away from being born (into this world) why do you feel shy of being breast-fed?"[7p187]

According to Prof. Wakhlu, "The beacon light of Nund Rishi's endeavours was Lalleshwari and in his verses he acknowledges her supremacy."[98p301] Like Lal Ded, he preached brotherhood and his philosophy of life appealed both the Hindus and the Muslims. He gave the messages of his philosophy through his *shruks*, which are quite popular among the Kashmiris. Right from his childhood, he showed no inclination in materialistic things and was sensitive to human sufferings. He ultimately renounced the world and practiced penance for many years and attained spiritual bliss. Like Lal Ded's *vaakhs*, his *shruks* are also popular with Kashmiris. His *shruks* have been published in two volumes as *Rishi Nama* and *Noor Nama*. Other works on him include *A Rosary of Hundred Beads* (1981), translation of his *shruks* by Prof. KN Dhar and published by Jammu and Kashmir Academy of Art, Culture and Languages, and *Unity in Diversity* by Pandit BN Parimoo. Nund Rishi breathed his last in

1438 AD. Both Muslims and Hindus revere his Dargah at Chrar-e-Sharief. Some of his *shruks* are:

- *ath keund' paanas mo di rando ami siuut wandiu mal vothi no...*
- *na rozi wandiu ta retkooluy na boli shravniu patiu kastuur...*

Nyama Saeb

Nyama Saeb was a Sufi saint poet, who used to stay at Chinkral Mohalla, Habba Kadal, Srinagar and worked as a *Kalbaaf* (embroidery artisan). There are different accounts regarding his date of birth and place where he was laid to rest. Some believe his date of birth to be 1805 AD, but many other writers suggest that it is not supported by facts because when Shamas Faqir (date of birth as 1843) started working as *Kalbaaf* in the factory where Nyama Saeb was already working, he was around ten or eleven and Nyama Saeb in sixties. Accordingly, Nyama Saeb must have been born in the last quarter of 18th century. As regards the place, where he was laid to rest, some suggest that his graveyard is at Narparistan but experts believe it to be somewhere near Shihilteng. There is no separate publication of his poetic compositions. However, some are contained in *Kashir Sufi Shairi*[79]p203-, the publication brought out by Jammu and Kashmir Academy of Art, Culture and Languages with the assistance of Pandit Moti Lal Saqi, in 1985. Some of his poetic compositions are:

- *ba paarai khaan ti gachhi jaan hey vesiyey, bantiu mehmaan ti gachhi jaan...*
- *bombro kya chhukh chharan ta gaaran voliu yuur praraan chhas yembarzal...*
- *daadi chaani yaaro paan marai haalai yitomo...*
- *eum yaariu karnas bambarey huuray mye nyunam tsuuri dil...*
- *hamud be had yaar vuchhum janana tai shar cholum me sar karas korbana...*
- *matyi mo rosh matyi mo rosh, posh ho lagai vozaliyey lo...*
- *seun ta vigin vyeun dit me tas pyom chetas tas chhu myon naav...*
- *yas laayi naad su chhum nishi kamyu sheeshi chevnas moi...*
- *yi kithu sahibo kunyer gav ath naav aalmiu haerath pev...*

Pompur, Syed Rasool

Syed Rasool Pompur, born in 1940 AD in Hassanpora, is a poet, lexicographer, essayist and translator. He took MA in Persian and did research in Kamil Kashmiri. He has to his credit 3 books of verse, 4 collections of essays, a collection of short stories and few translations. His first book of poems *Bu Kewu Kenh* was published in 1962 AD. For his contributions, he has received many honours, which include *J&K Cultural Academy Award* (1972), *Soviet Land Nehru Award* (1986) and *Sahitya Akademi Award* for *Kenh Natu Kenh*. (Source: Sahitya Akademi, New Delhi)

Qalinbaf, Ghulam Mohammad

Ghulam Mohammad Qalinbaf, born in 1908 AD, studied Sufiana Musiqi from masters like Mohd Siddiqi, Mohd Sultan and Khala Sahib, a leading exponent. Shri Qalinbaf served as a staff artist with Radio Kashmir. Over the years, he gave performances in Sufiana Musiqi and performed in the National Programme of All India Radio. As a teacher, he taught Sufiana Kalam at Government College for Women. For his eminence in the field and for the enrichment of Sufiana Musiqi, he was honoured with *Sangeet Natak Akademi Award* (1982).

Rahi, Abdul Rehman

Abdul Rehman Rahi, born in 1925 AD at Waza Pora Srinagar and hailing from Vecharnag, Srinagar, is a poet, writer and a critique of repute in Kashmiri and a Professor of Kashmiri in the University of Kashmir. After Matriculation, he did Adib Alim, Adib Fazil, Munshi Fazil and MA. He started his career

as a clerk in PWD and later on was appointed as a lecturer in SP College, Srinagar. He served as Joint Secretary of Progressive Writers Association. He started his literary career with Urdu but later on switched over to Kashmiri. Besides being influenced by the writings of Pandit Dina Nath Kaul 'Nadim', his ghazals and Nazams show the influence of Firaq Gorakhpuri and Faiz Ahmad Faiz. He is credited with introducing monologue style of writing, seen in his creation *Gata Gaash*, *Nowroz-e-Saba* (1962), a collection of his poems. *Sanaviun Saaz* was his first publication and his other works include *Siyah Roodh Jaren Manz, Aziz Koshur Shairi, Kehvat*, essays in literary criticism and many more. For his contributions, he has been honoured with *Sahitya Akademi Award* (1969), *Best Book Award* (for *Kehvat*) by Jammu and Kashmir Academy of Art, Culture and Languages, *Emeritus Fellowship* by Ministry of Human Resources Development, *Professor Emeritus* by University of Kashmir and *Jnanpith Award* (2007), thus becoming the first and the only recipient of the *Jnanpith Award* from J&K State.

Rahim Saeb

Rahim Saeb was a Sufi poet, who is believed to have hailed from Sopore. There are different accounts regarding his place of birth, his date of birth and date of death. Some record his place of birth as Tapar, date of birth as 1755 and date of death as 1850 AD, 1870 AD and between 1845 AD and 1875 AD.[79p454] His poetry displays the knowledge and understanding of *Upanishads*, which suggests that he either had studied the scriptures or was in the company of learned Pandits. It is said that he has not received the attention that he deserved. Even his compositions, which are regarded as of high literary value, have not been compiled for the sake of posterity. Some of his known poetic compositions are:

- » *bahaar aav gul phoal ranga rang ranga rang panae chhu be rang...*
- » *cheshma losam vuchhan watae hai yiyam natae hai maras paan...*
- » *chhiv ravthas rang yendro chang mo vai sotyey...*
- » *dama damai hosh thaav badamgaefilo ganimath zaanto dam...*
- » *haa lalae vandai laal me chhum haal chonui bas...*
- » *haali dil panun dohre vanan shroen goam kanan shroen goam kanan...*
- » *saatiu aki tas ta me gav kunoi aan, tanae chhus zuv ta jaan tas vandaeni...*

Roshan, Noor Mohammad

Noor Mohammad Roshan, born in 1919 AD, is a writer, who contributed to Kashmiri literature by translating some of the Ravindra Nath Tagore's Bengali plays. Besides these, he also wrote *Chor Bazar* and *Soun Samsar*.

Santosh, Ghulam Rasool

Ghulam Rasool Santosh, born in 1929 AD in Srinagar, was a poet, writer and a Painter and a person with varied interests. Besides painting and writing poetry, he had interest in weaving and papier mache. After two years study under Prof. Bendra at Baroda University in 1954-56 AD, he started his career as an artist and produced masterpieces of artwork. During his professional career, spanning more than five decades, he not only participated in exhibitions, where he exhibited his paintings but also exhibited his paintings at hundreds of places in India and abroad. His later works show a change in his thought process as he seems to have been influenced by mysticism of Lal Ded and Nund Rishi. His works also reflect a deep understanding of Kashmir Shaivism and *Shakti* philosophy. Writes Prof. Wakhlu, "Although he is a perfect Muslim believing in the tenets of Islam yet he is also a liberated Muslim. He could not shake off the Kashmiri tradition and felt the impact of Trika philosophy of Kashmir."[98p188] As a poet and writer, he contributed to the advancement of Hindi literature. His works

include a novel *Samandar Pyasa Tha* and collection of Shakti Vichar and *vaakh*. He has also contributed to Kashmiri literature through *vaakhs*, ghazals and poems and in many of these works he has made liberal use of Sanskrit words. He wrote a lyrical play *Gulrez*. He has won *Sahitya Akademi Award*, for his poetic collection *Besokh Rooh, National Award* of Lalit Kala Akademi and *Padma Shri* (1977).

Saznawaz, Ghulam Mohammad

Ghulam Mohammad Saznawaz, born in 1940 AD at Srinagar, is singer of Sufiana Musiqi. He received his training in Sufiana Kalam under his father Ustad Ramzan Joo and his Uncle Ustad Mohd Siddiq. He established himself as a leading performer of Sufiana Kalam, worked as a staff artist of AIR, Kashmir, since 1964 AD and performed regularly for Doordarshan. He has given performances in major festivals in India. Jammu and Kashmir Academy of Art, Culture and Languages issued audiocassettes of his music and Doordarshan telecast nationally a documentary film on his life and work. For his contribution to Sufiana Kalam, he was honoured with *Sangeet Natak Akademi Award* (1998).

Shah Gafoor

Shah Gafoor was a Sufi poet about whom nothing much is known, except that he belonged to Wuchhan, Badgam, Kashmir, was born in the beginning of the 19th century and that he was senior to Mahmud Gami and probably his contemporary for sometime. His teacher (Pir) was Shah Ibdal, who had migrated from Iran along with 250 of his disciples. His poetic compositions, which have been published, reflect knowledge and understanding of Vedanta. Few samples of his poetic composition

» *aakaashi samandar mann chaavnavun vaariu dapnavun beui chhus su; kann dith sokhnan gachhi maaney chharum, dharnaayi dhaarun soham so...*

» *aashak paanas panai nami nai har dam tati sabzaar, kyem nyei siuutyen...*

Shaida, Shafi

Shafi Shaida, born in 1942 AD at Srinagar, is a poet and a writer. After doing MA, he did LL B from Aligarh University. Right from early days, he was interested in literature and was fond of British romantics like Keats and Shelley. He used to write prose in English and Urdu for various national magazines. During his college days, he edited the *Pratap magazine*. He took part in debates and won *Sir Syed Award*. He was honoured with *Sahitya Akademi Award* for his work *Amaar*, a collection of ghazals, quatrains and topical poems. (Source: Sahitya Akademi, New Delhi)

Sofi, Ghulam Hasan

Ghulam Hasan Sofi, born in 1938 AD at Srinagar, is a performer of *chhakiur*, *rouph* and other forms of popular folk music of Kashmir. Besides learning folk songs of Kashmir from Shri Sula Joo, he learnt playing Sarangi, flute and Ghada. He worked as instructor in the Songs and Drama Division, Ministry of I&B since 1967 AD, where in the course of his work, he trained a number of staff artists of the Division. He also composed music for several films and Television features. For his contribution to folk music of Kashmir, he was honoured with *Sangeet Natak Akademi Award* (1989).

Swacha Kral

Swacha Kral was a Sufi poet, who was contemporary of Mahmud Gami. Dates of his birth and death are not exactly known but what is known is that he belonged to Inder village of Tehsil Pulwama, where his graveyard can be found. His teacher was Momin Sahib. By profession, he was a potter (*kral* in Kashmiri), hence the name. His compositions have appeared here and there but not as a compilation of all his poems. Some of his compositions were included in *Kashir Sufi Shairi*, published

by Jammu and Kashmir Academy of Art, Culture and Languages. Some of his compositions are:

- *kenh nai oas kyahtaan oas kenhnanas maaney ha chhui kya...*
- *piran taelibas kath yeli baevan, seeras saet loag Pirnai...*
- *swacha Kral karaan tas paivandai yas aasi dilas safai...*

(Source: Translated into English from the original *Son Adab, Kashir Sufi Shairi*[79p73-] in Kashmiri)

Teng, Mohammad Yusuf

Mohammad Yusuf Teng, born in 1935 AD at Shopian Kashmir, holds BA (Hons.) Degree. He began his career as editor of *Tamir*, a literary journal. He has been editor of *Shiraza*, the Urdu journal of Jammu and Kashmir Academy of Art, Culture and Languages (1966-72). During his professional career, he held positions of Secretary, J&K Cultural Academy (1973), Director Information (1975), Advisor Culture, to J&K Chief Minister (1988) and Director General, Culture (1989-93). He has published four critical works in Kashmiri, Urdu and English and edited more than a dozen books on literary subjects. He has won the *Robe of honour* and *Silver Plaque* (1986) from President, Anguabi Islami, the *Best Book Prize* (1994) from J&K Academy of Art, Culture and Languages and *Robe of Honour* (1998) from Adabi Murkaz Kamraz. He was honoured with *Sahitya Akademi Award* for *Mahjoor Shinasi* (Criticism). (Source: Sahitya Akademi, New Delhi)

Tibet Baqal, Mohammad Abdullah

Mohammad Abdullah Tibet Baqal was born in 1914 AD in the family of a Pashmina trader, who were engaged in the purchase and sale of Pashmina from Tibet, Gilgit and Ladakh. Because of their visits to Tibet, in connection with the trade, they got the family name 'Tibet Baqal'. Mohd Abdullah received his traditional education and learnt Arabic, Persian and Urdu. He studied *Quran* and stories like *Gulistan Bostan, Laila-Majnoo, Shireen-Farhad, Yusuf-Zulekha, Akanandun* and similar works. His revered teachers found his voice very pleasing, so they assigned him the task of reciting *naat* in the prayer assembly. His father Abdul Gani was interested in his taking up the family business of Pashmina trade but Abdullah's interests lay elsewhere - in music. He would recite the stories in presence of his uncle, friends and relatives, who would listen and enjoy. Ultimately, he had to go to Tibet with his uncle and assisted his father for a number of years. After he lost his father, the responsibility for the family came onto his shoulders and he stopped going to Tibet. He ran a shop for some time, but because of his love for music, he turned his attention to it. When Radio Kashmir started service in 1948 AD, Tibet Baqal was taken as a staff artist. With this started a new phase in his life. He won the hearts of Kashmiris with his renderings including Pandit Krishen Joo Razdan's popular *lila*

bel tay madal venniu golab pamposh dastay...

He remained associated with music even after his retirement. He used to participate in programmes of Jammu and Kashmir Academy of Art, Culture and Languages. For his contribution to traditional music, he was honoured with *Sangeet Natak Akademi Award* (1972). Mohd. Abdullah Tibet Baqal breathed his last in 1981 AD. (Source: Translated from the original 'Hamara Adab 1987-88', in Urdu)

Zargar, Abdul Ahad

Abdul Ahad Zargar was a Sufi poet. Like other famous Sufi poets, namely, Nyama Saeb, Rahman Dar, Shamas Faqir and Wahab Khar, he also composed Sufi poetry but in addition composed *Shiva Bhakti* poems, which showed his deep understanding of *Shastras*. He composed his poems under the pen name 'Ahad Zargar'. Born in 1909 AD at Narvara, Dangarpora, Srinagar, Abdul Ahad, right from his childhood, used to be in the company of Sufi saints and spiritual persons and learnt from them.

Those, who guided him include Kabir Lone, Ama Bhat and Rasul Bhat. 12 books of his compositions were published but later on his two sons published these as *Kuliyat-i-Ahad Zargar*. Abdul Ahad Zargar breathed his last in 1983 AD. Some of his compositions are:

» *moh, lob, kam chhat chhat ahankaar, ruh naash sapdith swaham gaar...*
» *shotragun, ram, lakhman, bharat dashratas nishi choar gayi zyeth; nethaer myul ghav Ram sitaaye shastra jama heri bonae parith...*
» *tren karnan san ban insaan satogunn, rajogunn, tamogunn zaan; mann chaarun chhui tamichi samaat, pamposhi manza gayi peuudiu kayinaat...*
» *yaam zevijaar aam deshna lolo, taam pochhar goam pana pana lolo; khaam sapdus pokhta jaam cheni lolo, taam pochhar goam pana pana lolo...*

(Source: Translated into English from the original[40p90] in Kashmiri)

Besides the above, there are many others who have made a mark in their respective fields and deserve a mention. These include Akhtar Mohi-ud-din, a writer and translator of Isben's drama into Kashmiri titled *Tshay* and *Sahitya Akademi Award* (1958) winner; Raj Begam and Zoon Begam, both melody queens and reputed singers of yesteryears. For her contributions, Raj Begam was honoured with *Padma Shri* (2002).

8.2.3 Contributions by Other Artists and Scholars

Ghai, Ved Kumari

Dr. Ved Kumari Ghai is a Sanskrit scholar from Jammu, who has worked on the Manuscripts of the *Nilamata Purana.* She is the author of the *Nilamata Purana (A Cultural & Literary study of a Kashmiri Purana)*, vol I (1968) and vol II (1973), translation work in English published by Jammu and Kashmir Academy of Art, Culture and Languages. She is the recipient of *Lalleshwari Award* (2006) from Pandit Prem Nath Shastri Sanskritik Shodh Sansthan, Jammu.

Gopinath, CV

Shri CV Gopinath, a Sanskrit scholar and a social activist, born and brought up in Mysore, is interested in the preservation of Kashmiri Pandit culture. He is associated with Nityanand Shastri Kashmir Research Institute, Delhi and has, besides a film on *Amarnath*, produced documentary Mata Kheer Bhawani, which has been acclaimed by all.

Goyal, Sangeeta

Smt. Sangeeta Goyal is a Sanskrit scholar from UP. During her research on *Bhakti Kaal,* she got inspired by the contribution of Kashmiri Pandit scholars to Sanskrit so much so that she learnt Kashmiri. She wants Kashmiri children to learn it and preserve the rich cultural heritage of Kashmir.

Mahapatra, Bharat Chandra

Shri Bharat Chandra Mahapatra, a Shastri, Navivyakranacharya, served Deccan College, Pune, Army School, Pune and JK Public school, Jammu. He is the author of *Saraswatchandrika* based on the Sanskrit grammar of Vasudev Bhatta, who has been quoted by Panini, the great Sanskrit grammarian. It is said that the original Manuscript is written on golden plates.

Naik, Phullara

Smt. Phullara Naik is a Reader in philosophy at Utkal University, Orissa. She is credited with having

published a book in Oriya on Kashmiri folk tales containing 18 stories. The work has been described as a unique attempt by her to spread cultural ethos of Kashmir among Oriya people.

Sachdev, Padma

Smt. Padma Sachdev, born in 1940 AD in a family of Sanskrit scholars, is a poet and writer in Dogri, Hindi, Punjabi and Urdu. A leading poet of Dogri, who represents womenfolk, she is popular not only in her own State but also outside. She loves Kashmir and her people and reflects her feelings in her writings. For her contributions, she has been honoured with *Sahitya Akademi Award*, *Nehru Award*, *Kabir Samman* and *Robe of Honour* from Jammu and Kashmir Academy of Art, Culture and Languages.

Sagar, Ramanand

Pandit Ramanand Sagar was a reputed director of films, who created a niche in the field by producing a number of popular Television serials, which gained popularity with the masses. He traces his origin to the Valley. He started his career way back by doing odd jobs. He started as a cleaner, then a driver, as a hawker and then joined the editorial section of an Urdu newspaper at Lahore. Due to partition in 1947 AD, he moved to Delhi and then to Bombay. During this time, he wrote and published his novel *Aur Insaan Mar Gaya*. At Bombay, he made entry into film world. Thus started his professional career in films after which, he never looked back. Besides producing and directing many memorable films, he produced popular Television serials, *Ramayana*, *Sri Krishna* and *Sai Baba*. These serials made him very popular and raised his stature. He breathed his last in 2005 AD.

Sharma, Shiv Kumar

Pandit Shiv Kumar Sharma, born in 1938 AD at Jammu, is a known Santoor player. Under the guidance of his father, Pandit Umadutt Sharma, who initiated him into Hindustani classical music, Shiv Kumar studied Santoor and its potential as a classical instrument, affecting modifications that have aided its acceptance on the concert stage. One of the most popular musicians, Pandit Sharma, an adherent of the Banaras *Gharana*, has performed widely at home and abroad. He has several gramophone records to his credit. He has also composed music for films. For his contribution to field of music, he has been honoured with *Sangeet Natak Akademi Award* (1986).
(Source: Sangeet Natak Akademi, New Delhi)

Quote 8

Karmanyevadhikaraste Ma Phaleshu Kadachana

Ma Karamphaletubhurmar Te Sanmoistitavkarmani

The Bhagavad Gita

Translated it means,

'Your right is to perform your duty, but not to the fruit thereof'


236. DN Wali 'Almast'


237. Anand Bhatt


238. JN Shivpuri


239. Gopi Nath Bhat


240. Makhan Lal Bekas


241. Pushkar Bhan


242. Ksheminder Raina


243. Som Nath Sadhu


244. Prem Adeeb


245. Onkar Aima


246. Chander Mohan


247. Arun Kaul


248. Raj Kumar


249. Virender Razdan

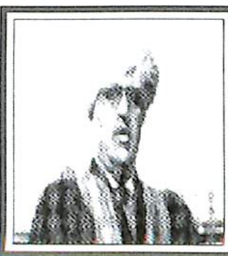

250. Jaya Lal Kaul


251. Shyam Lal Pandit


252. Prem Nath Razdan


253. Srikanth Toshkhani


254. Raj Nath Kar


255. Jia Lal Kilam


256. Shambu Nath Pandit


257. Tej Bahadur Sapru


258. KN Wanchoo


259. Pandit Scholars


260. Abhinavagupta


261. Keshav Bhatt


262. Nila Kanth Gurtoo


263. Govind Kaul


264. Ishwar Kaul


265. JN Kaul 'Kamal'


266. Lakshman Joo


267. Balji Nath Pandit


268. Smt. Sharika Devi


269. Harabhatta Shastri


270. Mukandram Shastri


271. Nityanand Shastri


272. Dina Nath Yaksh


273. DN Kaul 'Nadim'


274. Master Zinda Kaul


275. Sham Lal Pardesi


276. Prem Nath Shastri


277. Brij N Chakbast


278. Prem Nath Pardesi


279. Brij Premi


280. Nand Lal Wattal


281. BL Kaul


282. V Vishveshwar Mattoo


283. Anand Koul


284. Aftab Joo Bhaskar


285. Aftab Joo Wangnoo


286. Anand Ji


287. Badshah Qalandar


288. Moti Lal Brahmachari


289. Gopi Kishan

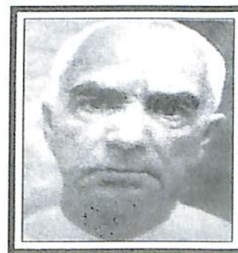

290. Gopinath Ji


291. Gratta Bab


292. Govind Kaul Jalali


293. Jeevan Shah


294. Kasha Kak


295. Govind Kaul


296. Kish Kak


297. Kral Bab


298. Raghu Nath Kukiloo


299. Mahadev Kak


300. Mahtab Kak


301. Thakur Joo Manwati


302. Mathura Devi


303. Merza Kak


304. Nand Bab


305. (a) Nand Lal Ji

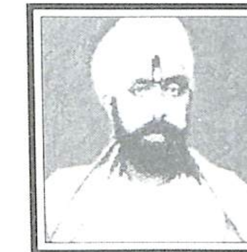

305. (b) Group


306. Neelkanthanand Ji


307. Bhawani Pandit


308. Parmanand

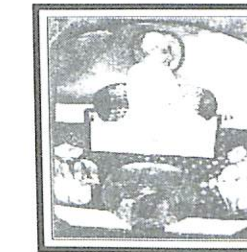

309. Ram Ji


310. Krishan Joo Razdan


311. Manas Razdan


312. Shankar Razdan


313. Retse Ded


314. Rishi Pir


315. Ropa Bhawani


316. Ram Joo Safaya


317. Sed Bab


318. Svayamananda Ji


319. Vibhishan Ji


320. Vidyadhar Ji


321. Atma Ram Ji


322. Mukandram Ticku


323. SN Fotedar


324. RC Kak


325. KN Katju


326. MN Kaul


327. HN Kunzru


328. Vijaya Lakshmi Pandit


329. Moti Lal Dhar


330. TN Khoshoo


331. BL Wattal


332. Sahaz Bhat


333. ML Kaul (Ghassi)


334. PN Khoshoo


335. SN Peshin


336. TN Kaul


337. Shyam Lal Shakdher


338. Lambodar Bhat


339. TN Raina


340. Zadoo Brothers


341. Kashyap Bandhu


342. JN Kaul


343. Triloki Nath Khosa


344. Amar Nath Sabni


345. KK Hakku


346. Nanak Chand Kaul


347. RC Ticku


348. Georg Buhler


349. George A Grierson


350. Aurel Stein


351. Hatim Tilawon


352. Mahmud Gami


353. Habba Khatoon

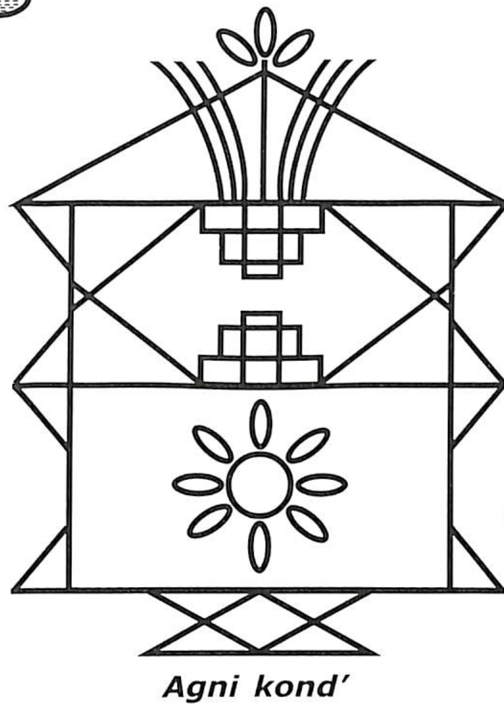

354. Gh Ahmad Mahjoor

↑
Paschim Disha
(West Side)









No. 2 - Dakshini Astraye
No. 3 - Vamay Gayatri

No. 4 - Madhyay Bharavaye
No. 5 - Bhutpanchak

Guruji



Yazman



Note : For widows, no *Agni Kriya* is to be performed at home

Fig. 7.1 Mystic Diagram 1 - Kalash Mandal (Yama Homa)

↑
Paschim Disha
(West Side)

Burning Oil Lamp

Brahma Kalash
No. 1

Sruva

Sruk

Agni Kond

Guruji

Yazman

Fig. 7.2 Mystic Diagram 2 - Kalash Mandal (Shamshan Bhoomi)

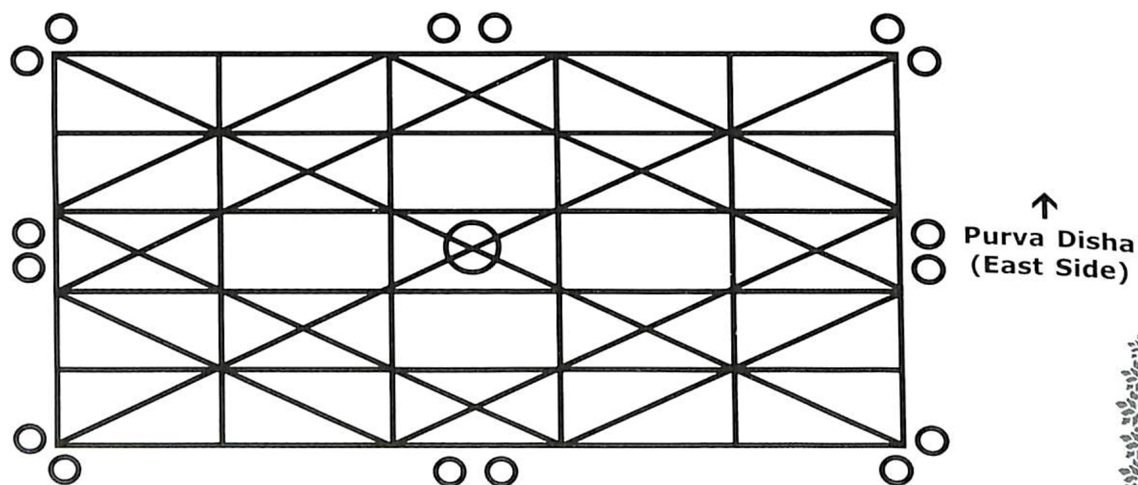


Fig. 7.3 Mystic Diagram 3 - Chittavasa

Glossary

Note : 1) Kashmiri words are given in *italics* (no capitals used). See preface pages xiii & xiv for phonetic sounds

2) Words in Devanagri and Sanskrit are given in italics and start with a capital letter.

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aadi darshun or ***Ajya Darshan*** is the ceremonial act of looking into the holy pot of ghee, from which *Aahuti* is made to *Agni*. Devotionally, it represents an offering of the self to the *Agni*. In practice, a *d'uun* and a coin is cast with reverence into the ghee after seeing the reflection of the self in it. According to the sciptures, offering to *Agni* is made in the form of sanctified ghee only and the ghee is sanctified during *Puja* through *Mantras*, air, seeing reflection in the ghee and use of *visht'hur* in the pot.

Aahaar is a collective name given to the items taken as one time *Ann* (meal) during a *Vrat*. Different types of *Aahaar* are permitted during different *Vrats* and include *Phalaahaar* (fruits) etc.

aalath is the ceremony performed, as a good omen, in adoration of a god by moving circularly round the head of the idol a platter containing five wicked burning lamps, flour, water, and incense. A similar ceremony performed on a bride and bridegroom, on the occasion of the second visit of the bride to her husband's house, and on other similar occasions.[19p25] It is also performed when the chief mourner returns from the cremation ground.

aangun or ***Aangan*** is the compound of a house. Not all houses in Kashmir have an *aangun,* but those houses, which have one, also serve the purpose of organising functions and marriages.

Aarti is a devotional song recited or sung during *Puja* to propitiate a deity.

aatsman is the ceremonial sipping of water by Hindus. As per tradition, every Kashmiri Pandit is supposed to take a sip of water before taking *Aahaar* (meal), but the practice in some cases has now got restricted to *Vrat* only.

aawaren is a funeral pyre or an *aawren* (*Shamshan Bhoomi*, burning *Ghat*), a place on a riverbank or elsewhere where dead bodies are burnt.

abiid is a present given by relations at the *Upanayana* ceremony to the young Brahmin about to be invested, as a contribution towards the *Guru's* fee and other expenses.[19p6] *abiid* given by *maasi* (mother's sister) is called *maasiu abiid*.

Agni Kond (*agniu kond'* in Kashmiri) is an enclosed space for the consecrated fire at a sacrifice. It is prepared and used on such occasions as *Yajyopavit* and *Hawan* or similar ceremonies. *Kond* for *Hawan* is called *Hawan Kond*.

Anant is an ornamental thread, 3-4" long, red in colour, worn, on *Anta tsodah*[px335], with the *d'ejihor* by ladies and with the *yonyi* by men. *Anant* is a pure cotton thread, which has 14 *Brahmagand'*, 7 on either side of the centre, made in honour of Anant, Aatrey, Brahma, Dhanvantari, Kapil, Kumar, Manu, Narayan, Prithu, Ravan, Shambu, Virat, Vrishaskand, and *Yagya*.

atagath is a present of money, salt, and cakes given by her parents to a bride when setting out for her husband's house.[19p54] It is a symbolic gesture of wishing happiness, well being and merriment to a daughter, who in turn gives it to her mother-in-law. It is considered a symbol of social bond between the two families. Earlier times, it was customary to give present in cash according to *tet* (norm).

bahim doh is the twelfth day after a person's death, when oblations and rites are performed according to Vedic norms.

Bal means power, strength or influence. It also means an offering e.g. *Balidaan*. The word is also used as a suffix forming nouns of a place. Thus one finds place for cooking (*wuriubal*), bathing place or landing place (*yaarbal*, *vyethabal*), important sources of water (*Gangabal*, *Harmokhbal*, *Nagbal*), and place for deities (*Bhawanibal*, *Devibal*, *Ganeshbal*, *Pokhribal*, *Shardabal*) etc.

banamasi is the appellation given to those Pandits who fled the Valley during the reign of the intolerant rulers to escape their wrath. It is customary for them to prepare and serve only vegetarian food on festivals and ceremonies.

Bhajan is the devotional song sung in praise of a deity.

bhandpather is a folk dance meant to entertain the viewers. Its ingredients are comic and humour mixed with mimicry and presented through bodily movements and dance and accompanied by the music from *surnai*. Artists called *bhand*, who traditionally, hail from Akingam (Anantnag), Bumai (Baramulla) and Vathora (Srinagar), perform this form of folk dance.

Bhatta is a Brahmin, a Kashmiri Pandit, collectively known as *Bhattas*.

Bhut Yagya is a *Yagya* or sacrifice made to show concern for and take care of all the living things. It is performed by way of sharing what one has and keeping aside a part of the food or other essentials and offering it to needy, birds and animals.

braand in a Kashmiri house is a small platform, raised from the ground by a few steps, at the main entrance leading to the house.

braandphash is the act of cleaning and washing, performed by a Pandit lady, of the *braand* at the entrance to a Kashmiri house and making artwork early in the morning as part of *Nitya Niyam*[px245] (daily routine).

Brahma Kalash, comprising of an *Ashtadal Kamal* inside a *Shatkon* with *OM* written on top, is drawn with *chuuniu* (lime) on the floor. It acts as the seat for the *Kalash,* which is placed at its centre. It is drawn during *Shivratri Puja* and other ceremonies.

Brahma Yagya, also called *Rishi Yagya*, is a *Yagya* performed in honour of *Rishis*, Munis, *Gurus* and teachers. It is performed by way of reading *Vedas* and religious scriptures and by disseminating the knowledge to others.

Brahmagand' is the knot, which ties together the three threads forming the sacred cord, worn by Brahmans; any similar knot tied on things ceremonially worn.[19p120] *neuurivan* used on birthday ceremony has 7 *Brahmagand'*. It is also a knot associated with *Muladhara Chakra*, which when opened through *Kundalini Yoga* awakens *Shakti*.

breuurkeuuni is the top most portion of a house in Kashmir, where cats usually take shelter (*bror* means cat and *keuuni,* the top portion). The space is usually used for storing firewood and other essentials for winter months.

chhakiur or **Chhakri** is a form of Kashmiri folk music, which combines music and dance together. It is performed and sung by artists in the accompaniment of Kashmiri musical instruments like *not', tumbakneuur, rabaab* and *sarang*. *chhakiur,* as a means of entertainment, is sung during marriage ceremony and other festivities.

chillim is a utility, of clay or any other material, used as an add-on with *jajiir* to hold tobacco, which when ignited produces smoke.

chookiu in Kashmiri means a kitchen, which traditionally has a *dahn* (hearth) in it.

daaj or ***Dahej*** (dowry) is the property or money brought by a bride to her husband. Among Kashmiri Pandits the system is prevalent even though it is neither demanded nor negotiated beforehand.

dahim doh is the tenth day after the person's death, when rites are performed according to Vedic norms.

dahn is part of a traditional *chookiu* (kitchen). It is built with bricks and mud and with single, double or triple openings for keeping cooking vessels. It is made operational by burning firewood and cow dung cakes. There exists a provision to expel smoke through a utility called *diuh wob* (chimney). The semi burnt material is used to energise *kaangiur* during the winter.

dapanbatiu is the formal dinner given to the ambassador (bride or bridegroom and parents), formally inviting the other to the marriage or similar ceremony.

dapawiun is the token money given to the representative of the family, who extends invitation for participation in a *Yajyopavit* or a *Vivaha* ceremony. It is generally restricted to near relations and involves payment of some cash and a packet of salt as an expression of happiness and goodwill.

dapun is the act of inviting acquaintances formally, by word of mouth, on a marriage or similar ceremony.

darb[px237] (*Poa cynosuroides*), the *Kusa* or *Darba* of Sanskrit, is a kind of grass used by Hindus in religious ceremonies.[19p240]

dastaar[px159], also known as *saaphiu*, is the sash or fine muslin cloth tied round the head to form a turban.

dastaar gand'un is the act of tieing the turban around a person's head.

dastaar zang is the present made for the sake of good luck to the teacher of a bridegroom or similar person on the occasion of the ceremonial wrapping of the turban round the latter's head.[19p256]

dayibatiu is God's food. It is the sacramental food eaten together by the bride and the bridegroom during *Vivaha*.

d'ejihor[px162] is an ornament of gold used by a Pandit lady as a symbol of marriage. It is a *Shiva - Shakti Yantra* and has three parts, narnely, the *Shiva cone* on the left, the *Shakti cone* on the right and *Bhairava* the middle part, the link between the two.

Dev Rin is one of the three *Rins* (debts) inherited by a Hindu at the time of birth. This *Rin* is on account of the obligations towards their *Dev* (deities). Kashmiri Pandits are guided by the philosophy that everything, which is the creation of God, is a 'Dev'. It covers everything linked to the survival and includes the Mother Earth, its resources, environment, flora and fauna. The concept is enshrined in *Atharvaveda*, which says *Mata Bhoomi Putro Ham Prethivyam* (The earth is our mother and we are her sons). Through *Dev Yagya* Pandits discharge their duties towards *Dev Rin* by showing not only respect to Mother Earth but also by protecting and taking care of all its constituents.

Dev Yagya is commonly known as *Hawan* and is a ritual performed to make offerings to propitiate deities and seek their blessings.

Dhooni is the burning log of wood kept aflame all the time, on a raised platform or in a depression into the ground, by a *Sadhu*, *Sanyasi* or a spiritual person.

dinnaara was the term used to denote coin, money or currency of the monetary system in Kashmir followed during the Hindu rule. *dinnaara* means the same as *dyaar* in Kashmiri.[93p309]

divatagul is a ball of rice, etc., used in worship of the *matrikas* on the evening of the fifteenth day of the waxing moon and on similar occasions. Hindu women take these with songs to the riverbank, where they worship them, and then allow them to float away.[19p265] These are also worshipped during *divgon* and immersed in a river after Sunset.

divatamuun is the plastered wall of the *matrikas*, a plastered representation of the *kalpavrksha*, or celestial-wishing tree.[19p265] In layman language it is a sort of wall painting, drawn by *GuruJi* while performing *divgon*. It is basically a drawing along with mystic diagrams drawn in *Sindhur* on the wall where *divgon* is performed and is meant to invoke the blessings of the deities.

divatsiu tabach is the dish of offerings of food made to the married women who personate the *matrikas* and who eat the offering.[19p265] The offering is *khir,* served in *t'ook* (earthen plate) with *tsochivor* and *mongaveuer*. Seven such plates are prepared and offered to seven *Matrikas*, after *Puja*. These seven plates form *divatagul*.

divgon[px378] is the Hindu worship of Divine Mothers (the sixty-four *Yoginis*), usually on the day before important ceremony, such as the initiation of a boy (*Upanayana*) or a wedding.[19p261] *Div* means a God, a deity, especially a *Matrika*, or Divine Mother.

drat'hapantsuk, in Hindu ritual, is the period of five lunar asterisms, commencing with the second half of *Dhanishta* and the whole of *Shatabhishaka*, *Purva Bhadrapada*, *Uttara Bhadrapada* and *Revati*, during which it is forbidden to collect earth, wood or grass.[19p250]

d'upat'iu is part of the traditional dress, *pheran,* worn by a Panditani. It is a spotless item, of white cloth, starched and ironed to give it a 'V' shape and used to cover the entire head wear and held in position with *pheul siutsan* (needle with black beaded head). See *tarngiu*.

durbatiu is the invitation extended, by the boy's parents to the parent's and relations of their daughter-in-law, on such occasions as *Yajyopavit* or *Vivaha* and treating the guests and serving them a sumptuous lunch.

d'uungiu (*Doonga*) is a mini houseboat, bigger than a *naav* (*Shikara*) but smaller than a houseboat. A *Shikara* is meant for a joy ride for 4-6 people and a houseboat, used by visitors, serves like a hotel. A *d'uungiu* on the other hand is meant for group of people or a few families. It is 50-70 feet long and 6-10 feet wide at the centre. Most of the *Doongas*, however, serve as the residences of many families living on riverbanks. *bahats* and *khoch* are very large boats used for carrying heavy loads.

Dwar Puja is the ceremony of worshipping the god of the threshold. The *Puja* is performed on the eve of the *Vivaha* of a Kashmiri Pandit boy and a girl.

euuliu maaliu are garlands used for the bridegroom at the time of departure or reception. The *maaliu* are made of good quality *euuliu* (*illachi*, cardamom) of uniform size, dyed in golden colour and dried.

gand'un is the formal agreement for a marriage (accompanied by the giving and receipt of presents) and also to hold the formal betrothal ceremony.[19p661]

gangiu vyes[px383] is the *Ganga* friend, an unmarried girl relation, who is seated near the bride in the marriage ceremony to ward off ill luck.[19p292]

garnaavay is the act of cleaning the house, kitchen and other utility items before a religious function like *Diwali* or *Shivratri* or important ceremony like *Yajyopavit* or *Vivaha*.

Grahapravesh is the ritual of making an entry into a new house on an auspicious day and time as indicated in the *Nechhipater* (almanac). As per tradition, *Puja* is performed, Vedic *Mantras* recited and *naviid* distributed.

Grahasti is the one who performs the duties of a married person following the rudiments of a family life.

gruhun is an eclipse of the Sun or the Moon. The former is called *siryi gruhun* (Solar eclipse), when Moon comes in between the Sun and the Earth, thereby eclipsing part of the Sun. The latter is called *chandrama gruhun* (Lunar eclipse), when Earth comes between the Sun and the Moon, causing a shadow on the Moon. Kashmiri Pandits follow certain exclusive practices[px254] during these periods.

gulimyuut'h means a kiss on the forearm; hence, a bracelet or other ornament fastened on the forearm of a child on the occasion of some festival, or on that of a bride at a wedding, by the relations.[19p284] *gulimyuut'h* is given, to the family performing *Vivaha* or *Yajyopavit* of someone, by relatives in the form of symbolic cash, as an expression of happiness.

guret' myets is a particular kind of slimy yellow clay, used for plastering on the mud walls as well as for washing hands, as a disinfectant, by Kashmiri Pandits.

Guruji is a Pandit, who is well versed in the Vedic knowledge, scriptures and performing of Hindus rites, rituals and other ceremonies. He acts as a *Kul Guru* or *Kul Brahmin* (priest) of Pandit families.

Gurukul is a seat of learning, where a pupil would spend many years till he would attain full knowledge of Vedas and other scriptures. A pupil normally used to be in a *Gurukul,* which used to be run in accordance with the *Guru* (teacher)-*Shishya* (pupil) *Parampara* (tradition), during the period of *Brahmacharya* stage.

Gyan is the spiritual knowledge. *Gyan* is acquired by following the path of spirituality under the directions of a *Guru* (Master).

halwiu is a type of pudding. During a *Vrat, gaari halwiu* is used and is prepared from *gaari oot'* (*Singhara atta*), ghee, milk and sugar with an admixture of coconut, dates, almonds and raisins. On other occasions, it is prepared the same way but from other ingredients like *suuj*.

Hawan myet'[px249], mistakenly called *huun myet'*, is a small portion of cooked rice, as three rice balls oval in shape, kept aside daily from the lunch or dinner as an offering before even sipping a drop of water.

herats boog is the share of the offering made to the deities on *Shivratri*.

herats d'uuen are *d'uuen* used during *Shivratri Puja* and distributed and served as *naviid*.

herats kaangiur is the *kaangiur* given, with Shiva's blessings, by the parents to their married daughter on the eve of *Shivratri*, as a token of love, affection and warmth.

herats kharach is the pocket money given, with Shiva's blessings, by the elders to children and young ones on the eve of *Shivratri*, as a token of love and affection.

herats khraav is the *khraav* (wooden sandal) given, with Shiva's blessings, by the parents to their married daughter on the eve of *Shivratri*, as a token of love, affection, good health and mobility. These days a leather sandal is given instead.

herats poshaakh is the dress given, with Shiva's blessings, by the parents to their married daughter on the eve of *Shivratri*, as a token of love, affection and prosperity.

huer myets is a special kind of clay (available at a cost in the city), light yellow in colour and available in plenty in

Kashmir, used as a disinfectant by Kashmiri Pandits for washing the hands. Its use is made on auspicious days for cleaning utensils and getting them ready for preparing food or cereals for the day. It is also used during religious ceremonies.

jajiir (smoking pipe) is an indigenous utility used by the smokers and has four parts. The first part is a brass pot, with a long neck in the shape of a flower vass, which is filled with water. The second part includes, 2 cane pipes; one vertical and the other curved, held together at a joint, called *gat'hiu*, and fitted into the long neck of the pot. The third is a *chillim*, which holds tobacco and is kept on the top of the vertical pipe. The fourth part is a *chumtiu* (tweezer) used for putting burning charcoal onto the tobacco. The smoker uses the curved pipe to inhale the smoke released through water by the burning tobacco.

Janj Ghar is the place where guests / *Baraatis* are received and where ceremonies like *Vivaha* or *Yajyopavit* are performed. For Kashmiri Pandits the term has come into vogue due to displacement of the community from the Valley. Back home, such ceremonies are performed in-house or organised in the open or enclosed spaces available in the neighbourhood.

kaandur is Kashmiri bakerywalla, who prepares varieties of delicious items using a *tanduur*. The varieties include, *bagirkheuun, tsot', katlam, kulchi, lavaasiu, teelvor, t'akht'euch* etc.

kaangiur (***Kangri***) is an earthen pot around which is woven a case, of fine willow branches, in beautiful designs and structure for easy handling and free mobility. The earthen pot is called *kond'ul*. Kashmiris use *kaangiur* to keep themselves warm in winter. The heat is produced by the burnt charcoal used with unburnt charcoal, beneath it, sufficient to keep it alive for eight to ten hours. People have developed a knack of keeping it alive for many days by reinforcing it with unburnt charcoal, pushing it carefully underneath at the bottom with the help of a *tsaalan*, a small and simple wooden or iron implement. Varieties of *kangris* from *manan*, a simple fully earthenware *kaangiur,* to the most sophisticated one, used on marriages and other ceremonies, are available. The *kangris* of Chrar (*tsrar*) are very famous. Lawrence in his book writes that since there is a mention of it in *Rajatarangini*, it seems probable that it is indigenous.[58p250]

kaav peut' is a wooden plank used for offering food to crows and other birds. It has raised borders to prevent spillover of the food and is usually fixed on the outer wall near a window.

kahim doh is the eleventh day after the person's death, when oblations and rites are performed according to Vedic norms.

kahnethiur[px363] is a ceremony performed, by Kashmiri Pandits, normally on the eleventh day of birth of a child, the end of the period of impurity. A *Guruji* performs the ceremony and the mother drinks five products called *paantsiu gev*. When the day coincides with *sondar*, the child gets the name and the astrologers cast the horoscope of the child.

kalaavali is a written document which gives, besides the family tree, the details of the near relations of the family and their occupations. It is used for verifying the family background, of the boy or the girl, before going in for a marriage alliance.

Kalash[px237] is a sacred jar or cup which is set up before beginning the ritual of worship, and into which water and fruits are cast. It is supposed to represent all the gods.[19p441] Traditionally, a *gad'viu*, a Kashmiri tumbler, partially filled with water and *d'uuen* (walnuts), with *OM* written on it in *Sindhur*, decorated with flowers and garlands and covered with red cloth, is used. It is set up on such occasions as *Puja, Hawan, kahnethiur, Vivaha, pan puuza* etc. On conclusion, the holy water is sprinkled, called *Kalash lav dyin*, on the devotees.

Kalash d'uuen are the walnuts, which form part of the fruit cast into the jar. At the conclusion of the main worship, and after the jar has been removed, these walnuts are distributed to the members of the congregation as *naviid*.

Kalash lav is the ceremonial sprinkling of holy water, on the worshippers, from the *Kalash* after the conclusion of the main ritual.

Kalash Puja is the *Puja* (worship) of the *Kalash*.

Kalpa is the time period of 1 day (12 hours) or 1 night (12 hours) of *Brahma*. Each day or night of *Brahma* is equal to 4,320,000,000 human years and is known as *Pralaya*. See Table 4.1.

kalpuush is a woolen base cap with *zari* embroidery, used as part of *tarngiu*. See *tarngiu*.

kalvalin is the collective name given to the dress in part or full, given as present by the parents to their married daughter. *kalvalin* are given on the eve of *Yajyopavit*, *Vivaha* or such ceremony and in turn are distributed by the host to the family members and close relations. Earlier times, *tarngiu*, the head wear of a Panditani used to be given as *kalvalin*. The word *kalvalin* (in Kashmiri *kaliu* means head and *valin* means a covering) seems to have originated from this head wear. With the change in the traditional dress, sarees are given instead.

kani shraan or ***Kanya shraan*** (*Kanya* means unmarried girl and *shraan* means bathing) is the ceremonial bathing of a Hindu girl on her marriage or on a similar religious occasion.[19p460] In case of the boy, the terminology is used both for the *Yajyopavit* and *Vivaha* ceremonies respectively.

kanjkiu puuza is the worship of *kanjaks* (small girls), nine in number, representing nine forms of Mata Durga, performed on *Durga Ashtami*. As per tradition, Hindus wash the feet of the *kanjaks*, apply t'*yok*, tie *neuurivan*, worship Mata Durga and make offerings of *halwiu, puuer* or *khir* and some cash.

Kanya Daan is the act of giving away of a Hindu girl in marriage.

Khetrapaal is a certain kind of tutelary deity who is guardian of cultivated fields, a kind of *Bhairava*.[19p423]

khoch is a big boat, a small barge without roof, used as a river transport for moving large loads and bigger volumes.

khraav is a wooden sandal worn by Kashmiris. Two types, namely, *thiuz khraav* (the raised one) and *chaptiu khraav* (the flat one), are in vogue. Both use straps to hold the feet in position. Earlier times, grass ropes served the same purpose.

kriuul pachh is a kind of almanac of the first fifteen days of the New Year, drawn up on a sheet of paper for the amusement of children.[19p470] The small scroll type *kriuul pachh* used to start with a painting and give brief information about important *Tithis*. No more in vogue now, it used to be given to *yazman* prior to the release of the New Year's *Nechhipater*, probably as advance information about some of the important days in the New Year.

kruul is a kind of auspicious vine-pattern painted in whitewash on the doors and walls of a house by the women of a family on the occasion of a marriage or similar festival.[19p470] The floral design, vine-patterns and *Shlokas* are usually made on the walls around the entrance door and are believed to give protection and bring prosperity.

kruul khaarun[px377] is the act of initiating and making floral designs and other patterns of *kruul* on the walls around the entrance door on the auspicious ceremony of *Yajyopavit* or *Vivaha*. The artwork is initiated by the *poph jigiur*.

Kundalini Yoga is a *Yogic* practice of awakening the infinite energy, lying dormant in every human being, as the coiled serpent power called *Kundalini*.

Kutiya is a hermitage used by a *Rishi*, Saint or Sadhu to perform *Sadhana*.

kuunsh is a type of *pulhor*, a delicate one, made of grass but decorated with cotton and used by aristocratic people in olden days. Now a days, people use it as part of the last journey to the cremation ground.

Lagan is the moment of the Sun's entrance into Zodiacal sign, an auspicious or lucky moment especially among the Hindus, the moment of a wedding.[19p512]

Lagan chiir is the paper formally sent by the bride's people to the bridegroon's people, inviting the latter to the wedding festival.[19p512] *Lagan chiir* gives details of the *Tithi* and the auspicious time when *Lagan* is to be performed.

***lila* movement** marks the beginning of the practice of composing of *lilas*, a devotional poem similar to *Doha* of Hindi.

livun[px376] is the act of plastering a smooth surface, wall or floor, with clay and cowdung. In context with *Mekhla* and *Vivaha* ceremonies, it denotes preparing the *Dwar* (entrance walls) for an event called *kruul khaarun*. See *saatiu livun*.

luung is part of the dress, *pheran*, used by a Pandit lady. It is a special item of cloth with many folds and is used as a *kamarband* (sort of a belt) around the waist to hold the *pheran* and the *puuts* in proper position, with two ends forming a traditional knot in the front. See *tarngiu*.

maasvaar[px403] is the monthly ritual after the person's death when rites are performed according to Vedic norms. *maasvaar,* coinciding with *shad'moos,* is performed a day after it and the one coinciding with *vaharveuur*, a day before.

malamasi is the appellation given to the indigenous inhabitants of the Valley i.e. Pandits, who stayed back in the Valley during the reign of the intolerant rulers but escaped their wrath.

mannanmaal is a kind of jewelled garland tied on the head of a bride in a wedding ceremony.[19p580] It can also be a thread decorated with *solma* (artificial decorative material) and flowers and used by both the bridegroom and the bride during a wedding ceremony.

mansaavun is the act of making an offering in the name of a departed soul on his or her *Nirvana* day. The offered items, in the form of rice, fruits, raw vegetables and some cash, are given to the poor and desolate.

Manvantara is a measure of historical period and equals 71 *Chaturyugas* or 71 times the total period of four *Yugas* (4,320,000 * 71 = 306, 720, 000 *Samvatsara*). See Table 4.1.

manzimyoor is an intermediary, a matchmaker, and a go-between, who arranges a marriage. A *Kul Brahmin* or a professional, who is paid for the services rendered, could play the role. It could also be arranged by a relation or a friend.

meuunz laagiun is the act of making artwork with henna on hands, wrists and in some cases on arms. It also is a symbolic act of putting a little henna paste on the palm as a way of participation and expressing happiness. The application of *meuunz* is the prorogative of the *poph jigiur*, for which she receives *meuunzi zang* (some money in cash).

meuunziraat[px377] (*meuunz* means henna and *raat* means night in Kashmiri) is a ceremony performed on the eve of *Yajyopavit* of a boy or *Vivaha* ceremony of a boy or a girl, when henna is applied to prospective *maharaza* (bridegroom) and *maharen* (bride).

Mystic diagrams are the diagrams drawn by *Guruji* during various rites, rituals and other ceremonies, including the obsequial ceremonies. The diagrams include *Brahma Kalash*, *Bhutpanchak Bhairava*, *Chittavasa* etc. See Fig. 7.1-7.3.

navdwar are the nine doors or apertures of the body. These are the mouth, the two ears, the two eyes, the two nostrils, and the organs of excretion and generation. *navdwara* form part of the funeral decoration of a Hindu corpse, in which pearls are placed on each of the above nine orifices.[19p664]

neermaal is the remains of an offering, especially water, made to a deity, which has been used in a libation.[19p651] The remains are collected in a pot, after *Pavitra Jal* (holy water) is used to propitiate gods, especially *Shivalinga,* during *Puja*.

neuurivan khaariun is the act of putting *neuurivan* into the hair of a married lady, by her husband, in such a way as to hang it along the side of *at'h* and *d'ejihor*. It is inserted into the hairlock with the help of two twigs of a mulberry tree. This ritual, in earlier times, was performed as part of *Seemantonayan Sanskar* but because of the restrictions put on the community, it somehow got clubbed with the *Mekhla* ceremony.

nov shiin khaarun is a custom, usually practiced by children, of offering a little snow, on the eve of first snowfall of the season, to a newly married bride. She in turn shows a symbolic gesture of celebrating the occasion with the in-laws, with a special dish or a delicacy.

Nri Yagya is performed by way of treating the guests with *Atithi bhaav* (devotion) and extending love, affection and service to them.

OM[px235] is the mystic syllable used at the beginning and end of reading of the *Vedas*, previously to any prayer, and also as an auspicious salutation.[19p27]

paantsh meviu is combination of five dry fruits, namely, *badaam* (almonds), *d'uuen gooji* (walnut kernels), *khaziuur* (dates), *kishmish* (dry grapes), and *narjiil* (dry coconut). The mix is used as *naviid*.

pat'wer is a village accountant associated with land assessment, records, settlement and revenue liabilities.

pavithiur is a *Yantra* (in the form of a ring) made of *darb* and worn on *Anamika* (ring finger).

pend' or *Pind* is a ball or lump of rice etc. offered to the manes at Hindu obsequial ceremonies or *shraads*.[19p738]

pheran[px159] is a type of an overgarment used by a Kashmiri.

phirsaal[px386] is the first invitation after a marriage given to the bridegroom by the bride's side.

Pitra Rin is one of the 3 *Rins* (debts) inherited by a Hindu at birth. This *Rin* is on account of the obligations towards the parents and ancestors. Through *Pitra Yagya*, which includes performing of *shraad*, one pays back this *Rin*.

Pitra Yagya is a *Yagya* or practices performed in honour of departed souls of parents and ancestors. It is performed by way of making offerings to the departed souls through *shraad, Tarpan* and *Pind Daan*.

pootsh is an inner garment, made of white cotton cloth, used with a *pheran*. It is made into same shape and is of the same size as the *pheran* is.

poshiu chhatiur is a small umbrella used by Kashmiri Pandits during a marriage ceremony. It is decorated with *posh* (flowers), *poshiu maaliu* (flower garlands) and other decorative items and held over the bridegroom's head at the time of the departure of *baraat* and during the *Vivaha* ceremony. The *poshiu chhatiur* represernts the Trident of Lord Shiva. As mentioned elsewhere in this text, during the *Vivaha* ceremony the boy is considered as representation of Lord Shiva and the couple as Shiva and Parvati. As per tradition, the *poshiu chhatiur* is supposed to be left at the bride's place (as a mark of *Shakti* to sustain them), who in turn are supposed to perform *Visarjan* on an auspicious day and immerse it in a river. In normal practice, the *chhatiur* is a utility used in the households as a protection against rain and sunlight.

poshiu puuza is the *Puja* performed as part of the marriage ceremony of a Pandit boy and a girl. This *Puja* has a religious significance, as according to Hindu philosophy, the marriage is a re-enactment of marriage of Shiva and Parvati. In this *Puja* the prospective couple are worshipped with flowers as Shiva and Parvati.

Praneet Paatra, made of copper, is used to put *Pavitra Jal* on the deities.

prepun is an offering of food by Hindus to a god. *prepun haavun* is the ceremonial act of performing such an oblation.

Puja[px236] is the worship, of the gods and goddesses, performed by a Hindu. It forms part of *Bhakhti* or *Shradha Marg*.

pulhor is a delicate straw footwear mostly used by people in the villages.

Pushparchana is the act of offering flowers to the deities.

puuts is part of the dress, *pheran,* worn by a Panditani. It is a piece of muslin cloth converted, through judicious use of starch, into a thin covering resembling *Sheshnag* (serpent) and used from top to heels, with its hood over the *tarngiu* and held in position by the needles. See *tarngiu*.

rattan deep is an oil lamp used during religious and other ceremonies to invoke the blessings of gods and goddesses.

Rishi Rin is one of the three *Rins* inherited by a Hindu at the time of birth. This *Rin* is on account of the obligations towards the saints, seers and *Gurus* and teachers, who are responsible for providing knowledge, guidance and showing the righteous path to the devotee or the pupil. Through *Brahma Yagya*, which involves not only showing respect to them but also protecting and preserving the scriptures and literature and disseminating it further, one pays back *Rishi Rin*.

rongiu maaliu is a garland made of *rong* (cloves) and is used to garland the bridegroom at the time of departure or reception of a *baraat*. It is prepared from good quality *rong* of uniform size, dyed in golden colour and dried.

rot'h[px171] is an offering made to Lord Ganesh, usually on *Vinayaka tsoram* in the month of *beuuderpeth*. It is made from wheat flour, kneaded with appropriate quantities of *shakar* (raw sugar), ghee, milk, dry fruits and cardamom (big). It is a type of sweet bread either baked on *teuuv* or deep-fried in ghee. *khaskhas* (sesame) is sprinkled on both sides and decorated with *ropiu varak* (silver foils), when ready. *rot'h* is also the large sized sweet pancake sent to the daughter's in-laws immediately after her *Vivaha*.

rot'h khabar[px386] is the custom of sending *rot'h* with assorted confectionery and dry fruits (*nabad not', shiirin, jalgooziu, toffee, khaziuur* etc.) to the in-laws of the newly married daughter, after a few days of marriage. The purpose is to enquire about the welfare of the daughter and her in-laws.

rouph is a form of a folk dance, performed by two groups of women facing each other and holding each other's backs. It involves subtle foot movements, backward and forward, made in rythm with the lyrics sung. *rouph* is usually played on marriage ceremonies and other festivities. An interesting aspect is that though it involves singing of lyrics, yet it is done without the accompaniment of music.

sagiun is a gesture by parents, relatives or friends of giving cash and gifts to express happiness and goodwill.

samaavaar is a utility for making tea, both *mogiul chaay* (sweet tea) and *shiir chaay* (saltish tea). *samaavaar* used by Pandits is made of brass and that used by Muslims, of copper. It has a special design and has a central pipe, outer jacket, base, lid and an outlet. The area inside is tinned. Water is filled in space between central pipe, which holds live charcoal, and the outer jacket. Its base, which is tapered, has a number of holes to cause air to breathe through and fully ignite the live charcoal in the pipe.

Samagri is the collective name given to the items used for a purpose. *Puja Samagri* includes the items used for performing *Puja* or a religious ceremony. See Annexure - 12

Sanatan Dharma simply means the path of spiritual discipline, that is very ancient and which when sincerely followed will invariably, lead to that Godhead.[25pxvi] *Sanatan* means what is 'eternal' and 'ancient'. *Dharma* in the primary sense means the Godhead that supports the entire creation. In the secondary sense it signifies the path that leads to it. Sanatan Dharma, therefore, means the path that leads to God realisation.

Sandhya (meditation) is a form of worship.

Sandhya tsong is the name given to the oil lamp lighted by a Panditani at dawn.

saniveuur is a very small earthenware or copper pot used by a Panditani for making offerings to the departed souls as a daily routine. Two such pots are used.

Sanskar is the ritual performed by a Hindu during his or her lifetime. In accordance with the *Karma Kanda,* a Kashmiri Pandit is supposed to perform 24 *Sanskars* during the lifetime. According to Prof. Kaul, *Sanskar* is an act of purification. The Essence of the word is purification of mind, reformation, self realisation and knowledge of the Supreme Self. Actually the *Sanskars* are ritualistic obligations laid for the twice born.[69pxvii]

Sapt Rishis are the seven great *Rishis*, namely, Ashwathama (of Mahabharata, son of Dronacharya), Bali (Great grandson of Prahlad, great devotee of Vishnu), Vyasa (author of Epic Mahabharata), Hanuman (of Epic Ramayana), Vibhishan, Kripacharya (of Epic Mahabharata) and Parushuram (A great *Rishi*). These *Rishis* were bestowed with the boon of immortality.

saatiu livun is the act of *livun* (plastering) performed on an auspicious day much earlier to the actual event.

satraath is the ceremonial first visit of the bride (along with the bridegroom) to her parental house. Presents are sent to the bride at her husband's house on the occasion.

Satyadiiv is the *Puja* held in honour of Satya Narayana. Devotees prepare and offer sweet *poories* and *ladoos,* of wheat flour, deep-fried in ghee, to the Lord.

Savena[px241], as related to the use of *yonyi* (sacred thread), is the position of the yonyi maintained while performing *Sanskars* (religious ceremonies) for *Devtas*. In this position, *yonyi* is worn across from left to right (on left shoulder and under right armpit). This is called *khohwur yonyi*.

shiish laat'h is part of *tarngiu,* the head wear of a Panditani. It is a stripe of transparent celluloid to cover the front layer of *tarngiu laat'h* and is held in position with one or more *pheul siutsan* (needle with black beaded head). See *tarngiu*.

Shikara (*naav* in Kashmiri) is a small boat, 15-20 feet long, 3-4 feet wide at the centre, managed by a single boatman, used for taking people on a joy ride. Besides providing a feeder service, to and from the main houseboats, it is also used for fishing and marketing.

Shila is the devine manifestation, in various forms, of *Shakti* worshipped by the Kashmiri Pandits.

shishur is both a ceremony and a season. It is a cold season lasting for two months from January 15 to March 15.

shishur laagun is the ceremony, followed by Kashmiri Pandits, of applying an amulet to the head of a newly born child or a daughter-in-law in her first year of marriage, to ward off the influence of the evil spirits.

shraad is obsequil rite performed in honour of the departed spirits of deceased relations, and observed at certain fixed periods. A Hindu, who makes offerings in their name, performs it according to the specified *Karma Kanda* and procedure. According to the scriptures, by performing a *shraad* a person, besides showing respect to the departed soul, discharges the responsibility of *Pitra Rin*. Various *shraads* performed include, *dweepa shraad*, *nuun shraad*, *kambiur pachh shraad* etc.

shruks are the stanzas conveying the wise sayings and the righteous messages of the Sufi saint Nund *Rishi*.

Sruk (ladle) is a utility, made of brass or wood, used to make *Aahuti* of ghee during a *Hawan*.

Sruva is a utility, a type of a spoon, made of brass or wood, used to make *Aahuti* of ghee, *shriphal*, *kand*, *d'uun*, and other offerings during *Hawan* and other ceremonies.

taalitsok, also known as *t'euuch,* is an embroidered attachment, called *zarbab,* used as a base for *tarngiu*.

tahar[px169] is boiled rice cooked with turmeric, salt, and oil, and yellow in colour (eaten by Kashmiris, and used in oblations cast forth to be consumed by birds and animals).[19p983] After *Puja,* the first part of *tahar* is offered to birds and the rest distributed as *naviid*. It is customary to prepare *tahar* on birthdays, marriage anniversaries, auspicious days like *gooriu tray, navreh, Ram navam* etc. It is also prepared on important events like sowing of seed, house construction, *Grahapravesh* etc. Besides offering it to various deities or *Isht Devis,* namely, Jwala Bhagwati, Sharika Bhagwati, Barg Shakha Bhagwati, Zeshta Bhagwati and Mata Kali and seeking their blessings, *tahar* is also prepared on tuesdays and saturdays and offered to animals (a dog) and birds. The offering, made to ward off the ill omens, is given in full and no part is retained or distributed on these days.

tanduur is an earthen oven, circular in shape, 1 m in height, flat and broad at the base and slightly tapering towards the top. Besides an opening at the top for placing bread on the inside surface, it has a small opening at the base for the air to pass through. It has a smooth surface inside, which is heated by burning special wood inside. *tanduur* is used by *kaandur* (bakerywala) for preparing varieties of bread. See Table 3.4

t'angiu is a horse drawn carriage, which is still in use in some parts of the Valley as a cheap mode of transport.

Tantras are a vast body of Hindu religious literature devoted to expounding the cult of the Divine Mother.

tarngiu[px161] is a head wear, which is part of Panditani's overall dress. It has many parts, which include *kalpuush, zuuj, shiish laat'h, tarngiu laat'h* and *puuts*. Also part of the overall dress is *d'upat'iu* and *luung*. The *tarngiu* for a *maharen* (bride) uses *taalitsok*.

tarngiu gand'un is the act of making or tieing *tarngiu,* the head wear of a Panditani, by someone else, usually on the head of the wearer itself.

tarngiu laat'h is a stripe of cotton cloth, a few metres in length, triple folded length wise into a band, one and half inch wide, and tied over the *kalpuush* and *zuuj* in a number of layers, above the forehead. It is part of *tarngiu*.

t'ekin is an extract of *zaatuk* (horoscope). It is prepared soon after the birth of the child, and is based on the calculations made on the day, the place, the planetary configurations and exact time of birth. *t'ekin* is used for matching the configuration of the stars of the boy and the girl, for the purpose of seeking a marriage alliance.

teuuv (griddle) is a circular iron plate heated for baking etc.

t'hookur kut'h[px239] is the room or place in a house in which the divine images of a gods or goddesses are set up for worship. *t'hookur* is an idol or an image for worship.

t'ook is an earthen shallow dish for eating from, a platter, plate, dining-plate, or tray.[19p991]

tsandun is sandalwood. A piece of *tsandun* is made into a paste and smeared on a deity. Because of its medicinal properties it is used as *t'yok* on the forehead. It is also used on the eve of *tsandan Sheshti*.

tsaran amret[px240] is the holy water offered to the devotees at a place of worship.

tseuungij is a utility, a holy mat, used for sitting on the floor. It is made of grass and serves the purpose of a seat while performing *Puja* or any religious ceremony by the Pandits. Of late, its use is found mostly in the villages.

tshog (tuft), called *Bodhi* in Hindi, is the lock of long hair retained uncut at the centre of the scalp. Besides acting as a symbol of Hindu faith, it helps in soothing the nerves when applied with *tsandan* or *kong* and spread on the scalp.

tsochivor is a palm sized special bread prepared from rice atta and baked on a *teuuv* (griddle). It is prepared on festivals like *sonth* and *navreh,* during the ritual of *thaal barun*, *Shivratri* (for *Puja* and *Vatak Parmuzun*) and as part of *divatsiu tabach*. It is also used during the performance of the last rites of the departed soul. Kashmiri Muslims use this terminology for the normal bread prepared from wheat flour and baked in *tanduur*.

tsot', for Kashmiri Pandits, is a kind of oblation or offering scattered into the air before the house door or onto the roof of the house, intended for the *Yogins* or female attendants on Shiva, as they travel in air. It is supposed to ward off, or carry away, misfortune. It contains mainly rice with pieces of *tsarvan* (liver) or heart, of sheep or goat, and is generally offered on Tuesday or Saturday.[19p1085] The *tsot'* is in the form of *tahar* and is usually offered at the shrines of Sharika Bhagwati, Jwala Bhagwati, Zeshta Bhagwati and Maha Kali. *tsot'*, however, in normal parlance means bread and includes different varieties[px168] prepared by a *kaandur* or the one baked at home.

tsot' Khetrapaal is an offering united with a similar offering to certain *Bhairavas*. See Khetrapaal
tumbakneuur is an earthenware instrument, roughly 18-20 inches in length, with a base of 8-9 inches diameter up
to a length of 6 inches and a neck 12 inches long having a uniform diameter of 4-5 inches. It is hollow inside and the
base is covered with sheep skin, striking of which causes the air inside to resonate and create different notes.
t'yek taal is a decorative design, usually a *Shri Chakra* drawn with saffron paste or *Sindhur* (vemillion) on paper, and
used by Pandit ladies as an important symbol during *kahnethiur, Yajyopavit* and *Vivaha* ceremonies. It is attached to
tarngiu or portion of the saree on the head.
t'yok[px240] is the mark on the forehead of a Hindu. It is usually a mark of *tsandun* (sandalwood), *kong* (saffron), ash
or *Sindhur*. A mark of ash of a fire-sacrifice is called *agniu t'yok*.
Upsavena[px241], as related to the use of *yonyi* (sacred thread), is the position of the *yonyi* maintained while
performing *Sanskars* (religious ceremonies) for *Pitras*. In this position, the *yonyi* is worn across from right to left (on
right shoulder and under left armpit). This is called *dachhun yonyi*.
vaakh is a short intelligent saying, aphorism, stanza or a verse. Lal Ded composed Lal *vaakhs* (wise sayings of Lal Ded)
in 14th century. Her *Guru* Siddha Srikantha was the first to write in Kashmiri. Those who composed *vaakhs* after her
include Ropa Bhawani, Merza Kak and many others.
vaaridahn is a small earthen hearth with 36 holes on top for 36 *sanivaari*, used for cooking rice as an offering to
Agni. These 36 offerings represent 36 constituents of manifestation mentioned in Kashmir *Shaivism*. However,
these days the rice is cooked separately in a single move and distributed in the 36 *sanivaari*.
vaitaran (Sanskrit *Vaitarani*) is the river, that flows between the earth and lower regions, which has to be crossed by
spirits of the departed souls.[19p1168]
Vatak Bhairava is one of the deities worshipped along with other symbols during *Shivratri Puja*. *vat'uk* is actually
the name of one of the *Bhairavas* of Parvati and has been known as her *Ichha Putar* (choicest sons).
vat'ak d'uuen are the walnuts given as offering during *Shivratri Puja* and served as *naviid* after *Samapti*.
vat'ak naviid is the *naviid* distributed among the devotees on the culmination of *Vatak Puja*.
vat'ak puuza is the act of performing *Puja,* during *Shivratri,* of all the deities (*Vatak Nath*, *Vatak Bhairava* and others)
through recitation of Vedic *Mantras*. The *Puja* is performed on the first and subsequent days of *Shivratri*.
Vatak Samagri is the collective name given to all the consumable items required for performing *vat'ak puuza*.
vatsun is a long poem consisting of 4 line stanzas. The last line in each stanza is the same.
vat'uk is the collective name given to all the deities, represented by symbols, worshipped during *Shivratri*.
vat'uk barun is the act of decorating all the deities, represented by symbols, and getting ready for *vat'ak puuza* as
per tradition.
vat'uk parmuzun is the act of wiping off the remains on the culmination of *vat'ak puuza* on the third day of *Shivratri*.
Parmuzun means, wiping off, especially after making offerings to gods and demigods on certain Hindu festivals, the
emptying of the remains in the vessels that had contained the offerings over the roots of some plants, onto a
riverbank, or suitable place.[19p760]
veur[px170] is a special saltish dish of rice and walnut kernels, in case of vegetarian dish, or rice and *chichar*
(intestines of sheep or goat), in case of non-vegetarian dish. It is prepared in mustard oil on occasions such as
saatiu livun, livun, meuunziraat associated with *Mekhla* and *Vivaha* ceremonies and also *dod dyun* (during 8th month
of pregnancy of the bride). As per tradition, it is prepared by *poph jigiur* (paternal aunt), for which she receives *zang*.
veur is also a pancake[px166], made out of powdered Kashmiri red *chillies* and other spices like *beuudiyaaniu, shoont'h,*
lediur, rong, cumin, coriander, and cardamom. It is mixed well with mustard oil, made into pancakes and then dried.
veuur is a kitchen garden in the vicinity of the residential house, where people cultivate vegetables.
visht'hur is a *Yantra* (in the form of a loop) made of *darb* and used to sprinkle *Pavitra Jal* (holy water) on deities.
Vivaha[px372], also known as *khaandar* or *nethiur* in Kashmiri, is the solemnising of marriage between a boy and a girl
as per Hindu rituals.

vod'apallav is a cotton drapery worn over by Kashmiri Pandit ladies to cover *tarngiu* and is part of Panditani's overall dress.

voharvod[px366] means birthday. Traditionally, the first birthday of the child is generally celebrated in a humble way with near and dear ones. The father of the child, after taking a bath and changing clothes, sits along with the child for the *Puja*, which the *Guruji* conducts with Vedic *Mantras*. Everyone wishes good luck to the baby.

vuz is a corridor used as a passage for entry into or exit from the house. It is the place where shoes are removed before entry into the living area.

vyuug[px379] is a figure or picture drawn on the ground with turmeric and coloured powder, used at weddings and the investiture of a boy with the sacred thread. At a wedding, the bride and the bridegroom are, and, at the investiture, the boy after purificatory ceremonies is seated on it. A ceremony of lustration round them or him is then performed.[19p1175] It is usually a circular pattern, representing Sun, of appropriate size drawn in various colours during *Yajyopavit* and *Vivaha* ceremonies. On the *Vyuug*, the boy makes promise to the *Guruji* that he will take along his better half through the journey in life.

vyuug traavun[px379] is the act of drawing the pattern of *vyuug* on the eve of *Yajyopavit* or *Vivaha*.

waguv is a grass mat woven from *pyeuts*, a type of grass grown in *nambals*, and used for covering floors in Kashmiri houses. People generally use other coverings like carpets or *gabbas* on top of it.

wanawun[px155] is a folk song sung in chorus by ladies on the occasion of *khaandar*. Pandit ladies also recite it on *mekhal*. To mark the beginning of *wanawun*, word *henzay* is used to invoke the blessings of Lord Ganesh.

Yagya is a Sanskrit word meaning *Dev Puja*, an offering or congregation.

yazman is a priest's client i.e. the person who institutes the performance of a sacrifice, a religious festival, wedding, or the like, and employs a priest or priests for the purpose. It is also the host, or leading layman, on such an occasion.[19p1212]

yendiur (spinning wheel) is a utility, made of wood, used for spinning cotton. It used to be one of the companions of elderly Kashmiri Pandit ladies, who used to augment their income under difficult circumstances by spinning cotton and making hand spun thread.

Yoga[px226] is a branch of science, which deals with harmonisation of the physical and astral aspects of a human being.

Yojana is a measure of distance differently regarded as equal to four, five, nine or eighteen English miles.[97p16]

zaatuk (horoscope) is the text prepared at the time of the birth of a child based on the place and time of birth giving the configurations of the stars, which influence and guide the child's future. Earlier times, *zaatuk* used to be in the form of a scroll, usually 5 metres long and 25 cms wide, hand written in Sharda script. These days, it is made in the form of a booklet and is either handwritten or computerised.

zang, in the context of marriage or similar festivals, is a good omen, a sign of good luck. It is used on many occasions and, therefore, has nomenclatures like *dastaar zang, divgon zang, dod zang, livan zang, meuunzi zang, navreh zang, neuuvid zang, yonyi zang* etc. It is given in the form of a gift in cash or cash plus rice and salt, symbolising good omen and longevity.

zangi yun is an omen to be manifested at the beginning of an action during functions or ceremonies like *voharvod, Yajyopavit* and *Vivaha*.

zarakaasay[px366] is the ritual of performing the tonsuring of the child's head, usually a boy, when he is between 1 to 3 years of age. *zara* is the hair on the scalp of an infant.

Zeuumbraand is the token money paid, by the newly wed bride when she first time enters her husband's house, to her husband's sister. The sister, who stops her entry into the house demands the token money from her brother for having brought the bride and for permitting them inside the house as a married couple.

Zuuj is the part of *tarngiu,* the head wear of a Panditani. It is a thin sieve of cotton / muslin cloth of specific shape and design worn over *kalpuush*. See *tarngiu*.

Historians, rulers, travellers, other notables and associated terms

(Arranged in the alphabetical order)

Mahatmyas, manuscripts, scriptures and other sources of Kashmir history

(Arranged in the alphabetical order)

Legend : Ma* (Mahatmya), **Note** : See also Annexure - 18, List of `Select References'

Customs, identity, practices, rites, rituals, traditions and associated terms

(Arranged in the alphabetical order)

Constituent parts of the Valley and associated terms

(Arranged in the alphabetical order under each category)

The Little Valleys

baals (The Mountains)

Guffas (The Caves)

Margs (The Meadows)

wudars (The Karewas)

Sars (The Lakes)

Nag (The Springs)

daryaav (The Rivers)

Kadal (The Bridges)

nambal (The Marshes)

Bagh (The gardens)

Others

Flora and Fauna of the Valley

(Arranged in the alphabetical order under each category)

Flora

mosam (Seasons)

The Trees

The Cereal Crops

The Fibre Crops

The Legumes

The Oil Seeds

The Fruits

The Plants (Medicinal)

The Plants (as Spices)

Fauna

The Animals

The Birds

The Insects

The Fish

Kashmiri Pandit *Gotras*

(Arranged in the alphabetical order)

001. *Artha Varshaganya Shandalya*
002. *Atri Bhargaya*
003. *Bharadwaj*
004. *Bhava Atreya*
005. *Bhava Aupamanyava*
006. *Bhava Devalya*
007. *Bhava Kapishthala**
008. *Bhava Kapishthala Aupamanyava**
009. *Bhava Kapishthala Kaushika*
010. *Bhava Kapishthala Manana*
011. *Bhuta Aupamanyava Laugakshi*
012. *Bhuta Aupamanyava Shalan Kayana*
013. *Bhuta Aupamanyava Vatsya Laugakshi*
014. *Bhuta Laugakshi Dhaumyayana Gautama*
015. *Bhuta Laugakshi Gautama*
016. *Bhuta Raja Laugakshi Dhaumyayana Gautama*
017. *Bhuta Vatsya Aupamanyava**
018. *Bhuta Vatsya Laugakshi**
019. *Bhuta Was Aupamanyava Laugakshi*
020. *Chhanda Shandalya*
021. *Dar Bharadwaja**
022. *Dar Bharadwaja Paladev Vasagargya*
023. *Dar Dev Shalan Kapi*
024. *Dar Dev Shalana Kaushika*
025. *Dar Dev Shalana Kuayana*
026. *Dar Kapisthala*
027. *Dar Kapisthala Upamanuva*
028. *Dar Shandalya*
029. *Dar Sharman Kautsa*
030. *Dar Varshaganya**
031. *Dar Wasak Shandalya**
032. *Dat Dat Shalan Kautsa*
033. *Dat Sharman Kantha Kashyapa*
034. *Dat Varshaganya*
035. *Dat Was*
036. *Datta Kaushika*
037. *Dattatreya (Koul)**
038. *Dev Aupamanyava*
039. *Dev Chahanda Shandalya*
040. *Dev Swamina Maudgalaya*
041. *Dev Vasishta*
042. *Dev Vasishta Bharadwaja*
043. *Dev Vishamitra Varshaganya*
044. *Deva Bharadwaja**
045. *Deva Bharadwaja*
046. *Deva Bharadwaja Kaushika*
047. *Deva Gargya*
048. *Deva Gautama*
049. *Deva Gautama Laugakshi*
050. *Deva Kantha Kashyapa*
051. *Deva Kashyap Maudgalya Kashyap*
052. *Deva Kaushika*
053. *Deva Kucha Atreya*
054. *Deva Laugakshi*
055. *Deva Parashara*
056. *Deva Patsvamina Aupamanyava Kaushika*
057. *Deva Patsvamina Koshk*
058. *Deva Rishi Kaushika*
059. *Deva Shandalya*
060. *Deva Sharmayan Kautsa*
061. *Deva Svamina Gautama Kaushika Maudgalaya*
062. *Deva Vardhatta Shalan Kaushika**
063. *Deva Varshaganya Shandalya**
064. *Dhaumyayana*
065. *Dipat Saman Aupamanyava*
066. *Ishwar Shandalya Kusha*
067. *Kanth Kashyap*
068. *Kantha Dhaumyana Laugakshi Gautama**
069. *Kara Shandalya*
070. *Karchanda Shandalya*
071. *Kash Aupamanyava*
072. *Kaushika Bharadwaja*

073. *Kautsa Atreya*
074. *Mitra Atreya*
075. *Mitra Kashyapa*
076. *Mitra Kaushika*
077. *Mitra Shandalya*
078. *Mitra Svamina Kaushika Atreya*
079. *Nanda Kaushika Bharadwaja*
080. *Nanda Koshk*
081. *Nanda Kotsa*
082. *Paladeva Vasgargya*
083. *Paladeva Vasgargya**
084. *Pat Svamina Kaushika**
085. *Pat Svamina Kaushika Deva Ratra Parwara**
086. *Raj Bhut Logakshi Deval*
087. *Raj Dahattatreya*
088. *Raj Dat Atreya Shalan Kautsa*
089. *Raj Kaushika**
090. *Raj Kaushika*
091. *Raj Kautsa*
092. *Raj Shandalya*
093. *Raj Soma Shandalya*
094. *Raj Vasisht*
095. *Rama Ratra Vishwamitra Agastya*
096. *Rama Ratra Vishwamitra Vasishta*
097. *Ratna Kucha*
098. *Ratna Maudgalya*
099. *Ratra Bhargava*
100. *Ratra Varshaganya*
101. *Ratra Vishwamitra Agastya*
102. *Ratra Vishwamitra Agastya Aupamanyava*
103. *Ratra Vishwamitra Vasishta*
104. *Rishi Kaushika*
105. *Rishi Kavigargya*
106. *Shalan Kautsa Sharman Gusha Watsya Aupamanyava**
107. *Shalan Kayana Atreya*
108. *Shandalya*
109. *Shandalya Bharadwaja*
110. *Sharman Atreya*
111. *Sharman Bharadwaja*
112. *Sharman Kanth Kashyapa*
113. *Sharman Kaushika Shandalya*
114. *Sharman Kautsa*
115. *Shila Shandalya*
116. *Soma Gargya*
117. *Soma Shandalya*
118. *Soma Vatsa gargya*
119. *Svamina Atreya*
120. *Svamina Aupamanyava*
121. *Svamina Bharadwaja*
122. *Svamina Bhardwaja Dhuni Kashyapa, Gautama, Laugakshi*
123. *Svamina Bhardwaja Kaushika*
124. *Svamina Bhardwaja Kaushika Vatsa*
125. *Svamina Bhardwaja Shandalya*
126. *Svamina Bhardwaja Vas Atre*
127. *Svamina Bhardwaja Vatsa Atreya*
128. *Svamina Bhargava*
129. *Svamina Gan Kaushika*
130. *Svamina Gargya*
131. *Svamina Gautama*
132. *Svamina Gautama Atreya Shalan Kucha*
133. *Svamina Gotam Atreya*
134. *Svamina Gotam Bharadwaja*
135. *Svamina Gotam Gosh Vas Aupamanyava*
136. *Svamina Gotam Kaushika*
137. *Svamina Gotam Laugakshi*
138. *Svamina Gotam Shalan Kucha*
139. *Svamina Gotam Shalan Kucha Atreya*
140. *Svamina Gotam Shandalya*
141. *Svamina Hasya Devaseya*
142. *Svamina Kantha Kashyapa*
143. *Svamina Kaushika*
144. *Svamina Kautsa Atreya*
145. *Svamina Laugakshi*
146. *Svamina Leva Gargya*
147. *Svamina Maudgalya*
148. *Svamina Maudgalya Parashara*
149. *Svamina Parashara*
150. *Svamina Rishi Kanya Gargya*
151. *Svamina Rishi Kanya Vatsya*
152. *Svamina Shandalya*

153. *Svamina Vara Mitra Vatsya Guna Kaushika*
154. *Svamina Varshaganya*
155. *Svamina Vas Atreya*
156. *Svamina Vasa Gargya*
157. *Svamina Vasa Gulak*
158. *Svamina Vasishta*
159. *Svamina Vasishta Bharadwaja*
160. *Svamina Vatsya*
161. *Svamina Vatsya Aupamanyava*
162. *Svamina Was*
163. *Swamina Bharadwaja**
164. *Swamina Gautama**
165. *Swamina Gautama Laugakshi**
166. *Swamina Koshk Bharadwaja**
167. *Swamina Laugakshi**
168. *Swamina Maudgalya**
169. *Swamina Vasishtha Vatsya Laugakshi**
170. *Swamina Was Attreya**
171. *Varshayani*
172. *Vasa Aupamanyava Laugakshi Wasishta*
173. *Vasishta Svamina Maudgalya*
174. *Vatsya Atreya*
175. *Vatsya Gusha Aupamanyava*
176. *Vishnu Bharadwaja*
177. *Vishnu Gargya*
178. *Vishnu Shaunaka*
179. *Vishwamitra Agastya*
180. *Wardhatta Shalana Kucha*
181. *Wasadeva Palagargya**
182. *Wasishta*
183. *Wasishta Bharadwaja*
184. *Wata Dhatta Shalana Kucha*
185. *Wata Shalana Kucha*

*As applicable to *banmasis*

(Source: Kashmiri Pandit by Anand Koul)

Kashmiri Pandit appellations with corresponding *Gotra* in brackets

(Arranged in the alphabetical order)

Note 1 : For appellations refer 133-138 in the text ; **Note 2** : For *Gotras* refer to Annexure - 6

A

Aash
Achkan
Adalti
Adib
Adkal or Adkaloo
Aga or Agha
Agu
Aima (37)
Akbalee
Akhoon or Akhun
Alich
Ambardar (85)
Anima
Anit
Aram
Arazbeg, Arazbegi or Arazbaigi
Arigami
Arzi Navis
Ash
Ashrafi
Atal, Attal
Atri

B

Babdemb
Baboo or Babu
Bacha
Bachloo
Bachroo
Badam (131)
Badgami (53)
Badhwan
Badian
Badshah
Badiyari
Bagati or Baghati
Bagban
Bagh
Bahaar or Bahar
Bahadur
Bahi
Bahu
Bahugan, Bahuguna or Bohgan
Baju, Bhujoo or Buju (37)
Bakaya, Baqaya
Bakshi or Bakhshi (152)
Baldatt
Bali (128)
Baliya
Bambri
Bambroo or Bhambroo
Bamchoont (37)
Bamezai or Bamzai (37)
Bamu
Band
Bandar (68)
Bandhu
Bangi (22)
Bangroo or Bangru (82)
Banihali
Barbuz or Barbuzu (171)
Basi
Batphalu or Bhataphaloo (59)
Batta, Bhat, Bhatt or Butt (44, 48, 52, 67, 71 - 73, 77, 80, 88, 106, 109, 111, 114, 152, 159, 161, 166, 183)
Battiv (128)
Batukh
Bazari (163)
Bazaz (131)
Beera or Bira (85)
Bekas
Belcha or Bilcha
Beru
Betab
Bhan (47, 86)
Bhandari
Bharadwaj
Bharat
Bharati, Bharti
Bhat (See Bhatta)
Bhuni or Boni (147, 168)
Bhushan or Bushan
Bibi
Bichu
Bilav or Billow
Bilbichru
Bindra
Bindri (181)
Bindroo or Bindru
Bishta
Bohgan
Bokut or Boktu
Bradi (40, 51)
Bradoo
Braroo, Braru (85)
Brayth or Breth (68)
Budhki or Budki
Bula
Bulbul
Bumbroo
Bumsin
Burza
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Kashmiri Pandit cuisine, delicacies and associated terms
(Arranged in the alphabetic order under each category)

Hot Drinks

Cold Drinks

Bakery Items

Sweetmeat

General Preparations

Vegetarian Cuisine

Non-Veg. Cuisine

Desserts

Chutney and Pickles

Others

Concepts, gods, goddesses, legends, philosophies and associated terms

(Arranged in the alphabetical order)

Temples, Mosques and Shrines revered by Kashmiri Pandits

(Order : Name, Category in brackets and Page number)

Legend : A* (Ashram), ANG (Anantnag), As* (Asthapana), Bh* (Bhairava), BDG (Badgam), BMU (Baramulla), CSB (Cheshma Sahibi), FBD (Faridabad), GDB (Ganderbal), JMU (Jammu), KUL (Kulgam), KUP (Kupwara), M* (Mandir), PAH (Pahalgam), PMP (Pampore), PND (Pandrethan), PUL (Pulwama), RNW (Rainawari), SGR (Srinagar), UDM (Udhampur)

L

M

N

P

R

S

T

U

V

W

Y

Z

Auspicious days and festivals observed by Kashmiri Pandits

(Arranged according to the *Tithi* appearing in a fortnight), (Order : *Tithi*, Title or both, Page No.)

Legend : (J) *Jayanti*, (N) *Nirvana*, (S) *shraad*, (Y) *Yagya*, Superscripts[Y1 - Y38] (important *Yatras*)

Note : *Sankat tsoram*, *kumar sheyam*, *kah*, *punim* and *mavas* appear on the usual *Tithis* in each *pachh*

tsithiur zuuniu pachh

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okdoh Mohan Lal Thusoo (J) 321
okdoh Nand Lal Ji (J) 321
okdoh - *navreh*[Y1] 321
okdoh - *thaalas buth wuchhun* 322
okdoh - *Navratra Aarambh* 322
zangiu tray[Y2] 323
satam Chandigram Mahatma (Y) 321
Vijaya satam 323
Durga euut'ham 323
Ram navam[Y3] 323
navam - *Durga Visarjan* 322
navam - *Shailputri Jayanti* 324
navam - *Shiva Bhagwati Jayanti* 324
navam - *Uma Jayanti*[Y4] 324
deuham Baitoth (N) 321
Kamda Ekadashi 324
bah Kumar Ji (J) 321
punim Badshah Qalandar (J) 321

vahek gat'iu pachh

1st *vahek* - *sankaraath* 321
Baisakhi 324
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tsoram Bona Kak (N) 324
peuuntsam Mangal Raz Bhairava (S) 324
vetal sheyam 325
sheyam Rishi Pir (S) 325
euut'ham Janki Nath Sahib Dhar (J) 324
euut'ham Surdas (N) 324
deuham Bulbul Lankar (Y) 325
Varuthini Ekadashi 324
bah Lakshman Joo (J) 324
sumri mavas 325

vahek zuuniu pachh

atshen tray[Y5] 325
tray Parashurama Jayanti 325
euut'ham Moti Lal Ji (N) 324
Narad kah[Y6] 326
ganiu tsodah[Y7] 326

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1st *zeeth* - *sankaraath* 321
doy Shri Kak Ji (Y) 326
tsoram Badshah Qalandar (N) 326
peuuntsam Govind Kaul Jalali (J) 326
peuuntsam Zeshta Bhagwati Jayanti[Y8] 326
Apra Ekadashi 326
kah Bhadrakali *Jayanti*[Y9] 326
mavas Nandkishor[Y10] (Y) 326

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doy Gopinath Ji (Y) 326
peuuntsam Raghu Nath Kukiloo (J) 326
euut'ham Ramanand Ji (J) 326
euut'ham Shankar Razdan (N) 326
zeeth euut'ham[Y11, Y12] 327
navam Sed Bab (J) 326
kah Abhinavagupta (J) 326
Nirjala kah 327
punim Ropa Bhawani Jayanti 327

haar gat'iu pachh

1st *haar* - *sankaraath* 321
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satam Nand Lal Ji (Y) 327
deuham Mohan Lal Thusoo (N) 327

haar zuuniu pachh

shravan gat'iu pachh

shravan zuuniu pachh

beuuderpeth gat'iu pachh

beuuderpeth zuuniu pachh

euushid gat'iu pachh

euushid zuuniu pachh

kartik gat'iu pachh

1st *kartik - sankaraath* 321
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mavas Annakuta 338
mavas Govardhan Puja 338

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tsoram Mahtab Kak (J) 337
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Haribodhini Ekadashi 338
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punim Dattatriya Jayanti 339

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deuham Abhinavagupta (N) 339
deuham Kish Kak (N) 339
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poh zuuniu pachh

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phagun gat'iu pachh

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sonth 352

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doy Surdas (J) 344
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tsithiur *gat'iu* pachh

1st *tsithiur - sankaraath* 321
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satam Har Kak (N) 353
mavas Gasha kak (N) 353
mavas Shri Bhat Divas (N) 353
navreh mavas[Y38] 353
mavas - thaal barun 354

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* Performed prior to 1947 AD

Auspicious days and festivals observed by Kashmiri Pandits

(Arranged in the alphabetical order)

Legend : (J) *Jayanti*, (N) *Nirvana*, (S) *shraad*, (Y) *Yagya*

List of *Samagri* (items) for various functions and rituals

Legend: 1) *Hawan* (1/5 *sahaakaar*), 2) *voharvod*, 3) *pan puuza*, 4) *Shivratri Puja*, 5) *kahnethiur*, 6) *Greh Pravesh*, 7) *mekhal*, 8) *Antyeshti*, 9) *dahim, kahim ta bahim doh*, 10) *shad'moos*
* additional 5 daaliu (*chaniu, maha, mong, mosur* and *urd*), 5 masaaliu (*beuudyaniu, shoont'h, lyediur, martsawangan, garam masaaliu*), B (Big), L (Little), M (Medium), n (desired no.), S (Small),

Name	1	2	3	4	5	6	7	8	9*	10
aari, Straw ring				12						
badaam, almonds (Kg)	0.25/1	0.10					2			
bel patr (Rs.)				5						
breyi ta sarshaf (Rs.)	5/10			5			5	5	5	2
chuuniu, Lime (Kg)	0.2/1			0.1			2			
darb , Holy grass				25				5		
dramun, Green grass			L							
d'*ul*, Brass vessel				1						
d'*uuen*, walnuts (No.)	100/250			150	75	75	300	10	100	75
duupiu (pkt)	1/3		1	1		1	3	1		
duupzuur, Earthen / steel stand				1						
euuliu, cardamom (g)	5/100			5			200			
gad'viu, Brass / steel tumbler	1/1		1	1						
gev, pure Ghee (Kg)	1/5			0.01		0.2	7	0.5	0.05	
Hawan Samagri (big pkt)	1/3						3			
Jand'i, Red Flag (No.)						6				
kand, Sugar candy (No.)	3/12			1+n			20			
kant'hgan, Frankincense (Kg)	.05/.5			0.05	0.10	0.25	0.5			
khaziuur (Kg)	0.25/1						2			
kishmish, Dry grapes (g)	10/100				100	20	200		100	100
koophuur (pkt)	1/1	1	1	5			2			

Name	1	2	3	4	5	6	7	8	9*	10
kong, Saffron	L			L				L	L	L
kruhun teel (Kg)	0.25/2			0.05	0.20	0.10	3		0.25	0.10
laayiu (Rs.)				5		5			5	5
lat'hiu, white cloth (m)								10		
lokchi euuliu (Rs.)				5						
maachh, Honey (bottle) small				L		1		1	0.5	1
marts (g)	5/100			10			200			50
meva, Fruits (Kg)								1		
muchhivaari, S earthen pots				2						
mushkiutuj (pkt)	1/1		1	1		2	1			
naarjiil, Coconut (Kg)	0.25/1	0.10		0.01		.20	2			
nabad, Sugar crystals (Kg)	0.25/2	0.10			0.10		2			
naviid (*tahar*)		✓								
neuurivan, Moli gola (No. / Kg)	3n/.5	1n	1n	1n		1n	0.5	5		
not', Earthen pitcher (B)				1						
nuun, salt (pkt)	-/2					1	4			
oom dod, milk (ml)	250	250	250	200	250	250	500	250	500	500
pambachh (Kg)	0.25/1		0.20				2			
pan, spun cotton thread (m)			1							
paants meviu (5 dry fruits, g)				5*10						
pavithiur	1	1		1			1	1	1	
posh, Flowers (Kg)	2/5	0.25	0.50	1	1	1	7		2	2
posh maaliu, Flower garland	5		2	10	3	4	10		4	5
Praneet Patar				1						
pulhor or Woolen Socks (pair)								1		
ram god', Earthen pot				1						
rattan deep, Puja lamp		1	n	n		5				

Name	1	2	3	4	5	6	7	8	9*	10
reshvaari, Small earthen pot				2						
rong, cloves (g)				5						1
ropiu varakh, Silver foils				10						
sanipotul, clay Icon				1						
sanivaari, Small earthen pots				2		5				
Sarvoshodi (No.)	3/12		10	1		1	12			
sendhiur (g)	25/100	5	5	10		10	100	5	5	5
shakar, Raw sugar (Kg)	0.25/3			0.10	1		7			0.75
Shriphal (No.)	3/12						20			
tomul, Rice (Kg)	2/5		0.1	0.1	1	1	10	0.5	2	
tomliu oot', Rice atta (Kg)	-/1			0.05	0.5		2		1.5	
t'ook (No.)	3/5			2			20	6		
tsandun (powder, 2 types, g)	5/5 each			5/5			50/50			
tsod, Earthen pitcher				1		1		1		
tsong, Oil lamp (Nos.)	1/1				4	5	1	10		
t'uukiur, basket (No.)				1				1		
vaagur, Earthen / steel pot				1						
vaaridahn							1			
Vastra, cloth (m)	5/5			1		1	5		2	
vushkiu, Barley (Kg)	5/15		0.5	0.02	1.5	.10	30	0.5		1
vushkiu oot', Barley flour (Kg)								0.5	1	
vusuer				n						
yonyi (No.)		1		1			n	1		
Zaaphal (No.)	2/2						2			
zaamut dod, curd (g)				200	250	200	500	250	750	500
zang (Rice, salt, coins)		✓		✓		✓	✓			
zin huchi, Wood pieces (Kg)					2	2			1	7
zin mond', Wood logs (Kg)	20/100						200		8	

Shivratri Puja

Shivratri Puja involves *Kalash Puja* and *vat'ak puuza*

Kalash Puja

01. Start *Kalash Puja* with *Namaskar*
02. Offer *arg* (rice) and *posh* (flowers) to ***Kalash*** and recite:
    - » *Omkaro Yasi Moolam Krampadjatharchhand... Patuno Vedvrikhshaha*
    - » *Muktavidru Mahemanil... Matah Brahmayone Namostate*
    - » *Bhadram Pasheyam Prachrem Bhadram Bhadram...Yat Param Padham*
03. Recite *Gayatri Mantra* 3 times: *OM Bhur Bhuvah Swah ... Diyoyonah Prachodayat*
04. Put *arg* on **Khetrapaal** (two *sanivaari*) and recite: *Raatrim Prapde Janani Sarvabhutniveshanim... Khetrapaal Devtabhyo Namah*
05. Put *Jal*, *arg*, *teel*, 3 flowers, one after another, and *Vesht'hur* in *Praneet Paatra* and recite:
    - » *Samvah Srajami Hridhyam Sanshrishtam Mano Astu Vaha*
    - » *Sanshrishtah Satanva Santu Va Sanshrishta Prano Astu Vaha*
    - » *Sanyavaha Priya Stanvaha Sanpriya... Sanpriya Satnavo Mum*
06. Sprinkle this holy water with *Vesht'hur* on ***Kalash*** and **Khetrapaal** and recite:
    - » *Ashwino Pranasto Te Pranandatam Ten Jeev*
    - » *Mitravarunayo Pranasto Te Pranandatam Ten Jeev*
    - » *Brahaspate Pranaste Pranandatam Ten Jeev* (This is called *Jeevadaan*)
07. Apply *t'yok* and offer *arg* to ***Kalash*** and recite:
    - » *Mahaganpate Kumaraye Shriye Saraswate Lakhshme Vishvakarmane... Samaalbhanam Gandho Namah Argo Namah Pushpam Namah*
08. Apply *t'yok* and offer *arg* to **Khetrapaal** and recite:
    - » *Kaalratre Talratre Ragnyaratre Shivratre... Gandho Namah Argo Namah Pushpam Namah*
09. Put *naviid* (*teel, tomul, shakar* and *zaamut dod*) near ***Kalash*** and recite:
    - » *Saavitrani Savitrasi Devasi... Prajapate Brahmane Kalash Devtabhya*
    - » *Kaalratre Talratre Ragnyaratre Shivratre Tejaye... Naviidam Naviidhayay Namah*
10. Offer *posh* to ***Kalash*** and **Khetrapaal** and recite:
    - » *Harnyigarbha Samvarta Nagnay... Dhrishnam Archetae Archeta*

(*Samapti* of *Kalash Puja*)

vat'ak puuza

Before start of the *vat'ak puuza*, it is assumed that the *yazman*

i) Has a new *yonyi* to replace the one worn by him

ii) Has a *thaal* with rice, a little of salt and few coins, for *zang*

iii) Has a *sanipotul*, or *Shivalinga* or *Parthishwar*, for **Shankar** worship

iv) Has prepared holy *Jal* with *dod, shakar, teel, breyi, sarshaf,* for *Shankar Puuza*, and

v) Understands the acts of performing *Sparsh, Angnyas* and *Pranayam*[px243].

vi) Has adorned the new *yonyi* (with some one wishing him with a *zang*),

The *Puja* includes a) Shankar *puuza*, b) application of *t'yok* and tying of *neuurivan,* c) *Kriya* for *Pitra Rin,* d) *Panchdashnanam,* e) *Aasan for Shankar,* f) *Vishvadev Vidhi*, and g) *Prepun*, as under:

a) *Shankar Puja*

11. Place **Shankar** (*sanipotul, Shivalinga* or *Parthishwar*) in a *thaal* on a *Bhadra Peeth.*
12. Pour holy *Jal* in *neermaal* and recite: *OM Asay Shri Aasan Shodhan... Shodane Viniyogah*
13. Perform *Angnyas* (purification of various parts), touch parts with both hands and recite:
    - » *Meru Prasht Rishiye Namah Shirse* (*Shirsa,* head)
    - » *Shutlam Chhandse Namah Mukhe* (*Mukha,* face)
    - » *Kurma Devtaye Namah Hridey* (*Hrideya,* heart)
    - » *Aasan Shodane Viniyogaye Namah Sarvaangaayeshu* (*Sarva Ang,* all parts)
14. Perform *Bhoomi Puja*. Place 2 *Dharbs* on *Prithvi* (ground) and recite:
    - » *Dhruvadhoh Dhruvah Prithvi.... Jagat Dhruvoraja Vishamasi*
15. Apply *t'yok* and *posh* to *Prithvi* and recite: *Prim Prithve Aadhaar.... Pushpam Namah*
16. Offer *Namaskar* with folded hands and recite: *Prithvi Toya Dhrita... Pavitram Karu Chaasnam*
17. With folded hands revere **Vatak Bhairava** and recite:
    - » *Shuklam Bardharam Vishnu Sheshvarnam... Aadh Siddhebhyo Namah*
18. Perform *Angnyas* using 6 letters of '*OM Namah Shivaye*', touch each part with both the hands or as directed, total 9 *Aasnas* or *Mudras*[px236] (postures), and recite:
    - » *OM - Angushthabyam Namah* (*Angushtha,* all fingers with the thumb)
    - » *N - Tarjanibhyam Namah* (*Tarjani,* first finger and the thumb)
    - » *Ma - Madhimyabhyam Namah* (*Madhyam,* middle finger and the thumb)
    - » *Sh - Anamikabhyam Namah* (*Anamika,* ring finger and the thumb)
    - » *Va - Kanishtikabhyam Namah* (*Kanishtika,* small finger and thumb)
    - » *Ya - Kartalkarprashthabhyam Namah* (*Kartal*, parts of the hand)
19. Perform *Shad Angnyas* (purification of all parts) and recite: *OM Hrideyam Namah* (*Hridey*, heart), *N - Shirse Swaha* (*Shirsa,* head), *Ma - Shikhaye Voshta* (*Shikha,* centre of scalp), *Sh - Kavach Hum* (Kavach, cross shoulders), *Va - Netraye Voshta* (*Netra*, eyes), *Ya - Astraye Phat* (*Chutki*, sound with middle finger and thumb)
20. Sprinkle *teel* on all sides and recite: *Apsarpantu Te Bhuta... Nashyantu Shivagaya*
21. Sprinkle *Jal* on face and feet and recite: *Tirthay Saneyam... Brahmanaspate*
22. Put *pavithiur* on the *Anamika* (ring) finger and recite: *Vasuaha Pavitramasi... Bahula Bhavante*

b) Application of *t'yok* and tying of *neuurivan*

23. Apply *t'yok* and *posh* to self and recite: *Swatmane Shivaswaropyam ... Pushpam Namah*

24. Apply *t'yok* and *posh* to *tsong*, *Dhoop* and *Surya Devta* (in *neermaal thaal*) and recite:
   - » *Suprakasho Mahadeep... Parikalpatah* (for *tsong*)
   - » *Vanaspati Raso Diviya... Prati Grehatyam* (for *Dhoop*)
   - » *Namo Dharm Nidhanai Namah... Bhaskarai Namo Namah* (for Surya *Devta*)

c) *Kriya* for *Pitra Rin*

25. Put *Jal* with *arg*, with the help of *naarikatsul* or *khoos* with *Vishthur*, in *neermaal* and recite:
   - » *Yatrasit Mata Na Pita Na Bhando... Siddi Rasto Dhoopo Namah Deepo Namah*
26. With *Upsavena yonyi* (on the left), offer *Jal* with *teel* to ancestors and recite:
   - » *Namah Pitra Bhyah Pratebhyo... Kantarpatye Namah*
   - » *Tatsat Brahma Aghtavaat Titho Adha* ... (*Maasa*, month e.g. *phagunmasey*) ... (*Paksha*, fortnight e.g. *Krishnapaksha*) ... (*Tithi*, date e.g. *Triyodashi*) and ... (*doh,* day e.g. *Mangalvaar)* and name of the ancestor along with *Gotra* in the following order:
     Pitre (*Pita*, father), *Pitamahaay* (*Dada*, grandfather, from father's side), *Prapitamahaay* (*Pardada*, great grandfather), *Matre* (*Mata*, mother), *Pitamahe* (*Dadi*, grandmother), *Prapitamahe* (*Pardadi*, great grandmother), *Matamahaay* (*Nana*, grandfather, from mother's side), *Pramatamahaay* (*Parnana*, great grandfather), *Matamahe* (*Nani*, grandmother, from mother's side) etc.
27. Continue to offer *Jal* with *teel* to other ancestors and recite:
   - » *Samast Matapitrabhyo Dwadash... Deepah Swadha Dhoopa Swadha*
28. With *Savena yonyi* put water, *t'yok* and *Vesht'hur* in *Praneet Paatra,* add three flowers, one after another, and recite these *Mantras*:
   - » *Samvah Srijami Hridhyam Sanshrishtam Mano Astu Vaha*
   - » *Sanshrishtah Tanva Santu Va Sanshrishta Prano Astu Vaha*
   - » *Sanyavaha Priya Tanvaha Sanpriyahredyani... Sanpriyah Satnavo Mum*
29. Sprinkle this holy *Jal* from *Praneet Paatra* with *Visht'hur* and recite:
   - » *Ashvino Pranasto Te Pran... Prana Datat Ten Jeev* (This is called *Jeevandaan*)
30. Take 2 *darbs*, seek permission from deities to perform *Puja* and recite *Shlokas* of sr. no. 18 and:
   - » *OM Bhu Purshamaavahayami Namah*
   - » *OM Bhuvah Purshamaavahayami Namah*
   - » *OM Swaha Purshamaavahayami Namah*
   - » *OM Bhu Bhuvah... Purshamaavahayami Namah*
   - » *OM Bhur Bhuvah Swah ... Diyoyonah Prachodayat* (3 times)
   - » *OM Him Shrim Deviputraye... Tanno vat'uk Bhairavaye Prachodayat* (3 times)
   - » *Bhagvatah Bhavasya Devasya... Marchamaham Karishaye OM Kurushav*
31. Put 2 *darbs* in front of ***Devtas*** as *Aasan* and recite:
   - » *Vishveshor Mahadev Rajrajeshwar... Daseham Parmeshwar*
   - » *Bhagvatah Bhavasya Devasyai... Samast Shivratri Devtanam Idam Aasnam Namah*
32. With 2 *darbs* and *arg* in hand perform *Aawahan* annd recite:
   - » *Bhagavate Bhavaya Devaya... Sarvashatrughatinaye Yushmaan Vaha Pujyami OM Pujaya*
   - » *Tryambakam Yajamahe Sugandhim... Mantra Gudkam Namah*
   - » *Bhagavantam Bhavandevam Sarvadevam... Chandam Aawahyishyami OM Aawahay*
33. Perform *Aawahan* of all ***Devtas*** with *babri kaat'h* and *posh* and recite:
   - » *Kuiakulpade Yosao Palco... Purve Vatuk Bhairavam* **... (to)**

» *Aavahayamayham Madhye... BhaktaBhishtabhaypradam Madhye Chandaya Namah*

34. Put only *arg* and *posh* on Shankar (*sanipotul*) and recite:

» *Lingedhi Bhaktadayiya... Bhagvan Bhav Megha Tushtah* **... (to)**

» *Ityahuya Tu Gayantri Triha... Pratimayan Punarjeta*

35. Prepare *Jal* (water, *kong*, *laayi*, *sarvashodi* and *visht'hur*) for washing feet and recite:

» *Shano Deveer Abhishtaye... Shayanyor Abhi Sravantu Naha*

36. Sprinkle this holy *Jal* on all ***Devtas*** and recite:

» *Mahadev Maheshan Mahanand... Parvati Sahiteshwar*

» *Bhagvate Bhavaya Devaya... Devtabhyam Padhyam Namah*

37. Prepare *Jal* (water, milk, curd, ghee, *vushkiu, tomul, breyi* and *visht'hur*) for washing the faces and mix while reciting: *Shano Deveer Abhishtaye... Shayanyor Abhi Sravantu Naha*

38. Sprinkle this holy *Jal* on all ***Devtas*** and recite:

» *Tryambhakesh Sadadhar Vipdam... Sampada Sarvarth Sadhak*

» *Bhagvaan Bhavdev Ugradev... Devtah Idam Voderth Namah*

39. Offer *Shudh Jal* as *Aatsman* to all ***Devtas*** and recite:

» *Tripurantak Dinartinaash... Dev Pavitrodakkalpitam*

» *Bhagvate Bhavaya Devaya Sharvaya... Devtabhya Aachmaneyam Namah*

40. Perform *Snan* of all ***Devtas*** and recite:

» *Trikal Kal Kalesh... Snanam Tirthahritay Toyah Grehaan Parmeshwara*

» *Bhagvate Bhavaya Devaya Parvatesahataya... Devtabhyah Mantrasnaniyam Namah*

d) *Panchdashnanam*

41. Prepare *Jal* (water, milk, curd, ghee, *teel, tomul, maachh, posh, Bhasam, breyi, Sarshaf*, t'yok and *visht'hur*), for *Panchdash Snan* of all ***Devtas,*** in a slightly bigger vessel and pour this holy *Jal* on ***Devtas*** with *Praneet Paatra* and recite:

» *Asankhyatah Sahastrani Ye... Tyani Tanmasi* ... **(to)**

» *Bhagvate Bhavaya Devaya... Samast Shivratri Devtabhya Snanenam Namah*

(Some devotees perform *Panchdash Snan* with *Sampoorna Rudra Mantra* and *Chamaanu-vaakya)*

42. Offer *Jal* with *Praneet Paatra* on *Sanipotul* and recite *OM Namo Devebhyah*

43. Offer *Jal* with *Praneet Paatra* on *Sanipotul* and recite *Swaha Rishibhyah* (with *Yonyi* in *Kanthopaviti* and between thumbs), *Swadha Pitrabhyah* (with *Upsavena Yonyi*) and with *Savena Yonyi*

» *Aa Brahastambpariyantam... Triptu Triptu Triptu Evamastu*

44. Offer *Shudh Jal* with *Praneet Paatra* on **Shankar** and recite:

» *OM Namah Shivaya Vardaya... Mantragudkam Parikalpiyami Namah*

45. Perform *aalath*, with *tomul* and *Jal* in the palm, of all ***Devtas*** and recite:

» *Grehantu Bhagvad Bhakta... Aaratrikam Parikalpiyami Namah*

46. Perform *Netra Sparsh* and recite *Tejroopo Maheshan... Netra Sparsham Parigrehnami Namah*

e) *Aasan* for Shankar Bhagwaan

47. Prepare a new *Aasan* of flowers for **Shankar** and recite:

» *Aasnaye Namah... Peetha Snaye Namah Vichitravahnasanaye Namah*

48. Put **Shankar** on the new *Aasan* of flowers and recite: *Utisht Bhavan Shambo... Kinte Vachniyamasita* and also *Mahimnapaar*[px218] while seating *Sanipotul* on the new *Aasan*

49. Put new *Vastra* and *Yonyi* on **Shankar** and recite:
    » *Kalaginrudra Sarvagya Vardabhya... Vastram Parikalpiyami Namah;*
    » *Suvarnatarerah Rachtam Divya... Yajyopavitam Parikalpiyami Namah*

50. Apply *t'yok* to *Bhairava* and recite:
    » *Sarveshwar Jagadvandha... Samalbhanam Namah Gandho Namah*

51. Use *bel patr* and recite: *Sadashiv Shivanand... Argo Namah Pushpam Namah*

52. Perform *Aarti* (by all members) of **Vatak Nath**, use *gant'a* and recite:
    » *Mahadev Mredani Jagdish... Dhoopam Parikalpiyami Namah* (for *Dhoop*)
    » *Hiranyabaho Senanirosh... Rattan Dweepam Parikalpiyami Namah* (for *rattan deep*)
    » *Mayurpuchchheha Devesh Shubḥrayah... Chaamram Parikalpiyami Namah* (for *Chaamar*)
    » Recite other *Aartis* like *Jai Sarvajanadesh..., Vyapat Charachar Bhavvishesham..., OM Atibhishan Katubhashan..., Jai Shiva Omkara...* etc.

53. Offer *posh* and recite: *Karadata Karadata... Chhatre Parikalpiyami Namah*

54. Show mirror and recite: *Yasya Darshanmatrane Vishvam... Aadarsh Parikalpiyami*

55. Pour *Jal* in *neermaal* and recite: *Eta Bhyo Devtabhyo... Dhoopo Namah Deepo Namah*

56. With folded hands recite: *Etamasan Shivratri Devtanaam... Paripoornastu*

57. Offer *dod, kand, nabad* etc, to Vatak Nath and recite: *Khirajya Madhu ... Parikalpiyami Namah*

58. Offer *Pushpanjali* and recite: *Har Vishwakhiladhaar... Pushpajalim Samarpiyami Namah*

59. Offer *Phal* (fruits) and recite: *Rajrajidhi Devesh... Phalam Samarpiyami Namah*

60. Offer *Tambul* and recite: *Shrashvatamana Mahanand... Pugtambul Dalpatradi Sanyuktam*

61. Perform *Parikrama* and recite: *Yani Kani Cha Papani... Pradhikhshinata*

62. Offer *posh* and recite: *Nagendraharaai Trilochnaye... Karomi Namah* etc.

63. Sprinkle *Jal* on rice (*zang*) and recite: *Anam Namah Anam Namah... Sampoornastu Evamastu*

64. Offer *aachman* and recite: *Shano Deveer Ahishtaye... Aaposhnam Namah*

65. Put *Jal* over the fingers as offering of *Dakhshina* (few coins) and recite: *Bhagvate Bhavaya Devaya... Priyantam Pritah Santu*

66. Offer *posh* to Vatak Nath and recite: *Natham Natham Tribhuvan... Siddidah Sadhkanama*

f) *Vishvadev Vidhi*

67. Light *Agni* in a small *Agni Kond* in front of Vatak Nath. Put *Jal, arg, Visht'hur* in *Praneet Paatra*. Put 3 flowers, one at a time, in it and recite: 1) *Samvah Srijami Hridhyam...* 2) *Sanshrishtah Satanva... Prano Astu Nah* and 3) *Sanyavaha Priya Stanvaha... Sanpriya Satnavo Mum*

68. Partly burn two *darbs,* put on right side and recite: *Nirdagandham Rakhsho... Pranayam Kuryat*

69. Do *Pranayam*, sprinkle *Jal* 9 times from *Praneet Paatra* and recite following *Mantras* in succession i) *Ritamtva Satyen Parisamuhami*, ii) *Satyam Tavterna Parisamuhami*, iii) *Rit Satyabhyam Tva Parisamuhami*, iv) *Ritam Tva Satyen Paryiyukhshami* v) *Satyam Tavterna Pariyukhshami*, vi) *Rit Satyabhyam Tva Pariyukhshami* vii) *Ritam Tva Satyen Parishinchami* viii) *Satyam Tavterna Parishinchami* ix) *Rit Satyabhyam Tva Parishinchami*

70. Put 4 *darbs* on four sides of *Agni* and recite: *Yagyasi Santirasi... Iti Satrehah*
71. Apply *t'yok* to *Agni* and recite: *Jwalamanditamakansh... Argo Namah Pushpam Namah*
72. Put 2 *darbs* on cooked food or *tshochiveur* and recite: *Vishvadevasi Siddersa... Shritamabhidharya*. Make small pieces of *tsochiveuer* and offer to *Agni* and recite: *Mitraya Swaha Varunaya Swaha... Narayanaya Swaha.* Retain a few pieces and add to *naviid*
73. Offer 36 pieces of *tshochiveur* (called *Annkan*) to satisfy *Bhutguns*. Arrange the pieces serially (on 3 *darbs,* placed vertically) in 3 columns and 12 rows, from bottom (first left to right and next right to left) and recite i) *Takhshaye Namah*, ii) *Up Takhshaye Namah*, iii) *Amba Namase Namaste...* 35) *Sathindale Divcharebhyo Bhutebhyo Namah*, and 36) *Naktamcharebhyo Bhutebhyo Namah*
74. Sprinkle holy *Jal* on these pieces and recite: *Takhshadibhyah Shat... Aachmaniyam Namah*
75. With *Upsavena Yonyi*, offer pieces of *tshochiveur* (called *Ashtang Ann*) to satisfy *Pitras*. Arrange 3 pieces in a row on 3 *darbs* for each *Pitra* and recite *Mantra* starting with *Mata*
76. Offer Jal with Praneet Patar to Agni to mark Visarjan (closure of the ceremony) and recite *Ritamtva Satyen... Vimuchami*. Pick up 4 *darbs* (placed earlier around *Agni Kond*) and put in *Agni*
77. Seek pardon with folded hands and recite *Dharam Dehe Dhanam Dehe... Tatra Gachh Hutashan*
78. Lastly, recite *Tejosi Tejo Mayi Dehe*

g) *prepun* (*naviid Mantra*)

Vatak Nath is now offered *naviid* as per tradition. Cooked items and *tsochiveuer* are taken in three *thaals*, namely, *thaal* 1 (worshipped together by all the members and used as *naviid*), *thaal* 2 (offering meant for *d'ul*) and *thaal* 3 (offering meant for others)

79. Start *Puja*. Touch *thaal* 1 with right hand (by all those present), ring *gant'a* and recite: *Amriteshmudhraya Amritikritya... OM Namo Naviidham Nivedhyami Namah*
80. Touch *thaal* 2 with both the hands (by *yazman* and *yazman baay*) and recite: *Ye Vishvabhavino Bhutaha Yech... Balim Samaryami Voshta*
81. Put the portion of *thaal* 2 in *d'ul*. Rinse *thaal* with water and put that also in it
82. Divide portion of *thaal* 3 into three parts (1 for birds and 2 & 3 for **Khetrapaal** (two *sanivaari*). Touch first part and recite: *Ya Kaachit Yogini Rodra... Matrabyo Balim Samarpyami Namah*
83. Apply *t'yok* and offer *posh* and recite: *Aakash Matrabyo... Argo Namah Pushpam Namah*
84. Offer part 1 to birds. Touch 2 & 3 and recite: *Yosim Ninvasti... Balim Samarpyami Namah*
85. Put 2 & 3 in the two *sanivaari* and recite: *Sarvabhaivarprad Mayi Pushtim Pushtipatiha Dadhaatu*
86. Hold 2 *darbs* in both the hands and seek permission from all deities to have *naviid* and recite:
    » *OM Bhu Purusham Visarjayami... Sampurnmastu Evamastu*
87. Put little *Jal* in *neermaal* and recite: *Etabhayo Devtabhyo ... Udhak Tarpanam Namah*
88. Offer *posh* to all deities, seek pardon and recite: *Agyamme Devtam... Khemtam Parmeshora*
89. With folded hands recite: *Abhabhyam Janubhyam Panibhyam... Karomi Namah*
90. Lastly put *Jal* in *neermaal* and sprinkle *Jal* on devotees and recite: *Sahanotu Sahnow Bhunkatu... OM Shanti Shanti Shante*

(*Samaapti* of *vat'ak puuza*)

(Source: *Shri Vatuka Puja Vedhi* by Shri Permanand Shodh Sansthan, *Vatuk Puja Vidhi* by Satisar Foundation and *Vatak Pooja* by Omkar Nath Ganjoo)

Janam Din Puja

Before the start of the *Puja* it is assumed that the *Pujak* (performer):

- Has taken a bath and has put on new or washed clothes.
- Has a sanctified area on the floor to perform *Puja.*
- Is ready with 1) *Puja Samagri*, 2) new *yonyi*, 3) *neuurivan* with 7 *Brahmagand'* representing *Sapt Rishis*[91], 4) *zang* (a rice plate with salt and few coins), 5) *tsot'*, 6) *neermaal Paatra*, and 7) *khoos*.
- Is seated on a proper *Aasan* and is facing *Poorva* (East).
- Has the knowledge of performing *Puja*, either with the help of texts and scriptures or under the guidance of a *Guruji*.

Puja, which is likely to take an hour, involves the following steps:

Changing the *yonyi*

01. Light *Dweep* and *Dhoop.* Wash *Yonyi* and recite *Gayatri Mantra* 3 times: *OM Bhur Bhuvah Swah... Diyoyonah Prachodayat*
02. Hold the *yonyi* between two thumbs and recite:
    » *Yajyopavitam Param Pavitram Prajapatey... Balam Astu Tejah*
03. Replace the old *Yonyi* with new one (with someone wishing the individual with a *zang)* and recite:
    » *Yajyopavitam Asi Ygyestava Upvitaen Uphayami*
    (Proper way to dispose off old *yonyi* is to do so after burning the *Brahmagand'*)

Paying obeisance to Lord Ganesha

04. With folded hands pay obeisance to Lord Ganesha and recite:
    » *Shoklam Bardharam Vishnu Shishvarnam... Adi Sidhibhayo Namah*
05. Invoke blessings of *Sapt Rishis* and Brahma by saying *Ashwathama, Bali, Vyasa, Hanumantah, Vibhishna, Kripa, Parushu, Ramshach Sapt Rishi Namastotey*
06. Sprinkle *Jal* on heart and face, invoke blessings of *Sapt Rishis* and recite: *Tirtham Sneyam Tirthmayvam... Brahmonaspate*
07. Put *pavithiur*[91] on *Anamika* finger and recite: *Vaso Pavitram Asi Shatdharam... Bhavanti*
08. Apply *t'yok* to self and recite:
    » *Aushadhyah Samvadanti Somenae Sah... Shardah Shantam*
09. Apply *t'yok* (second time) to self and recite:
    » *Parmatmano Purshotmaayi Panch... Argo Namah Pushpam Namah*
10. Apply *t'yok* and offer *posh* to *Dweep* and recite: *Swaprakasho Mahadweepa Sarvat... Parikalpitah*
11. Apply *t'yok* and offer *posh* to *duupiu* and recite: *Vanaspato Raso... Sarvadevanam Dhoopoyam Parikalpitah*
12. Offer *t'yok* and *posh to Surya*, in *neermaal Paatra*, and recite: *Namo Dharma Nidhanaye... Baskaraaye Namo Namah*
13. Put *Jal* in *neermaal Paatra* and recite: *Yatrasit Mata Na Pita Na Bandho... Dweep Namah Dhoopan Namah*

14. Continue to put *Jal* in *neermaal Paatra* and recite: *OM Tatsat Brahma Aghtavaat ... Masasyi (Maasa) ... Pakshasyi (Paksha) ... Titho (Tithi) Vaasranivtayam... Dweep Namah Dhoopan Namah*
15. Prepare *Jeevadhan Jal* in a *khoos*. Add 3 *posh* and recite 3 *Mantras*: i) *Sam Vaha Srijami... Sampriyastanvo Mum*, ii) *SanshishtravTanvah ... Prano Asturih Vah* iii), *Sanyavah Priyastanvah ... Sanpriyastanvo Mum*
16. Put *Jal* on *neuurivan* and recite: *Ashvano Pravasto... Jeevadhanam Parikalpiyami Namah*
17. Place 2 *posh* in front of *neuurivan* and recite: *Janmotsav Devtabhyasaam Parikalpyami Namah*
18. Hold 2 *posh* in front of *neuurivan* and recite: *Janmotsav Devtabhyasaam Parikalpyami Namah*
19. Hold 2 *posh*, with *arg*, in right hand, and recite following *3 Mantras*, 3 times each: i) *OM Bhur Bhuvah Swah... Diyoyonah Prachodayat,* ii) *Maha Tapp Sebhyo... Sapt Rishi Bhyah Prachodayat,* iii) *Chaturmukhai Vidhamahey... Tana Brahma Prachodayat*
20. Recite: *OM Tatsat Brahma Aghtavaat ...* Masasyi *(Maasa) ...* Pakshasyi (*Paksha*) ... *Titho (Tithi) Vaasranivtayam... Pujanam Acharam Aham Parishaye OM Kurushav*
21. Throw *posh* in *neermaal*, put 2 *posh*, as *Aasan*, in front of *neuurivan* and recite: *Ashwathamane, Baliye, Vyasaye... Sapt Rishiyam Idam Aasnam Namah*
22. Hold 2 *posh*, with *arg*, throw only *arg* over shoulders and recite: *Ashwathamane, Baliye, Vyasaye... Yushmanvah Pujayami OM Pujai*
23. Hold 2 *posh*, perform *Aawahan* and recite: *Ashwathamane, Baliye... Aavah yishami OM Aawahai*
24. Throw *posh* in *neermaal*, hold 2 new *posh*, perform *Aawahan* for *Sapt Rishis* and *Prajapati* and recite:
    - » *Ahmavahyishyami... Chiranjeev Namostatey Ashwathamne Namah*
    - » *Ahmavahyishyami... Chiranjeev Namostatey Baliye Namah*
    - » *Ahmavahyishyami... Chiranjeev Namostatey Vyasaye Namah*
    - » *Ahmavahyishyami... Chiranjeev Namostatey Hanumate Namah*
    - » *Ahmavahyishyami... Chiranjeev Namostatey Vibhishnaye Namah*
    - » *Ahmavahyishyami... Chiranjeev Namostatey Kripachari Namah*
    - » *Ahmavahyishyami... Chiranjeev Namostatey Purushuramaye Namah*
    - » *Devam Mavahyishyami... Bhavintam Hans Vahnam Prajapatiye Namah*
25. Take *arg*, throw over shoulders and perform *Pranayam*
26. Pour *Jal* in *neermaal Paatra* and recite: *Padartham Udkam Namah... Abhi Sravantu Naha*
27. Add *posh* and *t'yok* to the same *Jal*, pour it in *neermaal Paatra* and recite: *Ashwathamane, Balye, Vyasaye... Brahmano Padam Namah*
28. Throw remaining *Jal* in *neermaal Paatra*, take fresh *Jal*, and pour it over *neuurivan* and recite: *Punah Shano Deveer... Chirjeev Ind Vo ArdheNamah*
29. Add *posh, dod, gev, arg* to *Jal*; pour *Jal* on *neuurivan* and recite: *Ashwathamane, Balye, Vyasaye... Brahmane Acchmaniyam Namah*
30. Pour *Jal* on *neuurivan* and recite: *Ashwathamane, Baliye, Vyasaye... Snanam Parikalpiyame Namah*
31. Put *posh, dod, gev,* curd, *arg* to *Jal* in *gad'viu* (pot). Pour this *Jal* on *neuurivan* (as *Ekamvishanti Snan* to *Sapt Rishis* and *Prajapati*) and recite: *Payah Prithviyam Pai Aoshadhibhey... Ashwathamne, Baliye... Purushuramaye, Prajapatey, Brahmane Ekamvishanti Snani Namah*
32. Continue to pour *Jal* on *neuurivan* and while giving *Ashto Snan* to *Sapt Rishis* and *Prajapati*, recite:
    - » *Yo Ashwatha Shamigarbh... Ashwathamane Namah*
    - » *Pratyagyene Harsa Harah... Baliye Namah*

» *Vasoh Pavitramasi Shatdharam... Vyasaye Namah*
» *Rudrasatesham Chakhshura Cha... Hanumate Namah*
» *Bheshjangveshrvai Purushai... Vibhishnaye Namah*
» *Purush Evadam Sarva Yadbhutam... Kripacharye Namah*
» *Prajapate Ramyatu Praja... Parusharamaye Namah*
» *Prajapati Nahi Tavdani... Prajapatiye Namah*

33. Recite: *Ashwathamane, Balye, Vyasaye... Brahmanah Ashto Snani Namah*
34. With *Savena yonyi*, pour *Jal* on *neuurivan* and recite: *OM Namo Devebhyah*
35. With *yonyi* in the neck, pour *Jal* on *neuurivan* and recite: *Swaha Rishi Bhyaha*
36. With *Upsavena yonyi*, pour *Jal* on *neuurivan* and recite: *Swaha Pitra Bhyaha*
37. With *Savena yonyi*, pour *Jal* on *neuurivan* and recite: *Aabrahamstamb Pariyant... Parikalpiyame Namah*
38. Take *Jal* in middle of left hand, have *aalath* of *neuurivan*, throw *Jal* over left shoulder and recite: *Shree Sapt Rishi Bhya Prajapati Brahmane... Parikalpiyame Namah*
39. Do *Netra Sparsh* (touching eyes with sacred *Jal* using thumb and middle finger) and recite: *Shree Sapt Rishi Devtyabhya... Netra Sparsham Namah*
40. Create an *Aasan* of *posh*, in a *katori*, for *neuurivan* and recite: *Aasnaye Namah, Kishasnaye Namah... Padam Sanyey Namah*
41. Place *neuurivan* on *Aasan*, offer obeisance to *Sapt Rishis* (i.e *Yonyi*) and *Prajapati* with folded hands and recite: *Ashwathamane... Vastram Parikalpiyaye Namah*
42. Adore *Sapt Rishis* with the *yonyi* and recite: *Ashwathamane, Baliye, Vyasaye... Parikalpiyaye Namah*
43. Apply *t'yok* (7 times) to *Sapt Rishi* and recite: *Ashwathamane, Baliye... Argo Namah Pushpan Namah*
44. Pay obeisance with *Dhoop* and recite: *Ashwathamane, Balye, Vyasaye... Dhoopam Parikalpiyaye Namah*
45. Pay obeisance with *rattan deep* and *koophuur* and recite: *Ashwathamane, Balye... Rattan Dweepam Karpoor Cha Parikalpiyaye Namah*
46. Offer *posh* and recite *Mantras* for seven *Rishis* and *Prajapati*: Same as at srl. 32
47. Take *posh* in hand, perform *tsaamar* (waving hands with flowers) and recite: *Vitartu Khalu Tubhyem... Bhavatu Hiteshu Brahmadeva Sadeva* (8 *Shlokas*)
48. Continue to perform *tsamar* and recite:
    » *OM Jai Narayan, Jai Purushotam... Keshav Kalmashbharam* (6 *Shlokas*)
    » *Ashwathamne, Baliye... Brahmana Chamram Parikalpiyame Namah*
49. Offer *posh* to *neuurivan* and recite: *Sapt Rishi Chirjeevebhyah Prajapate... Parikalpiyame Namah*
50. Show hand to *neuurivan* and recite: *Sapt Rishi Chirjeevebhyah Prajapate... Parikalpiyame Namah*
51. Pour *Jal* in *neermaal Paatra* and recite: *Etebhyo Devtabhyo Dhoopo Namah Deepo Namah*
52. Pay obeisance with folded hands and recite: *Sapt Rishi Devtanam... Vidhih Sarva Paripoornastu*
53. Offer *Madhupark* and recite: *Ashwathamne... Brahmana Matra Madhupark Charum Naviidhyami Namah*
54. Put *posh* on *neuurivan* and recite: *Saptchirjeevebhyah Prajapate... Krismanjali Samarpyami Namah*
55. Bow with folded hands and recite: *Ubhabhayam Janubhyam Panibhyam Shirsa Ursa Vachsa Mansa Namaskaram Karomi Namah*
56. Pour *Jal* in *neermaal Paatra*, perform *Tarpan* and recite: *Anam Namah Anam Namah... Tatsarvachhindra Sampurnamastu Evamastu*
57. Pour *Jal* in a *khoos* and recite: *Shano Deveer... Abhi Sravantu Naha*
58. Pour sanctified *Jal* from *khoos* onto *neuurivan* and recite: *Sapt Rishi Chirjeevebhyah... Aposhanam Namah Aachmaneyam Namah*

59. Pour fresh *Jal* in a *khoos* and recite: *Shano Deveer Abhishtaye Aapo... Abhi Sravantu Naha*
60. Pour sanctified *Jal* from *khoos* onto *neuurivan*, offer *Dakshina* and recite:
    » *Sapt Rishi Chirjeevebhyah... Dakhshinaye Til Hirnai Nishkarn Dadani*
    » *Eta Devta Sadkhinanen Priyanta Preetah Santu*
61. Put *posh* on *neuurivan* and recite: *Tat Vishnu Param Padam... Samidhante Vishnu Yat Param Padam*

prepun

For *prepun*[91] it is customary to prepare *tahar*[91] and offer *tsot'*[91], which involves the following steps:

62. Take *tahar*, mixed with little oil and curd, in one *thaal* and *tsot'*, without oil and curd, in another. The *tahar* in the first *thaal* is to be used as *naviid* and the *tsot'*, which consists of six parts - *tahar* in loose form and 5 oval shaped rice balls, as the offering.

Amritesh Mudra

63. Hold *naviid thaal* with both hands and recite: *Amritesh Mudriya Amriti... Ritupatiye Narayanaai*
64. Utter *Shloka* of the month in which *Janam Din* falls e.g. *Poshey Priya Sahitayi Anantayi Vagheshori Sahitayi Narayanaai* (for *poh*)
65. Continue recitation: *Durgaye, Trombakayi, Varunayi... Rashtradhipati*
66. Take the name of the *Bhairava* of the locality and recite: *Bhairavayi, Indrayi, Vajrahastayi... Syam Patyo Rayinaam*
67. Recite: *OM Tatsat Brahma Aghtavaat ... Masasyi (Maasa)... Pakshasyi (Paksha) ... Titho (Tithi) Vaasranivtayam... OM Namo Naviidham Naviidhyami Namah*
68. Hold *tsot'* with both hands and recite: *Ya kaachit Yogini... Aakash Matrabhyah Anam Namah*
69. Apply *t'yok* with thumb to *tsot'*, offer *posh* and recite: *Aakash Matrabhyah Samalbhanam... Argo Namah Pushpam Namah*
70. *Sparsh* 1st part (oval rice ball) and recite: *Ishta Devtaye Anam Samarpyami Namah*
71. *Sparsh* 2nd and recite: *Navagrah Devtabhyam Anam Samarpyami Namah*
72. *Sparsh* 3rd and recite: *Ashta Bhairvabhya Bhiarvadhipati ... Bhairvayi Anam Samarpyami Namah*
73. *Sparsh* 4th and 5th parts, pour *Jal* and recite: *Yasiman Nivastey Khetro... Pushtipati Dadhatu*
74. With *posh* and folded hands, offer *Pranam* and recite: *Aapnosim Sharnayosim Sarvavisthasu... Namaskaram Karomi Namah*
75. Perform *Tarpan* and recite: *Namo Vache Namo... OM Shanti Shanti Shanti*
76. Give *lav* (sprinkle of sacred water) onto self
77. Offer *tsot'* to birds
78. Put *neermaal* in a river, stream or near plants in a garden
79. Tie *neuurivan* with 7 *Brahmagand'* on the right wrist (with someone wishing the individual with a *zang*) and recite: *Yada Bandhandakhshayana Hirnai... Aayushi Taarishat*
80. Tie *neuurivan* with single *Brahmagand'* on the left wrist of the wife and recite: *Rakshasya Maen Keshva... Rakhshano Brahmanaspate*
81. Have *naviid*

Samaapti of _Janam Din Puja_

(Source: *Janam Din Puja*, Satisar Foundation, Jammu)

List of prominent people in various fields

Order : Name (arranged in the alphabetical order), Field (in brackets), Page Number

Legend: Architecture, Painting and Sculpture (A1), Music (A2), Dance (A3), Radio Television and Theatre (A4), Cinema (A5), Education (B), Entrepreneurship (C), Judiciary (D), Literature - Sanskrit (E1), Kashmiri (E2), Persian (E3), Urdu (E4), Hindi (E5), English (E6), Mysticism and Spirituality (F), Politics (G), Science and Engineering (H1), Medical Sciences (H2), Administrative Services (J1), Defence and Allied Services - Army (J21), Airforce (J22), Navy (J23), Police (J24), Others (J25), Social Services (J3), Sports (K)

Cultural, educational, literary, religious, social and other organisations

(Arranged in the alphabetical order)

Legend: (VB) Vishwa Bharati

List of commercially available Cassettes / VCDs with Kashmiri Songs, *Bhajans* and *lilas*

Album	Singer(s) / Narrator	Lyrics	Music	Presentation
Aastha (vol. 1 & 2)	—	—	—	B.G.N. Music
Amrit Varshun	Arti (Tiku) Koul	Swami Govind Ji Koul	Salil Chowdhuary	Arti (Tiku) Koul
Bhajan Bawkosam	Ashok Koul	Mix	Ashok Koul	Vir House
Bhajan Sidhi	Vijay Malla, Ashwani, Anupama Joto, Dilip Langoo, Usha Handoo, Kakaji Safaya	Mix	Kakaji Safaya	Vir House
Bhajan Venh-Posh	Santosh Shah (Nadan)	Santosh Shah (Nadan)	Kuldeep Sapru	Vir House
Bhajan Lolek-Aalav	Sarvanand Sagar	Mix	Sarvanand Sagar	Vir House
Bal Marayo	Kailash Mehra Sadhu	Mix	Arvind	Mehra Productions
Bawani-Sahstranam	Ashok Koul and others	Swami Shri Pushkara Sewa Ashram	Ashok Koul	Vir House
Bhajan Mata	Ashok Koul, Usha Bharti	Mix	Ashok Koul	Vir House
Bhajan Sumran	Ashok Koul	Mix	Ashok Koul	Vir House
Bhajan-Bav-Posh	Ashok Koul	Mix	Ashok Koul	Vir House
Bhav Rass	Sarvanand Sagar	Sham Lal Hazim	Sarvanand Sagar	S.S. Presentation
Bhavna	Ramesh Koul	Mix	Papu Raj	Saraswati Kala
Bhavna (vol. 1 & 2)	Lovely Raina	Mix	Krishen Langoo	Harmukh Enterprises
Bhawani - Aradhana	Ravi Bhan	Mix	Ravi Bhan	P.C.I
Chaani Ded Tal	Girja Pandit	Mix	Girja Pandit	Baba Cassettes
Geeta Amrit (Adhiyay 2, 8)	Vijay Laxmi Kachroo, ML Bhat	—	—	Vir House
Govind Amrit	Girja Pandit	Swami Govind Jee Koul	Girja Pandit	Baba Creations
Hari Om Tat Sat (VCD)	Sidharth Koul, Usha Handoo, Suman Pandita, MK Tickoo	PN Shad, HK Sidha, BL Dhar	Kuldeep Sapru	JRS Video Vision
Harmukh-Kaney (vol. 1, 2)	Vijay Malla, Archana Jalali	Mix	Krishen Langoo	Hurmukh Enterprises
Hits of Kailash Mehra	Kailash Mehra Sadhu	Mix	Arvind	Mehra Productions

Album	Singer(s) / Narrator	Lyrics	Music	Presentation
Janam Din Puja	Jotshi Kashinath Handoo	—	—	Vir House
Kashir Leela (vol. 1 to 5)	Amar Nath Koul	Mix	Amar Nath Koul	Vir House
Kong-e-Phullai	Vijay Malla, Deepali Wattal	Chuni Raina	Arvind	Sai Khawaja Films
Krishan Joo Razdan (vol. 1)	Ravi Bhan, Deepali Wattal	Krishan Joo Razdan	Ravi Bhan	JK Vichar Manch
Krishan Joo Razdan (vol. 2)	Ravi Bhan	Krishan Joo Razdan	Ravi Bhan	JK Vichar Manch
Krishan Joo Razdan (vol. 3)	Dhananjay Koul	Krishan Joo Razdan	Dhananjay Koul	JK Vichar Manch
Lachhinavi-Achh-Posh	Shanti Lal Sidh	Gan Lal Koul Naqeeb	Shanti Lal Sidh	Vir House
Lal Vaakh	Sarvanand Sagar	Lalleshwari	Sarvanand Sagar	Vir House
Lal Vaakh (vol. 1 & 2)	Arti (Tiku) Koul	Lalleshwari	—	Virendra Qazi
Lalo Az Wala Maalyun Myon	Girja Pandit	Bhaskar Nath, Girja Pandit, Janki Nath Koul, Swami Govind Jee Koul	—	Baba Cassettes
Lolek-Posh	Ravi Bhan, TK Dhar, Naina Sapru, Deepali Wattal	AN Dhar, Lala Lakshman, Master Zinda Koul, Mohini Koul, Neel Kamal	Ravi Bhan	Prem Sangeet Niketan
Mahimnapaar	Rajinder Kachroo, Vijay Laxmi Kachroo	—	Rajinder Kachroo	Vir House
Mani-Kaamna	Arti Koul, Archana Jalali	Mix	TK Jalali	K.O.A
Man-Pamposh	Girja Pandit	Bhawane B Pandit	Girja Pandit	Baba Cassettes
Mekhala Wanwun (vol. 1, 2)	—	—	—	Vir House
Nityam Puja	Ashok Koul and others	Mix	Ashok Koul	Vir House
Panchastavi	Ashok Koul & Vijay Malla	Late Sh. JL Saraf	Vijay Malla	Vir House
Panchastavi	Naina Saproo	Late Sh. JL Saraf	—	—
Poozai Poshe (vol. 1 to 3)	Vijay Malla, K. Mehra, Darshna Mehra	Mix	Arvind	KOA, USA & Mehra
Patram-Pushpam	Nirja Pandit	—	—	Samay Creations
Posh Gondh (vol. 1 to 3)	Santosh Shah	Santosh-Nadan	—	S.Shah
Posh-Deil (vol. 1 to 5)	Ashok Koul	PN Kaul (Poshbab)	Ashok Kaul	Vir House

Album	Singer(s) / Narrator	Lyrics	Music	Presentation
Shankar Yenay Aar	Vijay Malla, Kiran Koul, Sandeep Koul, Usha Handoo	Mix	Sandeep Koul	Pass Production
Miyoonue				
Shiv Aradhana	Ravi Bhan	Mix	Ravi Bhan	P.C.I
Shiv Shakti Bhajan	Krishan Raina	Mix	BK Raina	Krishan Raina
Shiv Astote	Shanti Lal Sidh	Mix	Shanti Lal Sidh	Vir House
Shiv Sumran	Shanti Lal Sidh	Mix	Shanti Lal Sidh	Vir House
Shivratri	Lovely Raina, Vijay Tullo	Acharya Abhinavagupta, Laxminath Jyotishi, Krishen Joo Razdan, B.N. Abhilash	Krishen Langoo	B.G.N. Music
Soz-e-Dil	Archana Jalali Tickoo	Mix	TK Jalali	TK Jalali
Srimadh Bhagavad Gita	Santosh Shah	Santosh Shah (Nadan)	—	Santosh Shah
Vandana 2007	Vijay Malla, Kiran Koul, Rajesh Khar, Usha Handoo	PN Shad, Rajesh Khar	Rajesh Khar	Kongposh Music Co.
Vandhana	Sarvanand Sagar	Sagar, Neel Kanth	Sarvanand Sagar	S.S. Presentation
Ven-Poosh	Ravi Bhan, Deepali Wattal, Harsha Pandita	PN Shad	Ravi Bhan	Pradeep Pandita, Sandeep Kaw
Vatak Pooza	Jyotishi Prem Nath Shastri	—	—	Vir House
Vatak Pooja (vol. 1&2)	ON Ganjoo	—	—	—
Vatak Puja	Jyotishi Kashinath Handoo	—	—	Vir House
Wanawun (vol. 1 to 3)	—	—	—	Vir House
Yaad-Pyom	Vijay Malla, Deepali Wattal, Veer Koul Veer	Veer Koul Veer	Veer Koul Veer	Anmol

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Abbreviations

AD	Anno Domini
ads	Advertisements
AFA	Associate in Fine Arts
AFMC	Armed Forces Medical College
AIFACS	All India Fine Arts and Crafts Society
AIIMS	All India Institute of Medical Sciences
AIKS	All India Kashmiri Samaj
AIR	All India Radio
AIWC	All India Women's Conference
AMS	Ayurvedacharya in Medicine and Surgery
ASI	Archaeological Survey of India
ASKPC	All State Kashmiri Pandit Conference
ASKPC SDYS	All State Kashmiri Pandit Conference Sanatan Dharam Yuvak Sabha
AVSM	Ati Vishisht Seva Medal
BBC	British Broadcasting Corporation
BC	Before Christ
BFA	Bachelor of Fine Arts
BHU	Banaras Hindu University
BITS	Birla Institute of Technology and Science
BSNL	Bharat Sanchar Nigam Limited
BVSc	Bachelor of Veterinary Sciences
CAZRI	Central Arid Zone Research Institute
CCD	Charge Coupled Device
CDRI	Central Drug Research Institute
CERC	Central Electricity Regulatory Commission
CID	Criminal Investigation Department
CIEFL	Central Institute of English and Foreign Languages
CIEL	Central Institute of English Language
CME	Central Medical Establishment
CMRI	Central Mining Research Institute
CMS	Christian Missionary School
CMOS	Complementary Metal Oxide Semiconductor
CO	Commanding Officer
CSIR	Council of Scientific and Industrial Research
D.Litt.	Doctor of Letters
DAE	Department of Atomic Energy
DAV	Dayanand Anglo Vedic
DBT	Department of Biotechnology

DDG	Deputy Director General
DDK	Doordarshan Kendra
DELNET	Developing Library Network
DGMI	Director General Military Intelligence
DOD	Department of Defence
DOE	Department of Electronics
DRDO	Defence Research and Development Organisation
DSSC	Defence Services Staff College
DST	Department of Science and Technology
ENT	Ear Nose Throat
FAO	Food and Agricultural Organisation
FRCP	Fellow Royal College of Physicians
FRCS	Fellow Royal College of Surgeons
GDR	German Democratic Republic
GOI	Government of India
GSI	Geological Survey of India
HESK	Hindu Education Society Kashmir
HOD	Head of Department
HQ	Headquarters
I&B	Information & Broadcasting
IAEA	International Atomic Energy Agency
IAKF	Indo-American Kashmir Forum
IAS	Indian Administrative Service
ICAO	International Civil Aviation Organisation
ICAR	Indian Council of Agricultural Research
ICCR	Indian Council for Cultural Relations
ICHR	Indian Council of Historical Research
ICKF	Indo-Canadian Kashmir Forum
ICMR	Indian Council of Medical Research
ICS	Indian Civil Service
ICSSR	Indian Council of Social Science Research
IDPL	Indian Drugs and Pharmaceuticals Limited
IEEE	Institute of Electrical and Electronics Engineers
IEKF	Indo-European Kashmir Forum
IETE	Institute of Electronics and Telecommunication Engineers
IFAS	Institute of Food and Agricutural Sciences
IFFI	International Film Festival of India
IFS	Indian Foreign Service
IGNCA	Indira Gandhi National Centre for Arts
IIPA	Indian Institute of Public Administration
IIT	Indian Institute of Technology
IMA	Indian Military Academy
INSA	Indian National Science Academy

INSCAB	Indian National Security Council's Advisory Board
IPKF	Indian Peace Keeping Force
IRDE	Instruments Research and Development Establishment
IVRI	Indian Veterinary Research Institute
J&K	Jammu and Kashmir
JNU	Jawaharlal Nehru University
KECSS	Kashmir Education Culture and Science Society
KGMC	King George Medical College
KP	Kashmiri Pandit
KPAE	Kashmiri Pandit Association of Europe
KSD	Kashmir Samiti Delhi
KSS	Kashmiri Sewak Samaj, Kashmiri Sahayak Sabha
KV	Kendriya Vidhyalaya
LIFW	Lakme India Fashion Week
LKA	Lalit Kala Akademi
LL B	Bachelor of Laws
LL M	Master of Laws
MAM	Maulana Azad Medical
MANCEF	Micro and Nanotechnology Commercialization Education Foundation
MBBS	Bachelor of Medicine and Bachelor of Surgery
MD	Doctor of Medicine
MOE&F	Ministry of Environment and Forests
MRCP	Member Royal College of Physicians
MRCS	Member Royal College of Surgeons
MSU	Maharaja Sayajirao University
MVC	Maha Vir Chakra
NACSAA	National Advisory Committee on South Asian Affairs
NASA	National Aeronautics and Space Administration
NBCC	National Building Construction Corporation Ltd.
NCAOR	National Centre of Antarctic and Ocean Research
NCB	National Council for Cement and Building Materials
NCERT	National Council of Educational Research and Training
NDA	National Defence Academy
NDRI	National Dairy Research Institute
NEA	National Exhibition of Art
NFDC	National Film Development Corporation
NGMA	National Gallery of Modern Art
NGO	Non Governmental Organisation
NIFD	National Institute of Fasion Design
NIPER	National Institute of Pharmaceutical Engineering and Research
NPL	National Physical Laboratory
NSD	National School of Drama

NSG	National Security Guards
NSKRI	Nityanand Shastri Kashmir Research Institute
NWFP	North Western Frontier Province
ODI	One Day International
ONGC	Oil and Natural Gas Commission
PGI	Post Graduate Institute
PGIMER	Post Graduate Institute of Medical Education and Research
PMO	Prime Minister's Office
PMS	Prime Minister's Secretariat
PU	Punjab University
PVSM	Param Vishisht Seva Medal
R&D	Research and Development
RAW	Research and Analysis Wing
REC	Regional Engineering College
RMO	Resident Medical Officer
RRL	Regional Research Laboratory
SAALG	South Asian Archive & Library Group
SAARC	South Asian Association for Regional Cooperation
SAMEER	Society for Applied Microwave Electronics Engineering and Research (India)
SCAR	Scientific Committee on Antarctic Research
SKUAST	Sher-e-Kashmir University of Agricultural Sciences and Technology
SLKA	State Lalit Kala Akademi
SMHS	Sri Maharaja Hari Singh
SPS	Sri Pratap Singh
TELCO	Tata Engineering and Locomotive Company
TERI	Tata Energy Research Institute
TGT	Trained Graduate Teacher
TKS	Talkatora Stadium
UGC	University Grants Commission
UNCHR	United Nations Council on Human Rights
UNESCO	United Nations Educational, Scientific and Cultural Organisation
UNHRC	United Nations Human Rights Commission
UNO	United Nations Organisation
UPSC	Union Public Service Commission
USSR	Union of Soviet Socialistic Republic
VLSI	Very Large Scale Integration
VOA	Voice Of America
VSM	Vishisht Seva Medal
WHO	World Health Organisation
WTO	World Trade Organisation

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Kashmiri Pandit Calendar

Sapt Rishi 5085, Vikrami 2066, Christian 2009-2010

Month	Fortnight	SUN	MON	TUE	WED	THU	FRI	SAT	SUN	MON	TUE	WED	THU	FRI	SAT	SUN	MON	TUE	WED	THU	FRI	SAT	SUN
tsithiur	zuuniu						27-Mar	28-Mar	29-Mar	30-Mar	31-Mar	1-Apr	2-Apr	3-Apr	4-Apr	5-Apr	6-Apr	7-Apr	8-Apr	9-Apr			
	pachh						okd [1]	doy	tra [2]	tso	peu	she	sat	euu [3]	deu	kah	bah	tru	tsd	punim			
vahek	gat'iu						10-Apr	11-Apr	12-Apr	13-Apr	14-Apr	15-Apr	16-Apr	17-Apr	18-Apr	19-Apr	20-Apr	21-Apr	22-Apr	23-Apr	24-Apr	25-Apr	
	pachh						okd	doy	tra	tso [4]	peu	she [5]	sat	euu	euu	nav	deu [6]	kah	bah	tru	tsd	mavas	
	zuuniu	26-Apr	27-Apr	28-Apr	29-Apr	30-Apr	1-May	2-May	3-May	4-May	5-May	6-May	7-May	8-May	9-May								
	pachh	okd	tra [7]	tso	peu	she	sat	euu	nav	deu	kah [8]	bah	tru	tsd [9]	punim								
zeeth	gat'iu	10-May	11-May	12-May	13-May	14-May	15-May	16-May	17-May	18-May	19-May	20-May	21-May	22-May	23-May	24-May							
	pachh	okd	doy	tra	tso	peu [10]	she	sat	euu	nav	deu	kah	bah	tru	tsd	mavas [11]							
	zuuniu		25-May	26-May	27-May	28-May	29-May	30-May	31-May	1-Jun	2-Jun	3-Jun	4-Jun	5-Jun	6-Jun	7-Jun							
	pachh		okd	doy	tra	peu	she	sat	euu [12]	nav	deu	kah	bah	tru	tsd	punim [13]							
haar	gat'iu		8-Jun	9-Jun	10-Jun	11-Jun	12-Jun	13-Jun	14-Jun	15-Jun	16-Jun	17-Jun	18-Jun	19-Jun	20-Jun	21-Jun	22-Jun						
	pachh		okd	doy	tra	tra	tso	peu	she	sat	euu	nav	deu	kah	bah	tru	mavas [14]						
	zuuniu			23-Jun	24-Jun	25-Jun	26-Jun	27-Jun	28-Jun	29-Jun	30-Jun	1-Jul	2-Jul	3-Jul	4-Jul	5-Jul	6-Jul	7-Jul					
	pachh			okd	doy	tra	tso	peu	she	euu [15]	nav [16]	deu	kah	kah	bah [17]	tru	tsd [18]	punim [19]					
shravan	gat'iu				8-Jul	9-Jul	10-Jul	11-Jul	12-Jul	13-Jul	14-Jul	15-Jul	16-Jul	17-Jul	18-Jul	19-Jul	20-Jul	21-Jul	22-Jul				
	pachh				okd	doy	tra	tso	peu	she	sat	euu	nav	deu	kah	bah	tru	tsd	mavas				
	zuuniu					23-Jul	24-Jul	25-Jul	26-Jul	27-Jul	28-Jul	29-Jul	30-Jul	31-Jul	1-Aug	2-Aug	3-Aug	4-Aug	5-Aug	6-Aug			
	pachh					doy	tra	tso	peu [20]	she	sat	euu	nav	deu	kah	bah [21]	tru	tsd	punim	punim [22]			
beuuder peth	gat'iu						7-Aug	8-Aug	9-Aug	10-Aug	11-Aug	12-Aug	13-Aug	14-Aug	15-Aug	16-Aug	17-Aug	18-Aug	19-Aug	20-Aug			
	pachh						okd	doy	tra	tso	peu	she	sat [23]	euu	nav	deu	bah	tru	tsd	mavas			
	zuuniu						21-Aug	22-Aug	23-Aug	24-Aug	25-Aug	26-Aug	27-Aug	28-Aug	29-Aug	30-Aug	31-Aug	1-Sep	2-Sep	3-Sep	4-Sep		
	pachh						okd	doy	tra [24]	peu	she	sat	euu [25]	nav	nav	deu	kah [26]	bah	tru [27]	tsd [28]	punim		
euushid	gat'iu							5-Sep	6-Sep	7-Sep	8-Sep	9-Sep	10-Sep	11-Sep	12-Sep	13-Sep	14-Sep	15-Sep	16-Sep	17-Sep	18-Sep		
	pachh							okd [29]	doy	tra	tso	peu	she	sat	euu	nav	deu	kah	bah	tsd	mavas		
	zuuniu							19-Sep	20-Sep	21-Sep	22-Sep	23-Sep	24-Sep	25-Sep	26-Sep	27-Sep	28-Sep	29-Sep	30-Sep	1-Oct	2-Oct	3-Oct	4-oct
	pachh							okd [30]	doy	tra	tso	peu	she	sat	euu [31]	nav [32]	deu [33]	kah	kah	bah	tru	tsd	punim
kartik	gat'iu		5-Oct	6-Oct	7-Oct	8-Oct	9-Oct	10-Oct	11-Oct	12-Oct	13-Oct	14-Oct	15-Oct	16-Oct	17-Oct	18-Oct							
	pachh		okd	doy	tra	tso	peu	sat	euu	nav	deu	kah	bah	tru	tsd [34]	mavas							
	zuuniu		19-Oct	20-Oct	21-Oct	22-Oct	23-Oct	24-Oct	25-Oct	26-Oct	27-Oct	28-Oct	29-Oct	30-Oct	31-Oct	1-Nov	2-Nov						
	pachh		okd	doy	tra	tso	peu	she	sat	euu	nav	deu	kah	bah	tru	tsd	punim						
manjhor	gat'iu			3-Nov	4-Nov	5-Nov	6-Nov	7-Nov	8-Nov	9-Nov	10-Nov	11-Nov	12-Nov	13-Nov	14-Nov	15-Nov	16-Nov						
	pachh			okd	doy	tra	tso	peu	she	sat	euu	deu	kah	bah	tru	tsd	mavas						
	zuuniu			17-Nov	18-Nov	19-Nov	20-Nov	21-Nov	22-Nov	23-Nov	24-Nov	25-Nov	26-Nov	27-Nov	28-Nov	29-Nov	30-Nov	1-Dec	2-Dec				
	pachh			okd	doy	tra	tso	peu	peu	she	sat	euu	nav	deu	kah	bah	tru	tsd	punim				
poh	gat'iu					3-Dec	4-Dec	5-Dec	6-Dec	7-Dec	8-Dec	9-Dec	10-Dec	11-Dec	12-Dec	13-Dec	14-Dec	15-Dec	16-Dec				
	pachh					okd [35]	doy	tso	peu	she	sat	euu [36]	nav	deu	kah	bah	tru	tsd	mavas [37]				
	zuuniu					17-Dec	18-Dec	19-Dec	20-Dec	21-Dec	22-Dec	23-Dec	24-Dec	25-Dec	26-Dec	27-Dec	28-Dec	29-Dec	30-Dec	31-Dec			
	pachh					okd	doy	tra	tso	peu	she	she	sat	euu	nav	deu	kah	bah	tsd	punim			
maag	gat'iu						1-Jan	2-Jan	3-Jan	4-Jan	5-Jan	6-Jan	7-Jan	8-Jan	9-Jan	10-Jan	11-Jan	12-Jan	13-Jan	14-Jan	15-Jan		
	pachh						okd	doy	tra	tso	peu	sat [38]	euu	nav	deu	kah	bah	tru	tru	tsd	mavas		
	zuuniu							16-Jan	17-Jan	18-Jan	19-Jan	20-Jan	21-Jan	22-Jan	23-Jan	24-Jan	25-Jan	26-Jan	27-Jan	28-Jan	29-Jan	30-Jan	
	pachh							okd	doy	tra [39]	tso [40]	peu [41]	she	sat [42]	euu [43]	nav	deu	kah [44]	bah	tru	tsd [45]	punim	
phagun	gat'iu	31-Jan	1-Feb	2-Feb	3-Feb	4-Feb	5-Feb	6-Feb	7-Feb	8-Feb	9-Feb	10-Feb	11-Feb	12-Feb	13-Feb	14-Feb							
	pachh	okd	tra	tso	peu	she	sat	euu [46]	nav	deu	kah	bah	tru [47]	tsd [48]	mavas	mavas [49]							
	zuuniu		15-Feb	16-Feb	17-Feb	18-Feb	19-Feb	20-Feb	21-Feb	22-Feb	23-Feb	24-Feb	25-Feb	26-Feb	27-Feb	28-Feb							
	pachh		okd	doy	tra	tso	peu	she	sat	euu	nav	deu	kah	bah	tsd	punim							
tsithiur	gat'iu		1-Mar	2-Mar	3-Mar	4-Mar	5-Mar	6-Mar	7-Mar	8-Mar	9-Mar	10-Mar	11-Mar	12-Mar	13-Mar	14-Mar	15-Mar						
	pachh		okd	doy	tra	tso	peu	she	sat	euu	nav	deu	kah	bah	tru	tsd	mavas [50]						

Legend : okd = okdoh, tra = tray, tso = tsoram, peu = peuuntsam, she = sheyam, sat = satam, euu = euut'ham, nav = navam, deu = deuham, tru = truvah, tsd = tsodah

1 (27-Mar-09) - *Navreh, Navratra Aarambh, thalas buth wucchun*
2 (29-Mar-09) - *zangiu tray*
3 (03-Apr-09) - *Durga Ashtami, Ram Navam Chakrishor Yatra*
4 (13-Apr-09) - *vaishaki*
5 (15-Apr-09) - *Rishi Pir Shraadh, Vetal Sheyam*
6 (20-Apr-09) - *Bulbul Lankar Yagya*
7 (27-Apr-09) - *atshen tray, Parashurama Jayanti*
8 (05-May-09) - *Dumtabal Yatra*
9 (08-May-09) - *ganiu tsodah*
10 (14-May-09) - *Zeshta Bhagwati Jayanti*
11 (24-May-09) - *Nandkishor Yatra*
12 (31-May-09) - *zeeth euut'ham, Tulamulla Yatra*
13 (07-Jun-09) - *Ropa Bhawani Jayanti*
14 (22-Jun-09) - *Soma Amavasya*
15 (29-Jun-09) - *haar euut'ham*
16 (30-Jun-09) - *haar navam, Sharika Jayanti*
17 (04-Jul-09) - *haar bah, Lok Bhawan Yatra*
18 (06-Jul-09) - *Jwala Chaturdashi, Khrew Yatra*
19 (07-Jul-09) - *Martand Tirtha Yatra*
20 (26-Jul-09) - *Nag Panchami*
21 (02-Aug-09) - *shravan bah, Shopian Yatra*
22 (06-Aug-09) - *Amarnath Tirtha Yatra, Thajwor Yatra, Rakhsha Bhandhan*
23 (13-Aug-09) - *Janam Ashtami*
24 (23-Aug-09) - *Hartalika Tritiya, Vinayaka tsoram*
25 (27-Aug-09) - *gangiu euut'ham, Sharda euut'ham*
26 (31-Aug-09) - *Gautam Nag Tirtha Yatra*
27 (02-Sep-09) - *vyetha truvah*
28 (03-Sep-09) - *Anta tsodah, Anantnag Yatra, Pap Haran Nag Tirtha Yatra*
29 (05-Sep-09) - *Pitra Paksha Aarambh*
30 (19-Sep-09) - *Navratra Aarambh*
31 (26-Sep-09) - *Durga euut'ham*
32 (27-Sep-09) - *Maha navam*
33 (28-Sep-09) - *Dussehra*
34 (17-Oct-09) - *Diwali*
35 (03-Dec-09) - *manjhor tahar*
36 (09-Dec-09) - *Mahakali Jayanti*
37 (16-Dec-09) - *khetsi mavas*
38 (06-Jan-10) - *sahibanhanz satam*
39 (18-Jan-10) - *gooriu tray*
40 (19-Jan-10) - *tikk tsoram*
41 (20-Jan-10) - *vasant peuuntsam*
42 (22-Jan-10) - *Surya Saptami, Martand Tirtha Yatra*
43 (23-Jan-10) - *Bhishma euut'ham*
44 (26-Jan-10) - *Bhimsain kah*
45 (29-Jan-10) - *Yakhni tsodah*
46 (06-Feb-10) - *huer euut'ham*
47 (11-Feb-10) - *Shivratri*
48 (12-Feb-10) - *Shiva Chaturdashi*
49 (14-Feb-10) - *d'uuen mavas*
50 (15-Mar-10) - *thaal barun*

sankat tsoram

12	April, 2009
12	May, 2009
11	June, 2009
11	July, 2009
09	August, 2009
08	September, 2009
07	October, 2009
05	November, 2009
05	December, 2009
03	January, 2010
02	February, 2010
03	March, 2010

kumar sheyam

31	March, 2009
30	April, 2009
29	May, 2009
27	June, 2009
26	July, 2009
25	August, 2009
24	September, 2009
23	October, 2009
22	November, 2009
23	December, 2009
21	January, 2010
20	February, 2010

Ashtami Vrat

03	April, 2009
02	May, 2009
31	May, 2009
29	June, 2009
29	July, 2009
27	August, 2009
26	September, 2009
26	October, 2009
25	November, 2009
25	December, 2009
23	January, 2010
22	February, 2010

sankaraat

14	April, 2009
14	May, 2009
15	June, 2009
16	July, 2009
16	August, 2009
16	September, 2009
17	October, 2009
16	November, 2009
16	December, 2009
14	January, 2010
13	February, 2010
14	March, 2010

punim

09	April, 2009
09	May, 2009
07	June, 2009
07	July, 2009
06	August, 2009
04	September, 2009
04	October, 2009
02	November, 2009
02	December, 2009
31	December, 2009
30	January, 2010
28	February, 2010

mavas

25	April, 2009
24	May, 2009
22	June, 2009
22	July, 2009
20	August, 2009
18	September, 2009
18	October, 2009
16	November, 2009
16	December, 2009
15	January, 2010
14	February, 2010
15	March, 2010

kah

05	April, 2009
21	April, 2009
05	May, 2009
20	May, 2009
03	June, 2009
19	June, 2009
03	July, 2009
18	July, 2009
01	August, 2009
16	August, 2009
31	August, 2009
15	September, 2009

kah

30	September, 2009
14	October, 2009
29	October, 2009
12	November, 2009
28	November, 2009
12	December, 2009
28	December, 2009
10	January, 2010
26	January, 2010
09	February, 2010
25	February, 2010
11	March, 2010

Pitra Paksha shraad

» okd	05-Sep-09	» nav	13-Sep-09
» doy	06-Sep-09	» deu	13-Sep-09
» tra	07-Sep-09	» kah	14-Sep-09
» tso	08-Sep-09	» bah	15-Sep-09
» peu	09-Sep-09	» tru	16-Sep-09
» she	10-Sep-09	» tsd	17-Sep-09
» sat	11-Sep-09	» punim	18-Sep-09
» euu	12-Sep-09	» mavas	18-Sep-09

1	(27-Mar-09)	-	Navreh, Navratra Aarambh, thalas buth wucchun
2	(29-Mar-09)	-	zangiu tray
3	(03-Apr-09)	-	Durga Ashtami, Ram Navam Chakrishor Yatra
4	(13-Apr-09)	-	vaishaki
5	(15-Apr-09)	-	Rishi Pir Shraadh, Vetal Sheyam
6	(20-Apr-09)	-	Bulbul Lankar Yagya
7	(27-Apr-09)	-	atshen tray, Parashurama Jayanti
8	(05-May-09)	-	Dumtabal Yatra
9	(08-May-09)	-	ganiu tsodah
10	(14-May-09)	-	Zeshta Bhagwati Jayanti
11	(24-May-09)	-	Nandkishor Yatra
12	(31-May-09)	-	zeeth euut'ham, Tulamulla Yatra
13	(07-Jun-09)	-	Ropa Bhawani Jayanti
14	(22-Jun-09)	-	Soma Amavasya
15	(29-Jun-09)	-	haar euut'ham
16	(30-Jun-09)	-	haar navam, Sharika Jayanti
17	(04-Jul-09)	-	haar bah, Lok Bhawan Yatra
18	(06-Jul-09)	-	Jwala Chaturdashi, Khrew Yatra
19	(07-Jul-09)	-	Martand Tirtha Yatra
20	(26-Jul-09)	-	Nag Panchami
21	(02-Aug-09)	-	shravan bah, Shopian Yatra
22	(06-Aug-09)	-	Amarnath Tirtha Yatra, Thajwor Yatra, Rakhsha Bhandhan
23	(13-Aug-09)	-	Janam Ashtami
24	(23-Aug-09)	-	Hartalika Tritiya, Vinayaka tsoram
25	(27-Aug-09)	-	gangiu euut'ham, Sharda euut'ham
26	(31-Aug-09)	-	Gautam Nag Tirtha Yatra
27	(02-Sep-09)	-	vyetha truvah
28	(03-Sep-09)	-	Anta tsodah, Anantnag Yatra, Pap Haran Nag Tirtha Yatra
29	(05-Sep-09)	-	Pitra Paksha Aarambh
30	(19-Sep-09)	-	Navratra Aarambh
31	(26-Sep-09)	-	Durga euut'ham
32	(27-Sep-09)	-	Maha navam
33	(28-Sep-09)	-	Dussehra
34	(17-Oct-09)	-	Diwali
35	(03-Dec-09)	-	manjhor tahar
36	(09-Dec-09)	-	Mahakali Jayanti
37	(16-Dec-09)	-	khetsi mavas
38	(06-Jan-10)	-	sahibanhanz satam
39	(18-Jan-10)	-	gooru tray
40	(19-Jan-10)	-	tikk tsoram
41	(20-Jan-10)	-	vasant peuuntsam
42	(22-Jan-10)	-	Surya Saptami, Martand Tirtha Yatra
43	(23-Jan-10)	-	Bhishma euut'ham
44	(26-Jan-10)	-	Bhimsain kah

sankat tsoram		kumar sheyam		Ashtami Vrat		sankaraat	
12	April, 2009	31	March, 2009	03	April, 2009	14	April, 2009
12	May, 2009	30	April, 2009	02	May, 2009	14	May, 2009
11	June, 2009	29	May, 2009	31	May, 2009	15	June, 2009
11	July, 2009	27	June, 2009	29	June, 2009	16	July, 2009
09	August, 2009	26	July, 2009	29	July, 2009	16	August, 2009
08	September, 2009	25	August, 2009	27	August, 2009	16	September, 2009
07	Oc[illegible]009	24	September, 2009				



About the Author

C.L. Kaul is basically an Electronics Engineer and a serious researcher interested in the study of culture and heritage of Kashmir.

An M.Tech from Calcutta University, he has served the Government of India for more than three decades and held important positions in Ministry of Defence, Ministry of Information and Broadcasting and Ministry of Information Technology (MIT). As a Trainer and Quality Consultant, Shri Kaul, besides his wide ranging interactions with many industries and organisations in India and abroad, has been supporting the industries in India in their Quality initiatives in implementing National and International Quality Standards.

Shri Kaul, a recipient of UGC National Scholarship during his B.Tech and M.Tech studies at Calcutta, has been honoured with "Scientist of the Year Award" (1994) and "Lal C Verman Award" (1996) for his contribution to Quality.

In addition to the "Encyclopedia of Kashmiri Pandit Culture and Heritage", he is the author of "ISO 9000 Implementation - A Practical Approach" and "ISO 9001:2000 Update".



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